

Brazil - History of translation

In brief



 **POR** *Brasil*

other names


Monte Pascoal, *Ilha de Vera Cruz* [Island of the True Cross], *Terra de Santa Cruz* [Land of the Holy Cross], *Terra de Vera Cruz* [Land of the True Cross], *Nova Lusitânia* [New Lusitania], *Cabralia* [Cabralia]. During the period of colonial Brazil, other names were used: *Principado do Brasil* [Principality of Brazil], *Vice-reino do Brasil* [Vice-kingdom of Brazil] e *Reino do Brasil* [Kingdom of Brazil]. With independence, on September 7, 1822, it became *Reino Independente do Brasil* [Independent Kingdom of Brazil]. In the proclamation of the Republic, on November 15, 1889, the official designation became *República dos Estados Unidos do Brasil* [Republic of the United States of Brazil]. Finally, on January 24, 1967, the date of the 1967 Brazilian Constitution, the current name *República Federativa do Brasil* [Federative Republic of Brazil] was chosen. The name *Brazil* is also associated with the brazilwood tree (*paubrasilia echinata*).

abstract

The history of translation and interpretation in Brazil is old, poorly documented and insufficiently known. However, Brazil is one of the countries where Translation Studies occupy a prominent position in graduate studies, and this has contributed to the multiplication of research on the history of translation in different institutions. What follows is a brief overview of a complex history spanning several centuries and involving a wide variety of actors in a huge area. Centuries before the arrival of the Portuguese, there were, to varying degrees, interpretation among the indigenous peoples, especially among the Tupis who occupied much of the Brazilian coast and other peoples who inhabited the region. Since the official "discovery" of Brazil in 1500, the Portuguese colonizers have regularly practised interpretation with the different indigenous peoples as they occupied the territory, often using Tupi as an intermediate language. Then, with the arrival of the Jesuits, and with the efforts to catechize part of the indigenous population, relations began to change and from oral tradition, we moved on to written tradition.


The written tradition takes shape after the arrival of the Portuguese royal family in Brazil in 1808, as the books that were previously printed in Portugal are now produced in Brazil, under the control of the Royal Press. In the 19th century, the country began to publish newspapers, magazines and books on a regular basis, and translation became an important presence, although not always explicit. In the 20th century, we witnessed the development of the national publishing industry and translation will play an important role in it at different times. The translation will be done mainly from French and English, from which indirect translations will be done, which will be frequent until the middle of the century. At the end of the 20th century and in the 21st century, we will see a real revolution in terms of translation in the country, which coincides with the digital revolution and the development of universities. Translation, which is increasingly done directly from a wide range of languages, not only occupies an important place in national production, but is also studied systematically in universities. Specific master's and doctorate programs in Translation Studies were created, and there is a growing bibliography on the area, including several specialized journals.

record

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Entry



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Introduction

Aware that elaborating a history of translation means bringing to light the complex web of cultural exchanges through the ages (Deslile & Woodsworth 2003: 11), we can state that, given its sequence of events, ideas and discourses, translation and interpretation history in the Brazilian territory is rich in peculiarities, and played a crucial role at different times. The overview we will present spans several centuries and includes important moments in the history of translation in Brazil, highlighting specific individuals, men and women, more and less known, who contributed to various sectors of Brazilian society.

The history of translation and interpretation in the Brazilian territory is old, poorly documented, poorly known and rich in peculiarities. However, Brazil is one of the countries where translation has played and plays a crucial role. Translation Studies occupy a prominent position in the national academic scenario, contributing to the multiplication of research in different institutions. There was also an unfolding of research in a variety of sub-areas, including the history of translation. What follows is a concise overview of a multi-century history in a vast area and with multiple actors.

The history of translation in Brazil may be divided into four periods, with the addition of one moment before those proposed by Holanda & Fausto (2007): (1) Pre-colonial, before the Portuguese occupation, (2) Colonial (16th-18th centuries), (3) Empire (19th century) and (4) Republic (20th and 21st centuries). This is of course not a rigid division because history is made up of *corsi and ricorsi*, and different eras interact, feeding each other. The proposed division contains elements that helped compose the history of translation in Brazilian texts such as Barbosa & Wyler



Map of South America, with Brazil at the center [Source].

(1998), Wyler (2003), Milton & Silva-Reis (2019). Brazil, as Afrânio Coutinho states, is the product of the great migratory movement of men, ideas and institutions, which took place from the 16th century onwards between Europe and South America, and formed the Brazilian civilisation (2003: 40).

If foreign presence has affected Brazilian life in all its phases, including what we here call *pre-colonial period*, it is not surprising that different types of translation in their most diverse forms have been the propellants of sectors of national culture.

Furthermore, in the specific case of the construction of this history of translation, we can say that we focus on the available historical material (Lambert 1993), seeking to analyse the sequence of events, ideas and speeches (D'Hulst 2001), drawing attention to the translator (Pym 1998; Robinson 2002). Thus, we will present fragments of micro-stories (Ginzburg 1993; Adamo 2006) in an attempt to

compose a "macro-history" of translation in Brazil, or the "archaeology of translation", relating the discourse, in which history, criticism and theory are interwoven, aware that many gaps will remain, because the field is immense and, as Lambert (2020: 137) suggests,

[...] the more our historiographical and conceptual research will be in progress, the more it will keep innovating as well as contradicting previous insights, generalizations, specifications or cultural experiences. And this is why it is heavily needed. For the sake of scholarly knowledge.

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¶ Pre-colonial period

In *História dos índios no Brasil*, Manuela Carneiro da Cunha (1992) draws attention to the fact that the canonical history of Brazil always begins with its "discovery" because discoverers are the ones who introduce indigenous populations to "the great course of History" - usually by a back door (1992: 9). However, records and studies indicate the circulation of groups that migrated into the territory that we now know as Brazil. Despite not being possible to date such migrations precisely, archaeological evidence points to human presence as far back as 12 thousand years ago. Some linguists point to a 30-35 thousand years old settlement in the Americas (Nichols 1990, 1992). Greenberg (1987), who clings to the 12,000 years estimate, establishes the existence of three great colonising languages that would have entered the continent in successive waves (Cunha 1992: 10-11). Guidon (1992) suggests the possible arrival of different human groups to America through different access routes, both sea and land; she also believes that the first groups may have arrived at the continent at least 70,000 years ago.

In the case of Brazil, Guidon claims that the territory has been colonised since very remote times; the whole country was occupied 12 thousand years ago. It was densely populated, at least in the Northeast, approximately 8 thousand years ago. Guidon (1992: 52) also states that, throughout the

Holocene, large language families dominated vast areas, but the interethnic wars that preceded the arrival of the European colonisers make it difficult to establish correlations between prehistoric cultures and the indigenous ethnic groups of the Contact Period.

This information poses a linguistic challenge, as we are dealing with different peoples, with different verbal and non-verbal languages (dance, painting, staging), circulating in a vast territory. There was a "linguistic conglomerate" from different cultures in contact.

Very little is known about the different indigenous groups before the arrival of the Portuguese: neither the origin nor the population figures are surely settled, much less what really happened (Cunha 1992: 11). However, it is estimated that in Brazil there were millions of people who were gradually decimated throughout history (Cunha 1992: 14). As before the European invasion there were no written records, it was easier to erase and silence ancient cultures, which were transmitted by oral tradition and non-alphabetic -pictorial and ritual-representations, such as dances, performances.

Felipe and D'Angelis (2019) point out that, at the time of the "discovery", in Brazil there was an estimated population between six and nine million indigenous people, who spoke approximately 1,200 languages, belonging to different families and linguistic branches, which allows us to agree with the authors that, long before colonisation, Brazil was already a multilingual country, a place where people who spoke very different languages coexisted and were the scene of an intense linguistic exchange. In fact, the Brazilian territory has never ceased to be multilingual throughout its history.

This linguistic wealth over the centuries has been dwindling, due to the erasure of indigenous culture in the country, among other things. Oliveira (2008: 3), in an article entitled "Plurilinguismo no Brasil", informs that, in the 21st century, the country's indigenous nations speak about 170 indigenous languages. IBGE data from 2010 indicate the existence of 274 indigenous languages. More recent studies, such as that of Stenzel & Franchetto (2017), point to the existence today of approximately 300 languages in the Amazon basin, which was named "Rio Babel", precisely because of the region's multilingual diversity (Freire 2003: 44).

We can assume that there was, to varying degrees, some kind of translation between these peoples, especially among the populations of the Tupi-Guarani linguistic branch that occupied a good part of the Brazilian coast and other peoples that inhabited the region and that used other linguistic branches, such as Macro-Jê. In this complex and multiple language context, it was possible to make oneself understood through languages, rituals, performances, pictorial interpretation. Translation itself was the lingua franca involved in the process.

When analysing, for example, the Kalapalo language narratives, Guerreiro, A. Kalapalo, J. Kalapalo & U. Kalapalo (2017: 137) state that,

When interacting with different forms of alterity, the problem of communication comes to the fore, and Kamagisa's narrative shows how translations can be produced by several media: what one sings, even though it's not completely understood, may be translated into actions, that, in turn, can be translated into social relations. [...] [T]his suggests that, if there is anything like lingua franca in the

Upper Xingu, it is their rituals and the communication system they compose from myths, musical and choreographic performances, and bodily decoration.

This lingua franca is at the heart of what was later called *cultural translation*, which is a procedure for describing what happens in cultural encounters when each side tries to understand the actions of the other (Burke 2007), while noting the differences between these cultures in their incompleteness and mutual interrelationships. These are some of the elements involved in thinking about pre-colonial translation.

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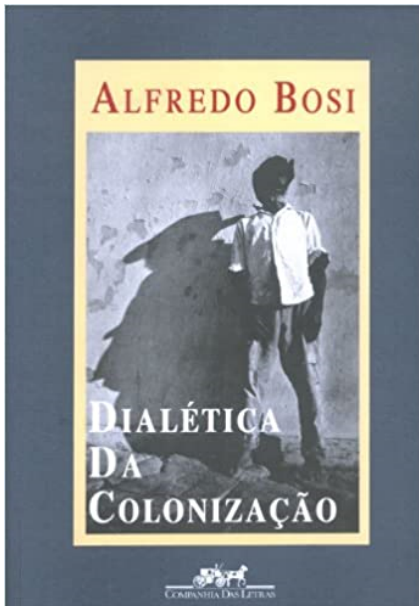
¶ Colonial period (16th to 18th centuries)

The official Portuguese "discovery" of Brazil in 1500 - described in Pero Vaz de Caminha's letter, who was one of the first interpreters in Brazil -, yields a famous travel account, which can be considered the first "literary" text written in Portuguese in Brazil. [Caminha's letter](#) offers a "translation", from the point of view of the Portuguese coloniser, of what was found here, with a description of the landscape and the indigenous people, and how communication was attained (initially, by gestures), while depicting Brazil's "fantastic geography". This image will be passed on and reinforced by the narratives that the conquerors heard or wanted to hear from the indigenous peoples. It was also contaminated from an early age by the interpretations and projections with which the colonisers "translated" the speech of the natives of the land (Holanda 2000: 83).

Brazil was then viewed as the "poor relation" within the Portuguese Empire (Holanda [2002](#): 59), as its wealth had not yet been discovered. However, communication was necessary from the start. In this sense, in addition to the initial contact by gestures, interpreters played a major role, as oral translation (interpretation) precedes written translation. "Línguas" were fundamental players: these men were usually Portuguese underlings who were made to "coexist" with the indigenous people to learn their language(s) and then act as mediators, assisting Portuguese colonial authorities in commercial exchanges. According to Faraco (2016:63), "línguas" functioned not only as linguistic interpreters, but also (and mainly) as mediators that acted in the processes of unveiling for the European the geography, society and culture of territories visited or occupied, and also in the processes of imposing colonial economic, political and socio-cultural logic on local populations. In this sense, their linguistic knowledge gave "línguas" a share of power that made them crucial agents in societies created or recreated by European colonialism. They were effective administration employees in the factories and were handsomely paid.

The *línguas* were responsible for making communication effective and, consequently, encouraging trade *barter* (or "*resgate*"), which was the basis of relations and which, according to Priore (2016), was a direct exchange practice that did not involve currency. Although this initial contact was "friendlier" than one might expect, the communication between the Portuguese coloniser and the different indigenous peoples comprise dominators-dominated power relations because the "colonial formation" in Brazil, according to Bosi (1992: 25), was economically linked to the interests of the slave, sugar and gold merchants, and politically connected to Portuguese absolutism and rural *mandonismo* - which engendered a type of coexistence which was patriarchal and class-bound among the powerful, but enslaved or dependent among subordinates. Language is at the base of this historical process and is at the heart of what Bosi termed "dialectics of colonisation".

In addition to the intermediation of economic relations, the interpreters also played an essential role in the "christianization" of the autochthonous peoples, as this was one of the objectives of the colonisation project in Brazil. With the arrival of the Jesuits and the efforts of catechising part of the local population, relations began to switch from the oral tradition to the written tradition.



Holanda (2002: 91-93) states that the Portuguese Crown entrusted the spiritual education of the Colony to religious orders - in particular, to the Society of Jesus. Jesuits were not only intensely dedicated to catechising the indigenous peoples, but, moreover, to the adoption and *adaptation of artistic expressions* that spoke to the soul of both old and new inhabitants of the country. Holanda goes on to say that, in their poems and sacred representations, these missionaries wrote the first page of Brazilian literary history. He claims that it is not an exaggeration to say that, although they were faithful to the Portuguese Crown, which favoured them so much, they contributed in their way to the formation of a local conscience, creating conditions for the indigenous peoples' acceptance of values that were not only Iberian or Portuguese, but universal - "catholic" in the broad meaning of the word.

Bosi (1992) explains the dynamics of colonization.

The Jesuits, especially Manuel da Nóbrega (1517-1570) and José de Anchieta (1534-1597), "religious" interpreters of Brazil, contributed not only to catechesis but also to compose 16th-century literature, with religious texts, reports, travel descriptions

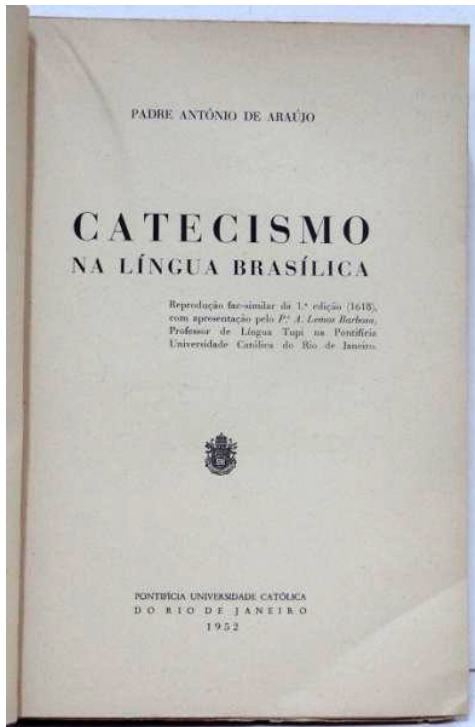
and so on. They often self-translated, adapting their works. This is the period of intensification of written literary manifestations. The indigenous people already mastered oral narrative. Thus, native and foreign peoples used, among other procedures, "trans-adaptation" and "cannibalisation" with the most diverse texts for communication in general and catechisation in particular.

José de Anchieta was the author of different works in different genres. Some of them, such as his plays, he translated, adapted and staged in Tupi, Portuguese, Spanish and Latin. To this end, he used the translation procedure of translation/reduction (Agnolin 2001; Alves Filho 2010), which was a way of translating the Catholic concepts into Tupi, so the indigenous people could understand them. This procedure was also used by other Jesuits, because, according to Agnolin, in a territory where narrative traditions were essentially oral, the first step for missionaries was to "reduce" the natives' languages - even before the social ethos of their cultures - to writing and, consequently, to the Latin alphabet and grammar. As a means of translating Christian doctrine, this linguistic reduction coined a "general language of the coast". It thus achieved simultaneously a conversion and a translation, through a conceptual imposition: a process that led to a kind of "encounter" (or "clash") that was somehow able to leave us traces of a significant misunderstanding or impossibility of translation - visible in the problems present in the Jesuitic writing of this "colonial dialect" (Agnolin 2001: 56).

For this reason, as suggested by Holanda (2002), the Jesuits were responsible for spiritual and intellectual education, creating, translating and adapting texts of the coloniser culture into the local

culture, and for controlling colonial print, and for having been the first to found schools and to bring books to Brazil in 1594, the date of the installation of the General Government in Salvador. According to Moraes (2006: 4), this date marks, in fact, the beginning of administrative, economic, political, military, spiritual and social life in Brazil. We only started to crawl along the path of mainstream/catholic culture after establishing the convents of the Jesuits, Franciscans, Carmelites and Benedictines, especially the priests of the Society of Jesus who, shortly after their arrival, opened schools in Bahia and other capitals. Education and books were in the convents; it was the Brazilian Middle Ages.

It is not surprising, therefore, that the first known written translation is that of *A suma da doutrina cristã na língua tupi* [Summary of Christian doctrine in Tupi] published in 1557 by Jesuit [João de Azpilcueta Navarro](#), considered the first Brazilian translator, nor is it surprising that José de Anchieta wrote the first Brazilian indigenous grammar: *Arte de gramática da língua mais usada na costa do Brasil* [Grammar of the most commonly used language in the coast of Brazil] (1595) and the *Catecismo na língua brasílica* [Catechism in the Brazilian language] by Jesuit Fr. Araújo (1592) is the first catechetical text in a Brazilian indigenous language, which was printed in 1618 (Agnolin 2001: 39).



Catechism in the Brazilian language by Jesuit Fr. Araújo (1592).

We can suggest that the Jesuits in Brazil operated a kind of translational "syncretism" *avant la lettre*, either in translation itself, or in the combination of the most varied cultural elements to achieve their christianization goals. During this period and with these procedures, we already have a kind of anthropophagy underway with regard to the interpretation and translation of different texts. It should be noted here that, not only at this point but also later in history, some cultural concepts and themes have not been "well translated", or have been "cannibalised by Western/non-indigenous concepts", as Stenzel & Franchetto (2017: 2) suggest.

It is essential to draw attention to the fact that, for a long time, a general language was spoken, known as *nheengatu* or modern Tupi, used by the *bandeirantes*, and that Portuguese was imposed as an official language by the *Marquis of Pombal* (1699-1782). *Nheengatu*, according to Navarro (2012: 245-246), is a supraethnic language, stemming from Old Tupi and used in most of the Brazilian coast at the time of the arrival of the Portuguese, in 1500; it was more extended than Portuguese itself, even by non-indigenous, until 1877, when the *Rubber Boom* began. Navarro points out that it was by means of general languages that indigenous America met Portuguese America.

In linguistic terms, it is noteworthy that Portuguese only started to replace this *general language of Brazil* with the great wave of Portuguese immigration caused by the gold rush in the early 18th century (Hallewell 2012), it is no wonder that Barbosa & Wyler (2001: 326) claim that the history of Brazil is closely linked to that of translation and linguistic change.

Linguistic diversity is further enriched in the 17th century, with other foreigners arriving in Brazil, such as enslaved Africans and Spanish, English, French and Dutch explorers, and, later, in the 18th and 19th centuries, the Italian, German, Japanese, Polish, Ukrainian, Chinese immigrants, and hundreds of other nationalities ; such vast migrations fed, not without conflicts, the different cultural exchanges informing Brazil, which depended on oral interpretation in the most different sectors for many centuries, and only later on translation, as the written tradition takes shape after the arrival of the Royal family in Brazil in 1808, with the creation of the Royal Press.

Before 1808, books were generally printed in Portugal or other countries, such as France. However, before that, according to Mauro Morel, there were clandestine printing presses responsible for over three hundred works by authors born in the Brazilian territory, including not only books, but anonymous publications reporting celebrations and events, anthologies and indexes, in addition to some unpublished manuscripts by classical authors (Morel 2012: 28).

According to Hallewell (2012), the first known printing press was installed in Recife, in the turn of the 18th century. Upon hearing this, Portugal ordered it to be ceased, because everything produced in colonial Brazil had to be published in Europe or remain in manuscript form, and needed Crown approval, as censorship lasted until 1821. It should be noted that, despite censorship, books were smuggled into Brazil, and there are records of large private libraries.

Paes (1990: 11) says that Portuguese absolutism had no interest in developing intellectual life in the colony, keeping its population in a "state of mental inferiority". According to the same author, Portugal not only forbade the installation of a university and of any printing press in Brazil, but also, through iron censorship and the backward and immobile Jesuit teachings, took care to prevent the circulation of foreign ideas (Paes 1990: 12). As a result, the translations of the period were mainly religious texts of a catechising nature.

In the 17th century, the multilingual context was already effervescent, -with the occupation by the Dutch in what is now the state of Pernambuco and neighbouring areas, the French in the region of the current state of Maranhão and the intensification of the coming of enslaved people from Africa. Thus, as Wyler (2003: 34) points out, Spanish, French, English and Dutch pirates, corsairs and colonisers, contributed to strengthen the plurilingual traditions and multiply the number of interpreters during the colonial period and beyond.

This population, culture, identity and language diversity - which initially took place among the different peoples of the pre-colonial period, then between colonisers and natives of the various indigenous ethnic groups, and later saw the arrival of other Europeans and enslaved Africans, who also came from diverse internal cultural and linguistic systems - helps us better understand the "complexity of the colonial *melting pot*" (Novais 2018: 13) and how we identify ourselves as "Brazilians", as suggested by Novais, hence also the importance and relevance of interpretation and translation in the socio-cultural construction of Brazil.

In this multilingual context, Antonio Vieira (1608-1697) is a prominent figure, acting as mediator between Portugal's and indigenous people interests, opposing the enslavement of the indigenous people, among other things. His famous sermons "translated" the spirit of the time, showing the relationship between the dominators and the dominated, especially the indigenous people, whom he empathetically called *brasis*.

In literary terms, we highlight the figure of [Gregório de Matos](#) (1636-1695), who, according to Haroldo de Campos (1989), is the great Brazilian representative of the Baroque, with a work that was born mature and fully formed in terms of aesthetic values, speaking the most elaborate code of the time. De Campos also notes the "[miscegenation](#)" of Gregório de Matos' poetry, who, in his sonnets, mixed Portuguese with terms from Tupi-Guarani and African languages.

This miscegenation is due to different factors: De Matos' interlinguistic translations of Italian and Spanish writers, his intralinguistic translations of Camões and Fr. Antonio Vieira, his dialogue with a certain tradition, in which intertextuality, imitation and paraphrase were procedures that made up his model of "translation-appropriation". Translation was interwoven into De Matos' poetry to the point that some critics spoke of intertextual relations and others of plagiarism (La Regina 2000).

Also within the literary field, Cláudio Manuel da Costa (1729-1789), one of the authors linked to the so-called [Arcadismo](#), translated, among others, [Metastasio](#), one of the most popular Italian authors in Brazil at the time, according to Holanda (2002).

[Manoel Botelho de Oliveira](#), [Cláudio Manuel da Costa](#) and [Basílio da Gama](#) wrote not only in Portuguese, but also in Spanish and Italian; these Arcadian poets were strongly "influenced" by Roman Arcadia. Holanda (2002: 105) reports that, in the second half of the 18th century, these authors, educated under the influence of institutions imported from Italy, begin to manifest a feeling that would soon move from literature to politics.

With the increase of the translation of different scientific texts, we should note the work of [Manuel Jacinto Nogueira da Gama](#) (1765-1847). In his *Discurso do Traductor* [Translator's Foreword], published in 1798 as paratext to *Reflexões sobre a Metafísica do Cálculo Infinitesimal*, his translation of Lazare Carnot's *Réflexions sur la métaphysique du calcul infinitésimal* [Reflections on the metaphysics of infinitesimal calculus] - praises the role of translation and, according to Vieira (2018: 55), proves to be a pioneer in terms of theorising technical translation.



[Manuel Jacinto Nogueira da Gama](#) (1765-1847), a pioneer of Brazilian technical translation.

and smuggled into Brazil at the time of the Inconfidência Mineira. Hirsch studies how American

In addition to scientific texts, works by historians, philosophers, and politicians are circulating in translation at that time. Some of these texts were smuggled into Brazil and served to promote independentist movements, such as [Inconfidência Mineira](#) - according to Holanda (2002: 105), the first significant emancipation movement, led by Arcadian poets.

In "A tradução e a inconfidência mineira", Hirsch (2008: 1) deals with this subject by examining *Recueil des lois constitutives des Colonies Angloises Confédérées sous la dénomination d'Etats-Unis de l'Amérique Septentrionale* [A Collection of Constitutional Laws of the Confederate English Colonies under the Name of the United States], a translation of the Declaration of Independence of the United States and of the laws that preceded the American Constitution, compiled by Claude Ambrose Régnier for the French public,

political philosophy arrived in colonial Brazil, hypothesizing that translations played an important role in the propagation of revolutionary ideas.

Historically, it is the period of the *Entradas e Bandeiras* - expeditions to the interior of the country, financed by the Portuguese crown and by private enterprises. In this context, the *línguas* remain very relevant. This function is no longer performed only by indigenous people and Portuguese, but now by the children of indigenous people with the Portuguese, and by Dutch Jews, who acted as interpreters and translators (Silva-Reis & Bagno 2016).

At the turn of the 19th century, the typography O Arco do Cego and Friar José Mariano da Conceição Veloso's important work deserve mention. Friar Veloso worked as translator and editor, and coordinated the work of other translators of pragmatic texts in Lisbon; he is associated with the history of science and the history of books in Portugal and Brazil. According to Harden (2009: 135), between 1797 and 1805, at least 20 translations were signed by or credited to him, and he supervised the translation of around 30 other works, in the area of science or technology, from various languages (French, Italian, English and Spanish).

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¶ Empire (19th century)

The coming of the Portuguese royal family and a large part of the court, fleeing the Napoleonic occupation, was a turning point for Brazil. From 1808 to 1821, the Portuguese empire was administered from Brazil by the Prince Regent, later crowned as Dom João VI. The changes were wide-ranging and profound: the foundation of schools, academies, libraries, museums, banks, theatres. Some measures had huge cultural impact, fostering the production and circulation of translations in the country. Among these, the creation of the *Impressão Régia* (Royal Publishing House).

With the installation of the Publishing House, Brazil starts to edit and publish not only legal and administrative documents, but also periodicals and books in general on varied subjects. According to Castelo (2002: 43), the Royal Publishing House - created by the Prince Regent in 1808, later *Imprensa Nacional* (National Press) - and other private printers established at the end of that period from 1808 to 1822 published 1,251 titles, including periodicals; the Royal Publishing House alone published 1154. Everything that reflects the general situation and the thinking of the time can be found in their catalogue: medicine, engineering, mathematics, political economy, law, geography, agriculture, grammar, philosophy, literature, politics, morals, political statements.

Among these books, there are numerous translations, such as Alexander Pope's *Essay on Criticism* (*Ensaio sobre a Crítica*) and *Moral Essays* (*Ensaaios Moraes*), translated by Count of Aguiar and Alphonse de Beauchamp's *History of Brazil* (translated by Pedro José de Figueiredo, and published in 1817 in the Oficina de JFM de Campos, with several reprints by Desiderio Marques Leão's *Typography*. Translations of literary works comprise Alain René Lesage's *Le diable boiteux*, (first novel printed in Brazil, in 1810), Bernardin de Saint-Pierre's *Paul et Virginie* (1787, translation published 1811), and also German writer Rudolph Eric Raspe's *Baron Munchausen's Narrative of his Marvellous Travels and Campaigns in Russia*. In 1813, D. João VI created the Royal Theatre of São João, where Lusophone plays and translations would be performed regularly, such as Racine's

Iphigénie and *Phèdre*, translated by António José de Lima Leitão and Manuel Joaquim da Silva Porto.

If Brazilian literary Romanticism was initially (and continued to be partly until the end) mainly nationalistic, as Candido (2004: 35) points out, translation was nonetheless importing models to feed the domestic literary production, especially with fictional prose narrative. One such model is the novel, which, according to Candido, came into vogue during the 1830s through translations. These novels were mainly melodramatic *feuilletons*, which impacted the first attempts made here, in the form of what Candido deems “insignificant short stories and novels” (Candido 2004: 36).

At that time, as Coutinho (2002: 14) points out, widespread French influence led to the penetration of 19th century’s “modern” ideas in Brazil. For this reason, many translations from French circulated, which were published first as *feuilletons* and later in book format; “scientific” texts were also rendered, such as [Instrução para viajantes e empregados nas colônias sobre a maneira de colher, conservar, e remeter os objectos da historia natural arranjada pela administração do R. Museu de Historia Natural de Paris](#) [Instructions for travellers and colony employees on how to collect, preserve and dispatch natural history items, organized by the administration of the Royal Museum of Natural History in Paris], or even medicine, philosophy, education and manuals from overseas.

Translations and also reflections on translation will appear in different newspapers, such as in [O Patriota](#) (Rio de Janeiro), which was published by the Royal Publishing House from 1813 to 1814, and was the first Brazilian periodical to have illustrations. Despite its short two-year span, it was one of the most important of the time, comprising various subjects from science to the arts. Translation was also discussed in its pages; in an 1813 edition, the newspaper publishes Silvestre Pinheiro Ferreira’s [Discurso sobre a traducção](#) [Discourse on translation] (1813: 69-78). César Agenor Fernandes da Silva draws attention to the fact that translations, or the proper use of words in articles and translations, was a concern since the beginning of the century. *O Patriota*’s philosophical and grammatical section published texts tackling the function of the new words and Portuguese grammar itself, as well as translation. Contributions to this session were mostly by Silvestre Pinheiro Ferreira (D. João’s’ minister) and by Joaquim José Luiz, identified as a teacher from Macao (2010: 159).

Brazil’s cultural scene was effervescent: national literature was consolidating, and translation played a vital role, showing that the relationship between translation and creative writing is much more profound and constant than has been recognized in literary history. Thus, at the origin of the Brazilian romantic movement we find writers-translators, who even edit their translations alongside their own work. A notable example is that of Sousa Caldas (1762-1814), who translated David’s *Psalms*, thus foregrounding religious poetry, followed by Frei Francisco de São Carlos and the Arcadian poet [Elói Ottoni](#), who translated *Proverbs* and of the [Book of Job](#) (Candido 2004: 15).

Another example is José Bonifácio de Andrada e Silva (1763-1838). Paes (2008: 160) notes that Bonifácio was a pioneer of

**O PATRIOTA,
JORNAL LITTERARIO,
POLITICO, MERCANTIL, &c.**

D O

RIO DE JANEIRO.

*Eu desta gloria só fico contente,
Que a minha terra ame, e a minha gente.*
Ferreira.

TERCEIRA SUBSCRIPÇÃO.

N. 1.º

JANEIRO E FEVEREIRO.

RIO DE JANEIRO,
NA IMPRESSÃO REGIA.

1814.

Com Licença de S. A. R.

*A subscrição se faz na Loja da Gazeta, ou na
de Francisco Luiz Saturnino da Veiga, a 6000 reis
pelos seis numeros. Nas mesmas se vendem avulsos
a 1000 reis.*

**O Patriota, an important periodical in
the early 19th century.**

An example of his skill and creativity is "Partida traducção, and Glosa da partença de Metastazio", where he recreates, in an erudite-popular diction, the celebrated song of the Italian poet and librettist (Barbosa 1798). Domingos Caldas Barbosa translated *Henriade*, by Voltaire, published anonymously in Lisbon in 1807, under the title *Henrique IV*. The same work, entitled *Henriada*, and translated by Thomaz Aquino Bello e Freitas, would be published in Rio de Janeiro in 1812.

This type of translation solution would be taken up more systematically by Odorico Mendes (1799-1864), who, in addition to being a poet and a translator, was an important politician. Odorico Mendes translated classical authors, such as Homer and Virgil His translations were widely discussed, garnering champions (José Veríssimo, Haroldo de Campos) and detractors (Silvio Romero, Antonio Candido). In the prologue to his translation of the *Iliad*, Odorico Mendes (1863) states that to translate well, it is necessary not only to know the language of the original, but to know one's own "two or three times over". If Portuguese words seemed lacking, he resorted to coining new words, "enriching" the language, and forcing it to incorporate them. For this reason, he states in the *Warning* to his translation of the *Aeneid*: "I adopted some words from Latin, and composed a few that seemed necessary at the time. I mention some of them in the notes; I have not dealt with others, as their meaning as I use them seems obvious" (Mendes 1863).

If this procedure was criticised for hermeticism, illegibility, "monstrosity"; its virtues also lead Haroldo de Campos (2006: 38) to state that Odorico Mendes is the first to propose and practice with diligence what could be deemed a true theory of translation, to the point of awarding him the title of "patriarch of transcreation", opening the way for a poetics of translating that would consolidate in the 20th century, with Concrete poets such as Haroldo himself.

Machado de Assis (1839-1908) is another emblematic case of this period; translation served as a "complementary" activity but important in the context of his work. As highlighted by Massa, in *Machado de Assis tradutor* (2008), he began to translate in 1857 and continued until 1894, which means translation was present for a long period in his career. He did over 40 translations of authors

creative translation, proposing audacious recreations for his translations from the Greek, such as *auricomada* (golden-haired), *tranciloira* (blond-tressed) and *docerrisonha* (sweet-smiling).

Another pioneer of creative translation was Domingos Caldas Barbosa (c. 1738 Rio de Janeiro-1800 Lisbon). Son of a Portuguese father and an enslaved Angolan mother, he is considered one of the founders of MPB (Brazilian Popular Music) and one of the creators of the *modinha*: "Considered by everyone as responsible for the fixation of the genre *modinha* in Lisbon in the 2nd half of the 18th century. [...] In 1790, he founded, with other poets (among them Curvo Semedo and Bocage), the "Nova Arcádia" of Lisbon. He adopted the pseudonym of Lereno Selinuntino. That is the name he used for his collection of poems, which he set to *modinhas* and *lundus*: *Viola de Lereno* (Lisbon, vol. 1, 1798; vol. 2, 1826)".

from different languages, especially French plays. In addition, translation served to feed his literary production. Machado de Assis used the "anthropophagic *ante litteram*" strategy when incorporating authors and works of universal literature into his own writing; Salomão (2016: 9) states that Machado was undoubtedly confronted with several models of the Western canon, undertaking an original synthesis based on mixed processes of rejection, deconstruction, adaptation, translation or fusion.

We can say that, in 19th century Brazil, there is an ongoing (if inorganic) project that took place in a less systematic way in other centuries, akin to the one [Schleiermacher](#) conducted in Germany: the strengthening and enrichment of the local language and culture by translation. In this sense, Coutinho (2002: 4-5) states that three great literary movements flourished during the second half of the 19th century, penetrating into the 20th century: Realism, Naturalism and Parnassianism. Realism and Naturalism are specific to the 19th century, they intersect and intertwine, advance and retreat, act and react on each other, sometimes prolonging and sometimes opposing different aesthetic and literary currents. Coutinho suggests this general phenomenon became more common in Brazil, given the natural circumstances of its life at the time, and due to the delay with which spiritual movements always reverberated in Brazil, and also to the fact that transformations, in Brazil, do not stem from within, from the evolution of national consciousness, but reflect foreign ideas and forces.

For this reason, Wyler (2003: 9) emphasizes the central role of translation, as it intermediated the transmission of information between the various domestic and foreign cultures. This mediation sometimes privileged the oral form, sometimes writing, according to the social, political and economic limitations at each historical period; this is why printing of Brazilian translations in book format only happened after 1930.

If Brazilian translations became books only after 1930, before that some Brazilian books and newspapers were printed abroad. It is no coincidence that the first Brazilian newspaper, *O Correio Braziliense*, launched in 1808, was published in London. And the important *Jornal do Commercio*, created in Rio de Janeiro in 1827, was strongly influenced by the French model.

The period of permanence of the Portuguese court (1808-1821) and the years following the independence of Brazil (1822) saw great cultural growth in the country, characterised, among other things, by the emergence of a large number of newspapers and cultural magazines. Translation occupied a very important space in newspapers, as previously mentioned.

In this regard, it should be noted that one of the first novels translated and published by the Royal Press was Bernardin de Saint-Pierre's *Paul et Virginie*, a very successful feuilleton, Alexandre Dumas' *Le Comte de Monte-Cristo*, published by [Jornal do Commercio](#). With the intensification of the migratory flow in the 19th century, many newspapers, such as [Correio Paulistano](#), were published or had sections in other languages, such as German and Italian. According to Coutinho (2002: 18), political or literary journalism, be it news or translations, kept the incipient and rarefied Brazilian cultural environment in spiritual contact with the great foreign centers. Translation had a share in this, as it was in vogue at the time, with translated fiction and ideas, written by illustrious authors, published in books or newspapers. The doors were freely open to ideas after the Portuguese ban on intellectual import was lifted; translation had a powerful influence on intellectual

renewal, as it disseminated foreign culture. Thus, the Enlightenment, encyclopedist, revolutionary and romantic ideals had a free run in the country, quickly producing their fruits.

Female translators from the period also deserve attention. An important case is that of [Nísia Floresta Brasileira Augusta](#) (1810-1885), pseudonym of Dionísia Gonçalves Pinto, who is considered the first feminist educator in Brazil. Furthermore, Nísia Floresta was credited with translating an 18th-century feminist pamphlet treaty, Wollstonecraft's *A Vindications of the Rights of Woman: with Strictures on Political and Moral Subjects* - "freely" and indirectly translated from French in 1832, under the title [Direitos das Mulheres e Injustiça dos homens](#) [The rights of women and the injustice of men]. Some scholars argue that Nísia Floresta translated, in fact, another text, *Woman not inferior to man*, by Sophia.



According to Dépêche (2000), Nisia Floresta is considered an *avant la lettre* feminist translator, who used the practices of the French tradition, the "belles infidèles", to translate this feminist pamphlet with "creative infidelity". It should be noted, however, that the translation status of this work remains controversial, among accusations of plagiarism and the defense as an "anthropophagic" translation (Duarte 2001), and also the demonstration by Pallares-Burke (1996) that the text translated by Nísia Floresta is not Wollstonecraft's pamphlet. Nísia Floresta penned *Conselhos à minha filha* [Advice to my daughter] (1842), which she also translated into Italian, and was published in 1858, in Florence, by Stamperia Sulle Loggegel Grano. The text was well received in Italy and was adopted as a mandatory reading in several schools in the country.

Nísia Floresta Brasileira Augusta (1810-1885), a feminist translator avant la lettre.

In addition to Nísia Floresta, there are other 19th century female translators, little known and forgotten by history, who were responsible for disseminating different literary texts in newspapers and magazines, such as *A mensageira* (literary magazine founded by [Presciliana Duarte de Almeida](#), which circulated in São Paulo between 1897 and 1900), *Lyrio* and *Jornal da Família*. According to the survey conducted by Alencar in [Tradutoras brasileiras dos séculos XIX e XX \(2016\)](#), several names emerge in the 19th century: [Carolina von Koseritz](#), [Violante de Bivar e Velasco](#), [Eugênia Câmara](#), Vicentina de Carvalho, [Beatriz Francisca de Assis Brandão](#), [Corina Coaracy](#), [Amélia Rodrigues](#), [Sílvia Mendes Cajado](#), Anna Euquéria Lopes de Cadaval, [Josefina Álvares de Azevedo](#). These women translated works from different languages, mainly from French, English, Italian and Spanish.

Of the above names, that of Violante de Bivar e Velasco deserves special attention. In addition to translating French, Italian and English plays, published as a book, she worked as a journalist and writer. She was considered the first Brazilian journalist, as she directed, in 1852, the [Jornal das Senhoras](#), the first (1852-1855) to be made by and for women, covering fashion, music, fine arts, theatre and criticism and also publishing (usually French) novels in translation.

Antônio Gonçalves Dias (1823-1864) represents one of the highlights of Brazilian romantic poetry and is also one of the most striking translators of his time. Born in Maranhão, he was the son of a Portuguese father and a mother of indigenous and black origin. He studied law in Coimbra and later worked as a Latin teacher in Niterói. He wrote in the press and performed several official missions in different Brazilian states and abroad. According to Cassiano Ricardo (Coutinho 2002: 72), Gonçalves Dias developed an “originally Brazilian” Indianism, cultivated in dramatic, lyrical and epic genres. He was regularly quoted by Jorge Luis Borges, who knew his emblematic “Canção do Exílio” [Song of Exile] by heart. Gonçalves Dias has a vital translation work and translated from German (Herder, Heine, Schiller), French (Victor Hugo, Vigny), Italian (Dante) and Spanish (Lope de Vega).

An illustrious character in the history of Brazil who acted as a translator was the emperor Dom Pedro II (1825-1891); in addition to being a patron of the arts, literature and science, he was also conversant with different languages, such as Arabic (D. Pedro II translated excerpts from *The thousand and one nights* partially and directly from Arabic), Sanskrit, Hebrew, Syrian, Greek, Latin, French, in addition to indigenous languages such as Tupi and Guarani, which indicates a tendency to value the heterogeneity and diversity found inside and outside his own country. In fact, D. Pedro II encouraged the use of the Tupi language in schools. In terms of translations, D. Pedro II rendered poems and religious texts from the Jewish and Catholic traditions, and translated different authors, more and less known: Aeschylus, Dante, Victor Hugo, Longfellow, Manzoni, among others. D. Pedro II moved between languages, not only translating a foreign language texts into Portuguese and vice-versa but also between foreign languages, such as Hebrew into Latin (Martins & Oliveira 2010). When translating, D. Pedro II sought to contribute to enrich national literature; his letters and diaries also evidence that he actively collaborated to create and export a certain image of Brazil, in order to promote it internationally, mainly via Paris, which was the cultural and literary capital of the time.

In music, operas were translated and widespread. It should be noted that this genre had been present, in a “rudimentary” form, since the 16th century, with theatre and music events, and with a more intense circulation in the 17th and 18th centuries, due to the consumption that Portugal made of the Italian tradition. The Portuguese importation of Italian composers also reached Brazil. According to Brito (1998: 1074), Italian opera had a decisive influence on 18th century Portuguese theatre; there were many translations and adaptations of librettos, particularly Metastasio’s, sometimes set up as spoken dramas. Performances of this type are also documented in the Portuguese provinces, in Madeira Island and in the colony of Brazil.

The consumption of operas peaked in the 19th century, with the foundation of theatres and with the effervescence of social life and cultural activities. Dramatic musical works were being translated mainly from Italian, German, Spanish and French, which fostered the work of Brazilian opera composers and influenced other genres, such as sacred music, *modinhas* and instrumental music (Brandão 2012).

One of the leading composers in the Brazilian scene is Carlos Gomes (1836-1896), who composed chiefly under the influence of Italian standards. Antonio Candido states that the literary nationalism of the time was complemented by music, which absorbed European norms, to give general visibility to expressing our most original aspects. Composing romantic music to indigenous subjects in Italian fashion, Carlos Gomes took advantage of the right to use in any country of Western culture the languages that allow communication between those who participate in it (Candido 2004: 44).

During this period, there is an increase in intellectuals linked to publishing. With the end of censorship and National Typography monopoly, many private printers began to operate in Brazil, such as Nova Officina Typographica, and Moreira and Garcez's Typography. The new policies also attract foreign publishers, especially French, such as Pierre René François Plancher de la Noé - who brought to Brazil the new techniques of French printing, changing book aesthetics - and Junio de Villeneuve, who was one of those responsible for the modernisation of the Brazilian printing industry. Other important publishers were José Carlos Rodrigues, Louis Mongie and Francisco de Paula Brito. The latter was one of the most important names in the history of the Brazilian editorial market; in addition to being a typographer, editor and bookseller, he was also a translator. Another important typography was that of Baptiste Louis Garnier, which operated between 1844 and 1943. He published many Brazilian authors, including Machado de Assis, and also had an essential program of literary translations. (Hallewell 2012)

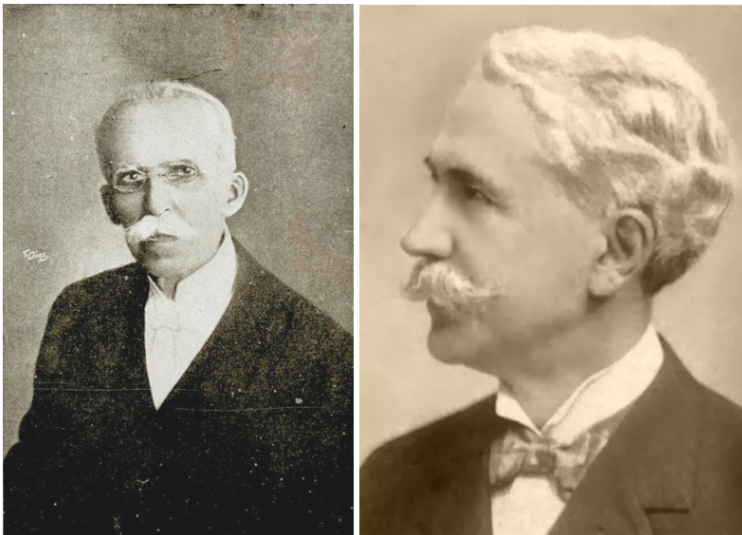
The 19th century was also marked by a strong wave of new migrations, which stimulated translation. The official opening of the country, land concessions to foreigners, economic problems in other countries, among others, brought new flows of Europeans to Brazil. They were no longer just Portuguese, English, French and Dutch - groups who came in greater numbers in the colonial period -, nor Africans - who were brought in enslaved and continued to arrive until the 19th century (only in 1850 was slave trade banned, and Brazil was the last Western country to abolish slavery); these were Swiss, Germans, Irish, Italian and Japanese immigrants, arrived to work in agriculture, particularly coffee plantations. These new populations brought their cultural traditions, and translation was an instrument to help them adapt to local customs, which also changed with the arrival of new cultures. Maybe that's why Schwarcz & Starling (2015) state that Brazil made miscegenation a kind of national representation. On the one hand, the authors claim, the mixture was violently consolidated, with forced entry of peoples, cultures and experiences into the country; on the other hand, they believe this same unparalleled mix undeniably generated a society defined by fused rhythms, sports, scents, culinary and literature. This may be why, in their opinion, "the soul of Brazil is dappled with colors". Schwarcz & Starling (2015) go on to state that our various faces and differentiated features, our many ways of thinking and feeling the country offer proof of the profound mixture that gave rise to new cultures, as they are hybrids of so many experiences. Cultural diversity, expressed in the unique sense of the term, is perhaps one of the great realities of the country, marked and conditioned by the separation but also by the mixture that ensues from this long process of miscegenation. Built on the border, Brazil's mestizo soul - the result of an original mix of Amerindians, Africans and Europeans - is the result of century-old discriminatory practices, but which, at the same time, lead to the creation of new ways out (Schwarcz & Starling 2015: 19-20).

As Coutinho (2002: 5-6) points out, the 19th century was a time of the greatest cultural relevance in Brazil. Due to historical, national and international circumstances, coinciding with the advent of the bourgeois, democratic, industrial and mechanical civilisation, and with the new penetration of science into the world of ideas and actions through biology, the values that represent this society had such an impact on the Western spirit that almost completely dominated it. The system of ideas and norms that characterised that period exerted such influence in Brazil at the end of the 19th century and the beginning of the 20th, that its mark is still present in many minds today.

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¶ Republic (1889 to present)

At the turn of the 20th century, there appeared two of the most important figures in Brazilian cultural and political life (Viana Filho 2002: 183): [Joaquim Nabuco](#) (1849-1910) and [Ruy Barbosa](#) (1849-1923). The former was strongly influenced by French culture and writers, having actively participated in the foundation and organization of the [Academia Brasileira de Letras](#) (Brazilian Academy of Letters), and lived in various countries such as the United States, England and Italy, working as a journalist, politician and ambassador. Ruy Barbosa, who produced a vast and varied work, was President of the Brazilian Academy of Letters, translated texts from various fields, from literature to education, thus importing authors and works incorporated into the Brazilian cultural system. For example, he rendered *First Lessons of Things. Elementary Teaching Manual for use by parents and teachers* (an English manual for elementary education, by NA Calkins; translation published in 1886, by the National Press, in Rio de Janeiro). The index card itself shows his care concerning the translated text, as it records the source-text edition used, and the caveat that the translation was "adapted to the conditions of our language and of the countries that speak it by the counsellor Ruy Barbosa" (Barbosa 1886: 4).



Ruy Barbosa (1849-1923) and Joaquim Nabuco (1849-1910), two of the most important figures in Brazilian cultural life at the turn of the 20th century

In his preamble, Barbosa explains the content of the work and its importance to improve teaching in Brazil and then moves on to discuss translation. Barbosa (1886: xiv) writes:

The Portuguese book is partly a translation, not always easy, partly a painstaking and challenging adaptation. In translation, I eschewed literal subservience whenever appropriate to render the thought of the text faithfully. Often, when reflection found me a preferable equivalent, I did not hesitate to adopt it, always with the necessary precautions, to avoid a dissonance about the spirit or the letter of the original.

He then talks about the untranslatability and adaptation of some of the book's contents, which he attributes to the differences and specificities of each language, such as the sounds and the measurement system. He concludes his prologue (1886: xv) with these words:

It is up to the professionals to judge how far I have not departed in vain from my attempt to respect the harmony of the whole, and to keep strict fidelity to the genius of the method that this book seems to me to inaugurate among us.

Some of my own insertions appear within square brackets; others have been clarified in notes; in rather accessory points, I found such a discrimination irrelevant.

When translating this type of text, Barbosa highlights the need to bring to the Brazilian cultural system works that can contribute to expand, strengthen and renew education in the country.

[Euclides da Cunha](#) (1866-1909) and [Lima Barreto](#) (1881-1922) are also noteworthy intellectuals of the turn of the century; they may be said to have been "intralinguistic translators" of Brazil, as in their works - in particular, the former's *Os Sertões*, and the latter's *Triste Fim de Policarpo Quaresma* (The Sad End of Policarpo Quaresma) and *Os Bruzundangas* - they knew how to reframe certain aspects of what "Brazil" is. However, there are other authors of the period, such as [Augusto dos Anjos](#) (1884-1914), whose work evidences borrowing from foreign themes; Peixoto (2008: 243) states that "the imprint of Baudelaire's aesthetics of decay" on Dos Anjos is patently evident. Dos Anjos also infused national poetry with countless (and usually translated) scientific terms.

As we have seen so far, the history of Brazil, in its different sectors (from literary texts to diverse manuals, from agriculture to textbooks), is closely linked to translation, making Brazil one of the largest importers of knowledge. Wyler (2003: 9-10) states that 80% of Brazilian prose fiction, poetry and reference books, and manuals and catalogs, are translated. For Wyler, this also shows that, in Brazil, unlike what happens in the United States and England, translators are counted by the thousands; these translators render not only books, but all kinds of information from more developed countries into Portuguese - information that will feed the various sectors of national life, especially those of knowledge production, reproduction and communication.

The different degrees of contact with foreign authors, who will be read, adapted and translated, fuelled national production in the most diverse sectors. It should come as no surprise that, in the beginning of the 20th century, intellectuals rescued certain traditions, "translations", interpretations and reinterpretations which culminated in the 1922 Modernist movement, which was in dialogue with the European avant-garde, especially French and Italian, as Modernism, according to Bosi (1997: 391), was a fertile ground for poetic and fictional experimental adventures, and was a part of the complex history of formal inventions in European literature.

Marinetti's emblematic *Manifesto of Futurism*, published on February 5, 1909 in Italy and on February 20, 1909 in Paris, was partially translated into Portuguese on June 5, 1909, in the newspaper *A República de Natal*, probably by its director, Manuel Dantas. A second, integral translation appeared at *Jornal de Notícias* (Salvador), on December 30, 1909, by Almachio Diniz.

These translations may be said to mediate between Futurism and Brazilian Modernism, in which the figure of [Oswald de Andrade](#) (1890-1954) stands out; De Andrade had intense contact with European avant-garde, and penned two influential manifestos: 1924's *Manifesto da Poesia Pau-Brasil* (Manifesto of Pau-Brasil Poetry), which exalts national poetry and the need to export it, and 1928's *Manifesto Antropofágico*, which defends the "swallowing" of foreigner influences, eliminating what cannot be usefully incorporated into artistic, literary, and cultural activities, thus creating

something new. Anthropophagy is a concept that can be read in the light of anthropology, literature and philosophy; it is present in our pre-colonial origins, and has taken root throughout Brazil's history. For this reason, De Andrade states rather boldly in his manifesto: "Only ANTROPOFAGIA unites us. Socially. Economically. Philosophically. Only law in the world. [...] I am only interested in what is not mine. Law of man. Law of man-eating" (Andrade 1990: 23).

This "devouring" of the alien, the foreigner, the other, to digest, assimilate and reshape it is at the base of translation in general, and the history of translation in Brazil in particular. Modernism shook different sectors of national culture; one such sector is the printing of Brazilian translations in book format from 1930 onwards. The period between 1930 and 1940 is considered the "Golden Age" of the book industry and translation in Brazil.

Publishing houses in the period were Companhia Editora Nacional (São Paulo and Rio de Janeiro), Editora Globo (Porto Alegre), Editora José Olympio (Rio de Janeiro), Editora Francisco Alves (Rio de Janeiro), Editora Melhoramentos (São Paulo) and Livraria Martins (São Paulo), as well as the pioneer Companhia Gráfica Editora Monteiro Lobato. The publishers that had collections of translated works in their catalogs were Companhia Editora Nacional, Editora Globo, Editora José Olympio and Livraria Martins (Wyler, 2003).

Still in the period of the Brazilian publishing boom, which some move to the 1950s, many series are published, and many are dedicated to Brazilian themes, such as the *Biblioteca Pedagógica Brasileira*, *Brasiliana*, *Grandes Livros do Brasil*, *Biblioteca Médica Brasileira* (Companhia Editora Nacional) and *Os Grandes Livros Brasileiros* (José Olympio). Some of these series featured translated texts, such as *Paratodos*, *Terramarear* and *Biblioteca das Moças*, all from Companhia Editora Nacional. José Olympio published the series *Documentos Brasileiros* and *Os Grandes Livros Brasileiros*, as well as other series such as *Rubáiyát*, *Jóias da Poesia Universal* and *Fogos Cruzados*, both comprising mainly translated texts. Martins launched *Biblioteca Histórica Brasileira* and *Biblioteca de Literatura Brasileira*, alongside *Excelsior*, composed mostly of translated books. Saraiva, a publisher specialized in legal books since 1948, also invested in national and foreign classics. One of the most important publishing houses regarding translation was Editora Globo, from Porto Alegre; from 1931 to 1956, it published a considerable amount of translated fiction, especially from English. The *Coleção Amarela* and *Coleção Nobel*, published between 1933 and 1958, included authors from different nationalities (Milton 2003). One of the greatest commercial successes was Marcel Proust's *À la recherche du temps perdu* (*In Search of Lost Time*), published by Editora Globo. The most prestigious edition was Balzac's *La Comédie Humaine* (The Human Comedy), edited by Hungarian-naturalized-Brazilian translator [Paulo Rónai](#) (1907-1992), published between 1945-1959 in seventeen volumes, and translated by a team of more than twenty-seven translators, among whom were prominent writers such as Mário Quintana, Manuel Bandeira and Carlos Drummond de Andrade.

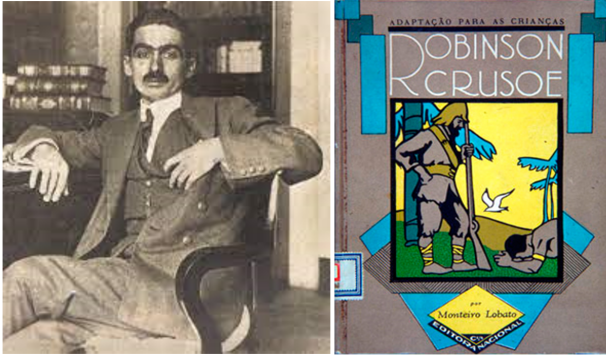
Rónai also coordinated and translated, alongside Aurélio Buarque de Holanda Ferreira, the collection *Mar de Histórias*, an anthology of world tales. From 1945 to 1963, the publisher José Olympio published four volumes of short stories from various nationalities that were partially reissued by other publishers.

Concerning series, one of the most important on the national scene in the first half of the 20th century, according to Carneiro (2008), was *Coleção Brasiliana*, created in 1931, published by

Companhia Editora Nacional. In order to publish texts with "Brazilian" themes, the translated books presented themes somehow related to Brazil. Cristina Rodrigues Carneiro highlights the fact that this collection shows signs of appreciation for the translator, such as the presence of their names on the cover or title page, and room for notes and prefaces. The collection published texts translated from English, French and German. French traveler and botanist Auguste de Saint-Hilaire (1779-1853) was the most translated author, according to Carneiro's survey; he wrote the important book *Voyages dans l'intérieur du Brésil*, and many volumes, published between 1830 and 1851 in France, describing Brazilian fauna, flora and customs. This series presents varied themes, in the areas of history, anthropology, memories and travel, the latter in greater numbers. The travel reports, according to Wyler (2003), were published by other publishers such as Livraria Martins, which created, in the 1940s, a series dedicated to the subject and which, until 1952, edited 19 titles translated by writer-translators, such as Sérgio Milliet and Sérgio Buarque de Holanda.

Monteiro Lobato (1882-1948) is a prominent figure in national culture, linked to publishing, literature and translation. This author/editor/translator may have been pivotal to the growth of the Brazilian book industry. His publishing house's policy was to develop a mass market to increase the consumption of books, as he believed that this would help in the development of the country. Before Lobato, most publications were in the hands of Portuguese or French companies, and their target market was the elite. In 1920, more than half of all literary works published in Brazil were produced by Monteiro Lobato e Cia. In 1941, a quarter of all books published in Brazil were produced by Lobato's Companhia Editora Nacional, founded after the bankruptcy of Monteiro Lobato e Cia. Lobato created points for sale, and innovated in the visual presentation of books, with more attractive covers. He was also open to the literature of the most different countries. In fact, Monteiro Lobato was one of those responsible for an Anglophone importation movement which helped make English the main foreign language studied and spoken in Brazil after the Second World War. In addition, Lobato stood out for valuing local culture and folklore, and for expanding children and youth literature in the country, having himself adapted and "domesticated" foreign children and youth books, using simpler and colloquial language to enable comprehension by the reading public. Lobato was attributed numerous translations, such as works by Truslow James Adams, Hans Christian Andersen, Scholen Asch, Carlo Collodi, Alexandre Dumas, Conan Doyle, Daniel Defoe, Conan Doyle, HG Wells, Lewis Carroll, Will Durant, Mark Twain, Rudyard Kipling, the Grimm brothers, Ernest Hemingway, Jack London, Charles Perrault and Jonathan Swift. Lobato's vast output shows many references to foreign authors; he may be believed to have acted "cannibalistically", incorporating and adapting foreign elements into his own narratives. Lobato's name is also directly associated with children and youth genres, which in Brazil begins to appear in textbooks, translations (Almeida 2003: 207) and many adaptations of world literature for children. Lobato collaborated intensively to import a literary "genre", transforming it and incorporating it into his narratives.

Later, other writers also devoted themselves to the children's genres, adapting foreign works and world folklore stories, such as Alberto Figueiredo Pimentel (1867-1914), with *Contos da Carochinha*. An Italian book that was successful among this audience was Amicis' *Cuore*, translated by João Ribeiro. Collodi's *Pinocchio* also had many



Monteiro Lobato (1882-1948) and one of his translations, issued by his publishing house.

adaptations and translations. A real children's books "market" was created. In 1915, Arnaldo de Oliveira Barreto (1869-1925) created *Biblioteca Infantil* (Children's Library), edited in São Paulo by Weisflog Irmãos, with many books adapted from world literature. Children and youth literature "subgenres", such as travel reports, theater and religious literature, are constantly fed by the numerous translations and adaptations made especially for this sector. Many children's books collections were launched, such as *O tesouro da juventude* (Ed. Jackson), in 18 volumes, *O mundo da criança* (Ed. Delta) and *O mundo pitoresco* (Ed. Jackson), with 15 volumes each (Almeida in Coutinho 2003: 216). Another important, related sector, which grew thanks to translation is that of scientific dissemination, or that of textbooks. The world of adaptations also wins with comic books, and even Walt Disney's cinematic adaptations of children's classics. Children and youth literature was published in magazines and newspapers, almost always in comics and usually in translation (Almeida 2003: 219). Several Brazilian authors contributed to the dissemination of the genre, translating and adapting stories, such as Guilherme de Almeida, Cecília Meirelles, Erico Verissimo and others.

Another Modernist poet who also dedicated himself to translation was [Manuel Bandeira](#) (1886-1968). Although he declared to translate "as a duty of the trade", translation was for him a creative laboratory; Bosi (1997: 409) states Bandeira was capable of composing in all rhythms and translating with equal mastery Shakespeare and Hölderlin, Rilke and García Lorca, having lived with the best of what literature of all times and countries could give him. Paes (1990: 85) notes that Bandeira's poetic translation workshop does not differ substantially from his poet's workshop, and that both would be based on the "creative intuition" and on the "subconscious secret machine". As he was more connected to poetry, Bandeira published an anthology of his poetry translations, first published by Editora Globo, in 1948. Bandeira chooses authors from different nationalities and traditions, from St Francis of Assisi, to Goethe, Bashô, Lorca, Heine, Paul Éluard, Dickinson, Sor Juana Inés de La Cruz, Rainer Maria Rilke, Elisabeth Bishop and Borges. Bandeira chooses his literary affinities because, as he himself states, "I only translate well the poems that I would like to have written, that is, those that express things that were already in me, albeit unformulated"; these translations were made "out of the need for self-expression" (Bandeira 1966: 125). He thus seems to indicate the use of anthropophagic translation of a foreign text for authorial creation. Bandeira also championed translation as recreation: "The translation of a poem is, after all, a recreation. It is only total and perfect when faithful to both translated and translating poets" (1978: 229); he also states that "the poet-translator can find the same musical virtue in another language, in another combination of words" (Bandeira 1978: 293). Bandeira's translations sometimes merge with authorial work, as Paes (1990: 59) suggests in *Tradução: a ponte necessária*. Bandeira did not exactly develop a theory of translation. Still, his sparse reflections on the subject, especially on poetry translation, in which he discusses untranslatability and the search for equivalence, precede part of the formulations on (trans)creation defended by Augusto and Haroldo de Campos.

[Guilherme de Almeida](#) (1890-1969) is among the national authors excelling as translators. A Modernist and one of the promoters of the 1922 Modern Art Week, De Almeida was a journalist and

writer, and actively acted as a translator for authors such as Sophocles, Baudelaire, Paul Verlaine, Villon, Oscar Wilde, Wilhelm Busch and Andersen. Guilherme de Almeida publishes his translations of poetry in bilingual editions, promoting, according to Guimarães (2010), a “change in the notion of translation”, both in the reader’s relation with translation, and in the “place that the translation occupies, as it is no longer merged with the poet’s own work”. Guilherme de Almeida uses the metaphor of translation as transfusion, which refers to “re-creation”. Transfusion, for him, was “the revival of an organism through the infiltration of another’s blood, but of the same ‘type’” (1944: 98). Thus, he views translation as “re-production”. In the preface to the 1936 book *Poetas de França*, he states that “translating, in this case, would be rather ‘reproducing’”. “Reproducing” would here recover its authentic sense: “re-producing means ‘producing anew’, that is, to feel, think and say as the author and with the author” (1965: 20). In a way, De Almeida anticipates the conceptions on translation that will be developed by the De Campos brothers.

[Erico Verissimo](#) (1905-1975) deserves note among novelists who also translated. In addition to his copious output, he translated several authors, including Aldous Huxley and Katherine Mansfield, for Editora Globo, where he also served as a literary consultant and proofreader. Verissimo was strongly influenced by Katherine Mansfield, to the point of declaring (1973) that Mansfield and Francis Jammes inspired him to compose his first novel, *Clarissa* (1933). He also adopts procedures borrowed from authors he translated, such as the counterpoint technique created by Aldous Huxley. Paula Godoi Arbex points out that, in Verissimo’s view, the work of the translator requires: the symbolic and cultural knowledge of the author’s universe; biographical, historical knowledge; a wide reading of the translated author’s work; the reading of works that dialogue with the translated author; the discovery of the dialogue between literary work and other art forms (Arbex 2013: 52).

[Guimarães Rosa](#) (1908-1967) - Brazilian writer, polyglot, member of the Brazilian Academy of Letters, author of the short story collection *Sagarana* (1946) and the novel *Grande Sertão: Veredas* (*The Devil to Pay in the Backlands*) (1952) - should be mentioned here due to the intense correspondence he exchanged with his translators, such as Edoardo Bizzarri, [Harriet de Onís](#), [Curt Meyer-Clason](#), Jean-Jacques Villard and [Angel Crespo](#), as he accompanied the stages of the translation process, showing interest and concern with the final result, because he knew that this would contribute to the way his image would be evaluated abroad. The dialogue with the translators was so intense that it is possible to say that Rosa acted as a kind of co-translator. In a letter dated 28 October, 1963, to Bizzarri, he states: “You are not just a translator. We are ‘partners’, that is, and invention and creation must be constant” (1967a: 51). On other occasions, he praises the translations and suggests that the translation can improve the “original” and facilitate the understanding of his work. In a letter to Edoardo Bizzarri, dated October 11, 1963, Rosa says: “I already see myself advantageously translated. I mean it: whoever really wants to read and understand G. Rosa in the future will have to read the Italian editions” (1963: 37). The abundant epistolary exchange shows a valuable discussion on aspects of Rosa’s creative/authorial writing, such as language innovations, oral style in writing, syntax, and also the challenges of translation. In this dialogue, Guimarães Rosa acts as critic, theorist and historian of translation. In addition, it is possible to raise questions related to his creative process, the nuances of his particular writing, and also his conception(s) about translation. Thus, aware of the inventiveness of his narratives, full of neologisms, regionalisms, innovative syntax, and of the challenges to “transpose” his literature into other languages, Guimarães Rosa proposes in his letters to his German and Italian translators - Curt Meyer-Clason and Edoardo Bizzarri, respectively -, that they are autonomous, that they should

not cling to the "original", but feel free to adapt, rewrite, or even look for a mixed solution between source and target texts/cultures, that can recreate the artistically elaborated language, often incomprehensible even to a Brazilian reader. In some letters, Rosa says that sometimes it is necessary to resort to a mixed solution, in others, to "trans-adapt" (1963a: 39); to his Italian translator, he says: "The more at ease you feel to invent, the happier you'll make me" (1963a: 43); also: "You can have more freedom. To stress what you think fit. To omit what would prove useless in translation. To leave aside what is untranslatable, or summarize, clean up, concentrate" (1963a: 95). As for his German translator, Rosa counsels literal repetition or *ipsis verbis* translation whenever necessary: "It seems absurd, but it is a poetic solution" (1963b: 257). These are some of the examples that illustrate how Guimarães Rosa dialogued with the translators and illustrate his conceptions on translating.

One of the pioneering female writer-translators in Brazil was Cecília Meireles (1901-1964). Knowing different languages, such as English, French, Italian, Spanish, German, Russian, Hebrew, Hindi and Sanskrit, she was responsible for the translation of several authors, from Federico García Lorca to Virginia Woolf, as well as anthologies of Hebrew and Chinese poetry. Cecília Meireles received two awards for her translations: *Prêmio de Tradução de Obras Teatrais* (Theatre Works Translation Award) (1962) and *Prêmio Jabuti de Tradução de Obra Literária* (Jabuti Award for Literary Translation) for the book *Poesia de Israel* (1963).

[Rachel de Queiroz](#) (1910-2003), whose debut novel, *O Quinze*, projected her nationally, was the first woman to be admitted into the Brazilian Academy of Letters. Part of her literary life was devoted to translation. She produced more than 60 translations between 1940 and 1972, from French authors such as Alexandre Dumas and Balzac to Russians such as Dostoevsky and Tolstoy, but also English, such as Stevenson, Austen and Emily Brontë. Oliveira & Oliveira (2008), highlight her contribution to the sedimentation of English as the main source-language in the Brazilian context, and for alternately using foreign and domesticating procedures in her translations.

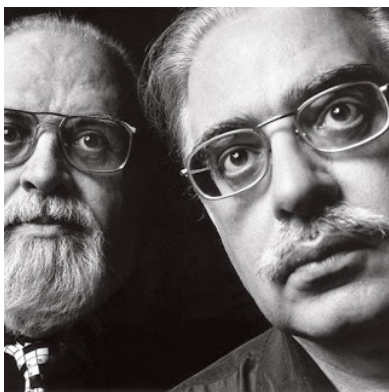
[Clarice Lispector](#) (1920-1977), Ukrainian-born author who came to Brazil at a young age, was nationally and internationally acclaimed for her works written in Portuguese. In addition to her extensive output, Clarice also acted as a translator of more than 46 works from different languages and diverse genres. Among the authors she translated are Agatha Christie, Edgar Allan Poe, Oscar Wilde, Jack London and Henry Fielding. Some studies, such as those by Nolasco (2008), suggest that her translations inspired her own work. Clarice Lispector also reflected on the translation process. In one of her chronicles, "Traduzir procurando não trair" (*Revista Joia*, May 1968), when talking about the translation of a play, she highlights "how intricate translating a play can be". She even states that, as a translator, "you are at risk of never stopping: the more you review, the more you want to change in the dialogues. Not to mention the necessary fidelity to the author's text, while handling the Portuguese language, which does not easily translate certain typically United-Statesian expressions that require a freer adaptation" (2018: 105). The challenges and difficulties of translating were also linked to intonation, rhythm, and the effect on reading aloud, as Clarice Lispector was mostly concerned with how the translated text would sound.

Concrete Poetry was an important literary movement which imposed itself, according to Bosi (1997: 351), from 1956, as the most lively and active expression of our aesthetic avant-garde. Its members were the De Campos brothers and Décio Pignatari, who were strongly linked to European avant-garde such as Italian and Russian Futurism, Dadaism, Expressionism and Imagism. Some of the

foreign authors dissected, assimilated and "translated" by the group were Mallarmé, Mayakovsky, Apollinaire, Ungaretti, Pound, Joyce, and Gertrude Stein.

The above examples of writer-translators and the constant dialogue with international cultural movements reinforce the fact that translation was directly linked to literature, and show how much translation fed national literary creation. However, it was not only in the literary scene that this intense contact took place. There are other sectors, which had to live with translation, such as the technical, scientific and educational areas. After the [1964 military coup](#), and with the support of the United States government in a cooperative action between the two countries, Brazil began to import works by many United States authors, and many of these books were used in the Brazilian school system, which triggered a kind of submission and dependence on everything that was produced by the United States. If the previous centuries were marked by great European influence, the twentieth century will be marked by the influence of the United States.

In the twentieth century, reflection on translation intensified, as may be seen in different paratexts, as evidenced by Martins & Guerini (2018); this culminated in the theoretical work of [Haroldo de Campos](#) and [Augusto de Campos](#). Wyler (2003) notes that Rónai, in his *Escola de tradutores* (1952), and Silveira, with *A arte de traduzir* (1954), are among the first to reflect on the craft of translating.



Haroldo de Campos (1929-2003) and Augusto de Campos (1931) Leading members of Concrete Poetry and innovative translators.

Among the above names, attention should be drawn to the reflections of the De Campos brothers, who gained international fame for the poetics of transcreation, which refers to the concept of "creative translation". Haroldo de Campos' vast output may place him as our "greatest thinker of poetic translation" (Tápia & Nóbrega 2013). Haroldo de Campos' centers his thoughts on translation in the notion that translation is a creative and critical activity, and this formulation is found in the seminal essay "Da tradução como criação e como crítica" [Translation as Creation and Critique] (1962), and in "A tradução como instituição cultural" [Translation as Cultural Institution] (1997), in which Haroldo synthesizes the main aspects of his poetics of translation. In this text, he refers back to the preface of his book *A operação do texto* [The Operation of the Text], in which he states: "I have come to consider translation both as 'transcreation' and as 'transculturation', since 'not only the text, but the cultural series (Lotman's *extratext*) are transtextualized in the interweaving of diverse literary times and spaces'" (1976: 208-9).

In the twenty-first century, other translators, writers, critics and researchers, such as Boris Schnaiderman, Paulo Henriques Britto and Álvaro Faleiros focused on studying aspects of prose and especially poetry translation.

[Boris Schnaiderman](#) (1917-2016) stood out in the Brazilian cultural scene, not only for his translations, but also for his critical thinking on translation. Born in the Russophone Jewish community of Odessa, Ukraine, and having come to Brazil in 1925, he signed his first translations (published by Vecchi, of Rio de Janeiro) under a pseudonym in the mid-1940s. He published over 300 articles in newspapers, with emphasis on the reflections on translation of Russian literature,

both of famous and lesser-known authors. Schnaiderman translated several books, some in partnership with the De Campos brothers and Nelson Ascher, and published the book *Tradução: ato desmedido* (2011). His ideas on Russian literature and translation made him "one of the innovators of thought on translation and one of the great Slavists of the twentieth century" (Gomide 2012).

[Paulo Henriques Britto](#) (b. 1951) is one of the most prominent contemporary figures, with a vast and acclaimed translational output, being also a writer and professor at PUC-Rio. Britto has published six books of poetry, and translated more than one hundred works from English into Portuguese - Charles Dickens, Elizabeth Bishop, D. H. Lawrence, Henry James, William Faulkner, Byron, and others. He wrote several articles on translation and published, in 2012, the award-winning book *A tradução literária* [Literary Translation]. In this book, Britto reflects on the translator's task, combining theory and practice, as his perspective is that of a thinking practice. Britto states that, although translating is a creative work, translation and literary creation are not the same thing (Britto 2012: 27-28), and that the translator is not necessarily a traitor, as it is not true that translations must be either beautiful or faithful; beauty and fidelity are perfectly compatible (Britto 2012: 18-19). Contrary to some theoretical currents, for Britto the concept of *fidelity to the original* is of central importance in translation; for him, poems can be translated and objectively analysed like any other literary text.

[Álvaro Faleiros](#) (b. 1972), in addition to being a Professor of translation and French literature at the University of São Paulo, has devoted himself to music, translation and essay writing. In the field of literary translation, Faleiros has already translated Apollinaire, Mallarmé and Paul Valéry, and has reflected on the translation process in different articles and books, such as *Traduzir o poema* [Translating the Poem] (2012), which dialogues with various trends in Translation Studies, analysing theoretical and practical issues, with translated poems. His most recent book is *Traduções canibais: uma poética xamânica do traduzir* [Cannibal Translations: a Shamanic Poetics of Translating] (2019), in which he brings together aspects of translation, poetic rewriting and shamanic Amerindian thought. In addition to these three names, there are many researchers, who have regularly published articles on the topic.

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Translation-related Academia in Brazil

At university, with the creation of the Translation Studies discipline proposed by Holmes' seminal paper (1972), and in the wake of the creation of translation courses in other countries, we witness the flourishing of undergraduate courses in Brazilian universities. We currently have 30 Bachelor's degrees in translation, both in public and private higher education institutions. Bachelor's degrees in translation are linked to the area of *Letras* (which comprises mostly Linguistics and Literature). The first undergraduate course — Bachelor's degree in Letras: proofreader-translator-interpreter - was created in 1969 in a private institution, the Pontifícia Universidade Católica do Rio de Janeiro (PUC-Rio); in public institutions, the first course was created in 1973, at the Universidade Federal do Rio Grande do Sul.

During this period, academic journals dedicated exclusively to translation were founded, the first one being [Tradução & Comunicação](#) (Faculdade



Two Brazilian journals on translation studies: Tradução e comunicação (left) and Cadernos de tradução (the leading journal in the country).

Linguística Aplicada, Ilha do Desterro, Revista da ANPOLL, Revista de Letras UFC.

The twentieth century was marked by an increase in translated works, the establishment of undergraduate programs, the foundation of specialized academic journals, the creation in 1986 of the ANPOLL Translation Studies Work Group, and, in 1992, of the *Associação Brasileira de Pesquisadores em Tradução* (Brazilian Translation Researchers Association, ABRAPT); the twenty-first century is being characterised by the creation of Translation Studies graduate programs. The Federal University of Santa Catarina Translation Studies Graduate Program (PGET/UFSC), was the first to be created, in 2003, and is the only one currently offering a Doctoral degree in Translation Studies. As of December 2020, it has awarded 329 Master's and 173 Doctoral diplomas. In 2011, the Master's degree in Translation Studies was created at the University of Brasilia (POSTRAD/UnB), which has already conferred 139 Master's degrees. In the same year, the University of São Paulo Translation Studies Graduate Program was approved, but ended its activities in 2016, having conferred 56 Master's and 17 Doctoral diplomas. In 2014, the Federal University of Ceará Translation Studies Graduate Program (POET/UFC) was created, and has to date conferred 68 Master's degrees.

The institutionalisation of Translation Studies in Brazil has contributed to the multiplication of research in the area, which has unfolded in a variety of subareas, including Translation History. Three extant graduate programs — PGET, POSTRAD and POET — have the following research lines "Literary and/or Multidisciplinary Translation and Interpretation Studies" and "Linguistic and/or Multidisciplinary Translation and Interpretation Studies" (PGET); "Translation, Praxis, Historiography and Circulation of Communication" and "Translation: Language, Cognition and Technological Resources" (POET); "Translation Theory, Criticism and History" and "Translation and Social and Discursive Practices" (POSTRAD).

Translation was initially present in research lines of other graduate programs, especially in literature, linguistics, classical studies and philosophy. This is the case of UNICAMP, which, in the 1990s, in the Department of Applied Linguistics of the Institute of Language Studies. Rosemary Arrojo and

Ibero-Americana/Associação Brasileira de Tradutores, 1981-2013). Other journals followed, and we mention here only those still in print: TradTerm (Universidade de São Paulo, 1994); Cadernos de Tradução (Universidade Federal de Santa Catarina, 1996); Cadernos de Literatura em Tradução (Universidade de São Paulo, 1997); Cadernos de Tradução (Universidade Federal do Rio Grande do Sul, 1998); Tradução em Revista (PUC-Rio, 2004); Ronái (Universidade Federal de Juiz de Fora, 2006); Belas Infiéis (Universidade de Brasília, 2012); Translatio (Universidade Federal do Rio Grande do Sul, 2011); Transversal (Universidade Federal do Ceará, 2015).

Additionally, several special issues and dossiers on translation have been published in journals devoted to other areas, such as the Trabalhos em

Paulo Ottoni supervised master's theses and doctoral dissertations in translation studies. Other universities are also interested in translation. USP has always produced dissertations and theses, in the Department of Comparative Literature and Classical Languages, and in the Departments of Modern Languages and Linguistics. The University of São Paulo may be said to be responsible for training a number of translators of different literatures. An emblematic case is the Russian degree, with Boris Schnaiderman (1917-2016), who translated directly from Russian (generally this was done via French). The same was true of Arabic literature, which for a time had mainly indirect translations. In the course of the twentieth and twenty-first centuries, works of Arabic culture have been translated directly into Portuguese, such as Mamede Jarouche's translation of the *Thousand and One Nights*.

Other Brazilian universities have also maintained research lines in Translation Studies, such as [UFPR](#), [UFRGS](#), [UNESP](#), [UFES](#), [UFPB](#), [UFMG](#), [UFPA](#), [UFMS](#), [UFPE](#) to name a few.

Translation of classical letters (Greek and Latin) has also flourished. With the foundation of the first universities in the twentieth century, Classical Studies programs are founded. Since the 1950s, a more specialized education in Classical Studies became possible thanks to the first graduate programs, and there was a considerable increase in Classical Studies output, both as studies and translations. By way of example there is the project of publication of classical Greek works, such as Plato's dialogues, translated from Greek by Carlos Alberto Nunes, under the supervision of Benedito Nunes. Fourteen volumes were published between 1973 and 1980; since 2011, the [Editora da Universidade Federal do Pará](#) is republishing them as bilingual editions.

The Coordination for the Improvement of Higher Level Personnel ([CAPES](#)) has a useful open-access catalogue that helps to track graduate level academic work, which fully catalogues theses and dissertations presented since 2012. A search using "tradução" as keyword returns 5,876 Master's theses and 2,407 Doctoral dissertations.; using "Estudos da Tradução", the search returns 707 Master's theses and 270 Doctoral dissertations; using "Estudos de Tradução", results are 200 and 46, respectively.

In addition, there has been a proliferation of events, culminating with [ABRAPT's 9th International Congress and 5th Translator's International Congress](#), which took place at the Federal University of Santa Catarina, in 2013 and was attended by 1,352 researchers - the largest Translation Studies event in Brazil to date.

Another landmark was the acknowledgement of the Brazilian Sign Language (*Libras*), by [Law No. 10,436, April 24, 2002](#) and the approval of [Decree No. 5626, December 22, 2005](#) regulating *Libras*, which was included as a curricular discipline. The first undergraduate courses in *Libras* were then created. Numerous researches in this area can be accessed in a special issue of *Cadernos de Tradução* ([v. 35, n.2, 2015](#)), entitled *Estudos da Tradução e da Interpretação de Línguas de Sinais*, and also in the collection [Estudos da Língua Brasileira de Sinais](#), coordinated by Ronice Müller de Quadros and Carlos Henrique Rodrigues.

Research in audio description is another growing field of Translation Studies in Brazil; the first research in this area is mainly due to Eliane Franco and Vera Lúcia Santiago, from the State University of Ceará (UECE) and, more recently, Marisa Ferreira Aderaldo and others. With [Decree No. 5,296, of December 2, 2004](#), which regulates Laws [No. 10,048](#) (which prioritizes public

services) [No. 10,098](#) (which provides [accessibility](#) for people with disabilities), mandatory access to resources for visually impaired communities in different sectors of Brazilian society has been achieved. And research in the area is still related to audiovisual translation of films and theatres.

The vast movement of historicisation of translation in Brazil comprises the study of translators, their translations and reflections on translation. Among the systematisation initiatives in this sub-area, considered by some to be “Translator Studies”, it is worth mentioning some initiatives such as [DITRA](#), which outlines a brief bibliographic profile of (mostly contemporary) translators. Another similar initiative is the website [Poesia Traduzida no Brasil](#), with the presentation of the profiles of poetry translators.

In recent decades, there has been a concern to systematically interview translators, mainly in journals, but also in books, such as *Conversa com tradutores* (edited by Sobral & Benedetti 2003); [Vozes Tradutórias](#) (edited by Guerini, Torres & Costa 2016), compiling interviews published between 1996 and 2016, in *Cadernos de Tradução*. There were also initiatives to collect Brazilian translators’ reflections, such as the bilingual Portuguese-English book [The Translator's Word: Reflections on Translation by Brazilian Translators](#) (Martins & Guerini (eds.) 2018).

In the wake of this initiative, in 2018 the [Coleção Palavra do Tradutor](#) was created, designed and coordinated by Guerini, Amarante, Medeiros & Costa, which aims to give voice and visibility to translators, and has already published 06 volumes.

There are other important collections centered not only on the figure of the translator, but also on matters related to translation in general, and here we highlight the five-volume [Coleção Estudos da Língua Brasileira de Sinais](#), edited by Quadros & Rodrigues.

Coleção Engrenagens, by Pontes Editores, edited and coordinated by Pereira (UnB), follows a more varied approach; the themes of this ten-volume collection published between 2015 and 2021 range from translation history to translator training.

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Research potential

Community interpreting is a research field on the rise, especially with the intensification of migration. Brazil has received Haitian, Venezuelan, Syrian and Iraqi refugees. Among the most recent immigrants in Brazil are Africans. It is still a little known immigration and comprises several of the countries of the continent, among them Guinea Bissau, Democratic Republic of Congo, Senegal, Angola and Cape Verde. They are mainly concentrated in São Paulo but are present in other parts of the country, such as Fortaleza. The *Folha de S. Paulo* newspaper has recently done a series of [reports](#) on this immigration, which is a fascinating phenomenon and deserves the attention of translation and interpretation scholars.

Another field of research still little explored is the Brazilian immigrants abroad, who number in the millions. They are currently spread across all continents, with an emphasis on countries such as the United States, Canada, Western Europe, Japan and Australia. Among these immigrants are Brazilians with dual nationality, soccer players and people of all professions. Those interested can access hundreds of websites and blogs with testimonies from these immigrants. Other graduate-

level research areas growing are related to translation and [information and communication technologies](#) (ICts): comics computer-assisted translation (CAT), machine translation, localisation, dubbing, subtitling and audio description.

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