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**The Short Story in English meets the Portuguese Reader:
On the 'External History' of Portuguese Anthologies of Short Stories
Translated from English**

Running Head: The Short Story in English meets the Portuguese Reader

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Abstract

This paper aims to research how intercultural exchanges contributed for the development of the short story in Portugal, notably to consider interference especially by English-language literary systems through the indirect channel of translation. For this purpose, it focuses on the external history of the translation into Portuguese of the short story in English, taking its publication in anthologies as a form of creative rewriting, adaptation or manipulation, as André Lefevere put it. The purpose of this paper is twofold: firstly, it provides answers to questions such as whose, which, when, where, by whom, why and how short stories in English were selected, translated and presented to the Portuguese reader. The cartography of such a territory is based on the presentation and analysis of a selection of data (available at the Portuguese National Library archives) regarding the introduction of the short story in English through translations published in anthologies. Secondly, resorting to Gérard Genette's definition of peritext, i.e. paratextual elements pertaining to the book, this paper analyses the role played by peritextual discourses in a selection of anthologies. This analysis is expected to yield insights into how such anthologies introduced the short story in English to a public reading it in Portuguese version.

1. Introduction

In the introduction to the 1981 volume *Nineteenth Century Short Stories*, the editor Peter Keating states:

The short story is the first literary form in which American writers excelled, and the first in which their critical theories predominated; **the influence of Poe's work especially spread throughout nineteenth-century Europe, and if towards the end of the century French, Russian, and British writers emerged to challenge American supremacy that merely emphasized the reciprocal nature of the exchange.** (Keating 1981: 19; my emphasis)

This paper offers a report on the initial stages of a research project that aims to contribute to research on how intercultural exchanges may have influenced the development of the short story as a literary genre in Portugal. The focus will be on the influence of short stories in English, given what Peter Keating calls the "American supremacy" in this literary form.

To researchers in Translation Studies, statements such as the one quoted above quickly bring to mind Itamar Even-Zohar's famous formulation that:

[t]here is not one single literature which did not emerge through interference with a more established literature; and no literature could manage without interference at one time or another during its history. (Even-Zohar 1990: 59)

In his well-known paper "Laws of Literary Interference", Even-Zohar, the pioneer of Polysystem Theory, not only affirms the existence of cross-fertilization amongst so-called national literatures but goes even further, declaring that all national literatures are dependent upon such intercultural interference, no matter how established they might be.

Going back to Peter Keatings' text, we might ask how American critical theories on the short story as literary form can possibly "predominate" without translation? Similarly, how is an author's influence to "spread", how can British, French and Russian authors "challenge" American supremacy in this regard, and how can such exchanges occur and be reciprocal without resorting to some form of interlingual transfer? Translation is of course one of the most important indirect channels for such exchanges or interference, to use Even-Zohar's words. The juxtaposition of Peter Keating's introductory note with the quotation from Even-Zohar raises unexpected questions about the influence of translation upon the development of the short story as a literary form.

Whereas statements abound about the importance of intercultural exchanges for the development of literary forms and their poetics, it is not so easy to find studies on the role played by translation in such exchanges. This is because, when such assertions are made and read, few stop to consider – let alone research – how translation (as an indirect channel of cultural interference) may have contributed to these exchanges, by facilitating the importation of works and genres, conditioning their development, reactions to them and the reader's text. It is also due to the well-documented efforts of literary historiography to create a national literary unconscious, which, as Pascale Casanova points out, tended to follow 19th-century nationalizing trends in appropriating other literatures and literary histories without any reference to translation (Casanova 2004: 103ff).

Although the case of Portuguese literature is not explicitly referred to in the quotations given above, they are clearly applicable to this particular national context. As a consequence, several questions come to mind. For example, did Portuguese culture experience interference from short stories in English? When and how did this take place? Did it occur directly or via translation? What authors and short stories in English were translated into Portuguese? When and by whom? How were they presented to the Portuguese reader? How were they received? What repercussions did this have upon non-translated literary production in Portuguese?

However, before research can even begin to find answers to these questions, it is necessary to undertake a preliminary mapping of those English short stories that have been translated into Portuguese.

Within the framework of Descriptive Translation Studies, this paper wishes to contribute to such a mapping by focusing on their publication in anthologies, defined as "a compilation of self-standing poems or short stories, deliberately selected and organized in such a way as to serve the editor's purpose" (Baubeta 2007: 34). Whether positively defined as "barometers of taste" (Naaijkens 2006: 509 cited by Baubeta 2007: 25) or vigorously dismissed as "pre-packaged creatures of consumer capitalism" (Banta 1993: 331 cited by Baubeta 2007: 21), they are here considered as a form of publication with various identifiable functions, which bring together in a single volume poems, short stories or excerpts of longer works following a process of selection and organization by an anthologist, according to a set of principles and subject to contextual motivations and constraints. As such it corresponds to a particular form of creative writing, or rewriting, as defined by André Levefere in his 1992 work *Translation, Rewriting, and the Manipulation of Literary Fame*, where the following comment is offered on rewriters and rewriting:

Whether they produce translations, literary histories or their more compact spin-offs, reference works, anthologies, criticism, or editions, rewriters adapt, manipulate the originals they work with to some extent, usually to make them fit in with the dominant, or one of the dominant ideological and poetological currents of their time. (Levefere 1992: 8)

Therefore, anthologies are a privileged site for intercultural exchanges and seem particularly apt to provide insights into the thresholds that mediated (in this case) the presentation of the short story in English to a Portuguese readership.

This paper has two main purposes. The first is to present and analyse a selection of bibliographic data regarding the publication of the short story in English in Portugal, as translations included in anthologies. This preliminary step towards an external history of translation is needed in order to start providing answers to questions such as: when, where, by whom, and how short stories in English were selected, translated and presented to the Portuguese reader in anthologies. Further studies may supply information concerning the "dominant ideological and poetological currents" that may have played a role in the way such works were presented to the Portuguese reader through translation and anthologization. The second aim is to present the initial stages of the analysis of a selection of verbal

elements included in the peritexts of a few anthologies. For this purpose, it uses Gérard Genette's definition of the peritext (elements pertaining to the book, such as title, subtitle, preface, postface, notice, foreword, notes, blurbs, book cover, dust jacket, or flaps [Genette 1997]), in order to try to discern regularities and amass information needed to supply further answers as to why and how short stories in English might have been thus selected for translation and anthologization in Portugal.

2. External History of Translation

But first it is important to clarify what is meant by an external history of translation. Especially since the 1980s, there has been a great deal of interest amongst translation scholars in the history of translation. This has been organized in accordance with several different parameters, such as text-type (Bible translation, literary translation, technical translation, etc.); moments of great translational activity (such as the School of Toledo); power relations or institutional relations (colonization, conquest), and gender (women translators), to mention but a few (Bernardo 2001: 128).

However, a distinction needs to be made between the history of translation theory and the history of translation practice. The former focuses explicitly on the theorization of translation produced by translators in prefaces and translators' notes, as well as by researchers and critics in reviews and critiques of translation. The latter, on the other hand, concentrates on who translated what, when, how, and in what cultural, social, political, and institutional contexts.

During the 1980s and 1990s, a highly significant research project on the history of literary translation practice (the "Göttingen Sonderforschungsbereich. Die literarische Übersetzung - 1985-1997") was undertaken by a special research group based in Göttingen, Germany, who suggested a further distinction within the history of translation practice, namely between the internal and external history of translation.¹ The internal history of translation is defined as the analysis of textual-linguistic features of translated texts in terms of their successive reformulations through retranslation, of how textual-linguistic features are maintained or shifted, and of the motives underlying such shifts. The external history of translation, on the other hand, focuses on identifying the works that have been translated, and establishing when and by whom, the publishers involved, the frequency of retranslation, and the circumstances under which this took place. Based on such data, regularities and tendencies may become discernible (Bernardo 2001: 129). The research group also suggested the importance of identifying source texts that have been subject to successive retranslations. These are called "comets", while successive retranslations are the comet's "tail" ("Kometenschweife"), which becomes the object of further research.

Only after this external history has been initiated can work begin on the internal history, since a cartography of translated works is needed in order to obtain a macroscopic view. That is to say, it is important to first get the wider picture,

¹ On the Göttingen research project, see also Bernardo (in this volume).

identifying comets and comets' tails, before applying a microscopic view and researching their textual-linguistic make-up.

This paper will, therefore, focus on the external history of translation practice by studying the publication of anthologies of short stories in English translated into Portuguese. The first step in this direction is to obtain a bibliography of translated works.

A search of the Portuguese National Library online catalogues for "antologia" [anthology] and/or "conto" [short story] revealed that these words appear not only in volume titles but also in the titles of collections or series. Indeed, the fact that "antologia" is used for both volumes and collections is interesting in itself, and is supported by the fact that Portuguese dictionary definitions of anthology ("antologia") tend to resort to the Portuguese word for collection ("coleção"), revealing at the very least a blurring of the two concepts. Interesting though such terminological queries may be, they clearly fall outside the scope and aims of this paper. Thus, research proceeded by checking the volumes for further titles in the most prominent collections, without any limits in terms of date of publication. A modest corpus of bibliographic records was amassed, involving eight collections by seven different publishers, corresponding to a total of 140 titles. It includes over 18 source languages that were identified irrespective of whether the stories were translated directly from such source languages or indirectly through an intermediate language (usually French).

3. Volume categories: anthologies and collections

As has already been mentioned, the organization of this list of bibliographical records required consideration of at least two different categories: "anthology" understood as a collection or series, and "anthology" understood as a single volume.

3.1 Anthology as collection or series

The first category corresponds to volumes with only one source language and works by only one writer because their titles explicitly mention the name of the writer whose short stories have been included in the volume. In this case, it was especially the collection or series as a whole that functioned as an anthology, or even as a macro-anthology.² Although controversial, this category has been included because, as we have seen, some of the collections by the publishers

² As suggested by Patricia Odber de Baubeta, these collections or series may be considered macro-anthologies (2007: 29). However, the single-author volumes in such collections were excluded from the author's 2007 ground-breaking work *The Anthology in Portugal. A New Approach to the History of Portuguese Literature in the Twentieth Century*. Bern: Peter Lang.

Arcádia, Atlântida and Portugália include the word: "antologia" [anthology] in their title.

3.2 Anthology as single volume

The second category comprises volumes that publish works translated from one source language only but by different authors, as announced by titles such as: *American Short Stories*. Other volumes publish works translated from different source languages and by different authors, since their titles make reference to a particular subcategory of short stories such as *Fantasy Stories*. This may call for a separate third category, however, as in both cases, volumes functioned as anthologies.

The first category is predominant in the corpus when we consider short stories in all source languages and short stories in English only (see Table 1).

Volume Categories	Source Language	
	All-SL	English
1SL-1author	90	41
1SL-n authors	39	10
n SL- n authors	11	--

Table 1 – Number of volumes in each volume category

The analysis of this corpus of 140 titles will pay special attention to the 51 volumes that may be identified as having one source language only (English) and include stories by one or more authors.

3.3 Source Languages

First, this paper will consider all 140 volumes included in the eight collections in the corpus for a global preliminary analysis. Table 2 shows a quantitative analysis of source languages of short stories translated and published in volume for the first time, since no reeditions or reprints were considered. This list of 140 titles includes: English, French, Portuguese, Russian, Italian, German, Spanish, Catalan, Hungarian, Indian Language, Romanian, Chinese, Slavonic language, Asian Language, Bulgarian, Japanese, Polish, and Swedish short stories, as well as eleven titles that publish a selection of stories with different source languages.³ The first remark is that volumes including translated short stories represent over 92% of the total number of volumes in the corpus.

³ On anthologies on China, Japan and India see also Seruya (in this volume).

Source Language	Number of volumes	Percentage
English	51	36.43%
French	17	12.14%
Portuguese	11	7.86%
Russian	10	7.14%
Italian	7	5.00%
German	6	4.29%
Spanish	6	4.29%
Catalan	3	2.14%
Hungarian	3	2.14%
Indian Language	3	2.14%
Romanian	3	2.14%
Chinese	2	1.43%
Slavonic Language	2	1.43%
Asian Language	1	0.71%
Bulgarian	1	0.71%
Japanese	1	0.71%
Polish	1	0.71%
Swedish	1	0.71%
Selection of Languages	11	7.86%
Total	140	

Table 2: Source languages

Interestingly, the list heads in the corpus correspond to the nationalities mentioned by Peter Keating in the initial quotation (i.e. American and British, French and Russian), to which Portuguese short stories may also be added, thereby proving that national works were already standing shoulder-to-shoulder with foreign imports. As

expected, this list is headed by English as a source language with 51 titles that comprise works by mainly British (22), followed by American (13), Irish and New Zealand writers. Therefore, short stories in English seem to have been prominent in the selection of source texts. This might be explained by the supposed supremacy of American authors in this genre (see Keating 1981: 19), were it not for the predominance of British authors in the corpus under analysis. This aspect therefore deserves further attention at a later stage of this project.

Considering the role translation has played in the volumes and collections included in the corpus (translated volumes represent over 92% of volumes in the corpus), it may yield important information about the position occupied by foreign national literatures in the Portuguese cultural scene. Thus, further research is also needed into this aspect, which may follow the Göttingen special research project format. According to this research group, the main tendencies may be ascertained through a quantitative analysis of data with the purpose of determining the relative prestige of each foreign national literature in the target system.⁴ Such a study falls beyond the scope of the initial stages covered by this report but will be considered in subsequent phases of this research project.

4. Date of Publication

4.1 Global analysis

If the date of publication of the 140 titles in the corpus is considered, the publication of short story anthologies seems to have been concentrated into the 1940s, 1950s and 1960s with a very clear predominance in the fourth and fifth decades of the 20th century (See Table 3).

Decade of publication	Number of volumes
1920	--
1930	--
1940	48
1950	43
1960	24
1970	3
1980	--
1990	--
2000	5
No publication date	17

Table 3 – Date of publication of volumes including short stories translated into Portuguese

From the 1940s, there seems to have been a special interest in short stories, in the authors that produced them, and in canonizing the genre through anthologization.

⁴ The following parameters are considered: (1) the number of national literatures represented in each anthology; (2) the number of pages devoted to each national literature in each anthology; and (3) the average number of pages devoted to each national literary system in the anthologies.

The fact that, in 1933, the Oxford English Dictionary included the short story as a distinct narrative form for the first time (Flora 2003: 38) may also have contributed to this, as it indicates that the short story was growing in dignity and gaining ground as a genre.

However, these data deserve further interpretation in the light of both the history of the short story and the history of anthologies in Portugal at the beginning of the 20th century. The 1940s seems to have been a “golden decade” for anthologies in Portugal, and also for anthologies of translated texts. This trend can also be interpreted, within the framework of Even-Zohar’s Polysystem Theory, as a reaction to a vacuum of original production perceived by leading intellectuals of the time. According to Baubeta, in her 2007 work *The Anthology in Portugal: A New Approach to the History of Portuguese Literature in the Twentieth Century*:

the *presencistas’* belief that Portuguese literature had stagnated (...) may explain the proliferation of translation anthologies that began to appear in 1940s Portugal, a time when the world had been turned upside down and, according to Lobo-Vilela, the publishing world found itself ‘numa fase de ebullição, numa espécie de corrida cega’. (Baubeta 2007: 111)⁵

A very brief survey of titles included in the Portuguese National Library online catalogue shows that the number of volumes explicitly mentioning the word “ant(h)oologia” [anthology] in their titles increased dramatically in the 1940s, indeed (as happens again in the 1990s).

Decade of publication	Number of titles including “ant(h)oologia”
1900s	1
1910s	7
1920s	14
1930s	18
1940s	81
1950s	85
1960s	105
1970s	192
1980s	274
1990s	338
2000s	520

Table 4 – Number of volumes published in Portugal including the word “antologia” [anthology] in the title⁶

It would be interesting to gauge the role played by translation in these figures, by establishing the proportion of the total number of anthologies that are translated.⁷

⁵ “In a stage of ebullition, in a sort of blind race.” (My translation)

⁶ For similar data on Spain, France, Germany and the United Kingdom, see the paper by the editors (in this volume).

⁷ The data so far amassed do not allow for such a comparative analysis because the global numbers included in this table represent volumes published in Portugal that include the word “antologia” in the volume title (including first editions, reprints, and reeditions, as well as prose fiction, lyric poetry and other non-literary

4.2 Short stories in English

This same chronological tendency is also visible when short stories in English are considered alone; once more, it was in the forties and fifties that the majority of such works were translated and published for the first time.

Date of Publication	Number of volumes	
	All SL	English-SL
1920	--	--
1930	--	--
1940	48	17
1950	43	18
1960	24	5
1970	3	--
1980	--	--
1990	--	--
2000	5	2
No publication date	17	9

Table 5 – Date of publication of volumes including short stories in English translated into Portuguese

This tendency is remarkable, as, during the time span covered by the corpus analysed by decade in Table 5 (the 20th century, and especially the period up to 1950s), research often mentions a general background of very intensive translation of French source texts. It is only after the 1950s that the general numbers of translation from English are said to have risen in Portugal.

So our first remark is that, against this general background of translation of predominantly French source texts, there seems to have been a special interest in the short story in English to justify this opposite tendency. Overall, there is more than double the number of source texts in English than French. In the 1940s, the number of English language short story volumes is more than four times higher than the number of volumes dedicated to French short stories (17/4), and this tendency is maintained in the following decades, although with less striking proportions (18/6 in the 1950s and 5/3 in the 1960s).

5. On paratexts

Moving from the analysis of information found in bibliographical records to the consideration of paratexts, Gérard Genette in his well-known 1987 work *Seuils*

genres), whereas the corpus under analysis includes only first editions of titles in eight collections, selected because of including the words “antologia” and “conto” in volume and collection titles. Consequently, the two sets of data lack comparability.

defines paratexts as the verbal and non-verbal messages that accompany a text and thereby both present it and make it present for consumption in book form. Genette goes on to suggest that paratextual messages may vary in status in accordance with their location, date of appearance and disappearance, mode of existence (verbal vs. non-verbal), sender, addressee and function (Genette 1997: 4-5).

The second part of this paper aims to present the initial stages of an analysis of the way translated short stories were introduced to the Portuguese reader in anthologies by selecting paratextual messages based on their location, mode of existence and addressee. In terms of location, it will consider messages included within the same volume as the text (i.e. the first paratextual subcategory of peritexts, excluding epitexts). As for mode of existence, it will select for analysis verbal messages only and exclude illustrations. Regarding the addressee, only verbal messages that are addressed to the public in general will be considered (i.e. the public paratext, considered different from private and intimate paratexts). Within the public paratext a further distinction is called for, motivated by Genette's identification of a first category of messages that are addressed to the public in general, and of a second category of messages that are addressed "more specifically or more restrictively only to readers of the text" (Genette 1997: 9). So this paper considers paratexts addressed to the public in general in the form of covers, spines, flaps and blurbs, which include the names of publishers and collections, volume titles, and names of authors. It therefore excludes the second category of paratexts addressed to the public, which comprises prefaces, postfaces, notes, bios of writers, titles of source texts, which are only received by actual readers of the volumes and will deserve further attention in subsequent stages of this research project.

5.1 Publishing houses

Table 6 shows the publishing houses that stood out from the preliminary survey of online records because of the collections and anthologies of short stories they published, consequently included in this corpus.

Publishing House: Collection Title	Total Number of Volumes	Number of Volumes – English as SL
Arcádia: Antologia [Anthology]	22	3
Atlântida: Antologia do Conto Moderno [Anthology of the Modern Short Story]	29	12
Edições Gleba: Contos e Novelas [Short Stories and Novellas]	24	6
Sírius: Série Contos e Novelas [Short Stories and Novellas Series]	8	3
Livros do Brasil: Miniatura. Pequenas Jóias Literárias dos Maiores Autores [Miniature. Little Literary Gems of the Greatest Authors]	23	15
Padrões Culturais Editora: Colecção Leituras Perfumadas [Collection Scented Readings]	7	4

Portugália: Antologias Universais. Conto. [Universal Anthologies. Short Story]	22	4
Portugália: Contos Universais [Universal Short Stories]	5	4
Total	140	51

Table 6 – Publishing Houses, Collections and number of volumes

Of these, the groundbreaking influence of Portugália in the Portuguese cultural scene should be stressed, despite the fact that it was neither the pioneer in the production of anthologies nor the record-breaking publisher in terms of the number of English language short story volumes published.⁸ As Baubeta points out:⁹

For three decades [from the 1930s onwards] this publishing house [Portugália] dominated the market for anthologies and had an unquestionable impact on Portuguese cultural life. Portuguese publishing houses produced significant numbers of anthologies of short stories, with a clear preference for foreign (Anglo-Saxon) short stories, and lyrical poetry (Portuguese) throughout this period. (Baubeta 2007: 142-145)

Chronologically, the interest in the publication of Portuguese anthologies and collections dedicated to the short story seems to have started in the 1920s with a volume by the publisher Figueirinhas. Edições Sírius and Gleba clearly take the lead in the 1940s (with the publication of 15 volumes) before Portugália joins the race with a first volume in 1943, and Atlântida does so too in 1945. If we consider the three central decades, in the 1940s, publication is lead by Gleba (24 volumes), followed by Atlântida (9 volumes); the 1950s are dominated by Atlântida (11 volumes); and in the 1960s, Arcádia takes the lead (10 volumes), closely followed by Atlântida (8 volumes). Among the above mentioned publishers, Livros do Brasil (with mostly undated volumes) and Atlântida stand out as the publishers leading the translation and publication of short stories in English, and therefore deserve special attention in subsequent stages of this project.

5.1 Translators and anthologists

Although stressing the influence of publishing houses, Baubeta also draws attention to the importance of a few names for the anthologization and canonization of both prose fiction and poetry, devoting sections to a selection of them. Focusing on the anthologization and canonization of Anglo-American prose fiction, the most significant figure seems to have been João Gaspar Simões (1903-1987), founder and literary editor for Portugália Editora between 1942 and 1945, where he was responsible for the "Antologias Universais" series, as well as for several anthology volumes published by Arcádia, Sírius, and Empresa Nacional de Publicidade. Also

⁸ On the role played by the publisher Portugália, see Castagna (in this volume).

⁹ The first anthology listed in the final catalogue of Baubeta (2007) is: 1907. *Como cahem as mulheres. Narrativas de amor e paixões pelos mais notáveis escritores contemporâneos. Anthologia de amor*. Ribeiro de Carvalho and Moraes Rosa (org.). Lisboa: Antiga Casa Bertrand.

worthy of mention is the poet João Cabral do Nascimento (1897-1978), who was also a prolific translator and anthologist of English-language short stories and Portuguese poetry, producing several volumes for Portugália, Editorial Minerva, Livraria Bertrand and Editorial Verbo.¹⁰ Another important name is Victor Palla (1922-2006), who (co-)produced several anthologies for Portugália, Coimbra Editora, Livros do Brasil and Atlântida, which, with the exception of Coimbra Editora, are also present in the corpus under analysis.¹¹

The consideration of a list of translators and anthologists in these collections is striking first and foremost because of the diversity of translators who only seldom translate more than one volume/author, secondly because of the apparently special cases of two collections.

Collection "Atlântida. Antologia do Conto Moderno" [Atlantis. Anthology of the Modern Short Story] publishes twelve volumes by English language authors (in a total of 29 volumes), including works by John Steinbeck, Dorothy Parker, Erskine Caldwell, William Saroyan, Somerset Maugham, William Faulkner, Virginia Woolf, D.H. Lawrence, Edna Ferber, H.G. Wells, Katherine Mansfield, and Rudyard Kipling. This collection becomes more interesting if we jointly consider these English language authors together with the names of translators/preface writers. Among the names signing translations and/or prefaces, those of poet and literary critic João José Cochofel (1919-1982), literary critic and theorist Rui Feijó, Victor Palla (1922-2006) (all closely related to the politically and socially committed neorealist circles) easily explain the choices of Steinbeck, Caldwell and Hemmingway. Added to this, the committed approaches by Manuel Barbosa (1905-1991), Manuela Porto (1908-1950), José Palla e Carmo (1923-1995), and by the modernist (and "presencista")¹² as well as founder and director (1942-1945) of the publisher Portugália, João Gaspar Simões (1903-1987), leave little room for doubt about the culture planning underlying this collection.

The second special case seems to be the collection "Antologias Universais. Conto" [Universal Anthologies. Short Story] by Portugália, because of the prominence given to the names of translators/preface writers, mentioned as "prestigious writers". Among them one finds the famous poet Fernando Pessoa (1888-1935), the poet and literary editor Tomás Kim, the essay writer and literary critic Guilherme de Castilho (1912-1987), or the main ideologue of the second Portuguese modernist movement, the poet José Régio (1901-1969).

The contribution of the extensive list of translators and anthologists represented in the corpus deserves further attention, especially when jointly considered with the selection of authors and works in each collection and anthology and the public paratexts (especially prefaces). However, as already mentioned, such considerations fall without the scope of this preliminary study.

5.2 Collection titles

The titles of collections by the seven publishers included in the corpus have been organized into four groups, according to the information they offer. A first group includes titles that only mention fact that they are a series or collection that anthologises works by several authors, e.g. *Antologia* [Anthology] (Group A). A second group of titles makes explicit reference to both anthology and short story, are clearly presented as a collection that anthologizes short stories, e.g. *Antologia do Conto Moderno* [Anthology of the Modern Short Story], a title where the adjective "modern" disambiguates the very diffuse use of "conto" in Portuguese (Group B). A third group of collections can only be inferred to anthologize but explicitly mention literary genre (short stories and novellas), and may include instances of canonization by reference to "universal short stories", e.g. *Contos e Novelas* [Short Stories and Novellas] or *Os Contos Universais* [The Universal Short Stories] (Group C). Another group includes collection titles that do not mention either literary genre or the aim to anthologize (and these collections were recovered during the second stage of our research because the volume titles they include explicitly mention "conto" [short story] (Group D).

Opaque collection titles that do not mention either "conto" or "antologia" are also present in this corpus and are worth further attention. The first one, "Leituras Perfumadas" can be translated as *Scented Readings*, a title which may be interpreted as exclusively addressed to a female readership. The second collection title in this group "Miniatura. Pequenas Jóias Literárias dos Maiores Autores" may be translated as: *Miniature. Little Literary Gems by the Greatest Authors*. Here the use of both the noun "gems" and the adjective "greatest" in the title canonize the works and authors, respectively. One cannot but wonder whether this might be a publisher's wink to the reader, reminiscent of Henry James' definition of the short story as "little gem of bright, quick, vivid form" (quoted in Flora 2003: 58).

Moving on to a quantitative analysis of collection titles, those that mention both "conto" and "antologia" ([short story and anthology]; Group B) seem to be predominant, if we consider all SLs; if we consider only short stories in English, it is group D with opaque collection titles that is predominant.

Category of Collection Titles	Number of Volumes	
	All-SL	English
A. Antologia	22	3
B. Conto + Antologia	51	16
C. Conto	37	13
D. Opaque Title	30	19
	140	51

Table 7 – Number of volumes in each category of collection titles

¹⁰ On Cabral do Nascimento, see also Castagna (2009).

¹¹ Baubeta (2007) also considers the influence of anthologists of poetry and Portuguese short stories such as José Régio (1901-1969), Jorge de Sena (1919-1978), Adolfo Casais Monteiro (1908-1972), Guilherme de Castilho (1912-1987) and José Augusto França (1922).

¹² The second Portuguese Modernist movement was called Presencismo and is diametrically opposed to Neorealism in the defense of art free from all committed approaches. The coexistence of high-profile neorealist and "presencista" names in this collection therefore becomes an even more interesting line of research.

It might prove interesting to dwell upon the way these collection titles may be interpreted to implicitly identify their addressees, as is the case of "Leituras Perfumadas" [Scented Readings] mentioned above, and to explore the reactions of Portuguese readers when confronted with them in terms of their own reading preferences. However, such research goes beyond the scope of the preliminary report presented in this paper.

5.3 Volume titles

Volume titles may also be grouped into five different categories according to the information they convey. The first group includes titles that only mention the literary genre of “contos” [short stories], e.g. *Contos*, by Gleba (Group A). A second group encompasses volume titles that mention the literary genre together with the nationality of authors (Group B). These titles clearly present the volumes as anthologies of the short story introducing them to the reader by nationality and sometimes also mentioning a chronological scope. They sometimes also contribute to the canonization of works through the use of adjectives like “classic”, superlative forms of adjectives such as “the best”, or the canonization of authors mentioned as “masters” of this literary genre. The titles in this second group include: *Contos Americanos, Século XIX* [American Short Stories, 19th century], *Contos Ingleses Modernos* [Modern English Short Stories], *Uma Viagem aos Contos Clássicos Ingleses* [A Voyage through Classic English Short Stories], *Os Melhores Contos Americanos* [The Best American Short Stories], *Mestres do Conto Americano Moderno* [Masters of the Modern American Short Story], and *Histórias Fantásticas Inglesas e Americanas* [English and American Fantasy Stories]. A third group of volume titles (C) mention the literary genre and the author’s name, possibly because the author is also or predominantly known for works belonging to other literary genres, e.g. *Os melhores contos de Aldous Huxley* [The Best Short Stories by Aldous Huxley] or *Os melhores contos de Somerset Maugham* [The Best Short Stories by Somerset Maugham]. Titles included in the fourth group (D) only mention the name of authors, e.g. *Katherine Mansfield*, or *Três encontros com H. James, Twain e Melville* [Three encounters with H. James, Twain and Melville]. Titles in the last group (E) include the Portuguese title of the first or only short story included in the volume, e.g. *Duas ou Três Graças* [Two or Three Graces] or *O Crime de Lord Artur Savile (e outras novelas)* [Lord Arthur Savile’s Crime (and other novellas)] without mentioning the author’s name.

It is interesting to see how some collection and volume titles try to disambiguate the use of the very diffuse Portuguese designation “conto”, which also covers the English “tale” and may also be used for oral, folk tales, and children’s stories. They do this by modifying it with the adjectives “moderno” [modern] or “contemporâneo” [contemporary] to ensure that it is understood as referring to the literary form established during the 19th century.

In terms of a quantitative analysis, for SLs other than English, titles that include a reference to the literary genre “conto” [short story] followed by the nationality of the authors are predominant possibly because it was important to mention that narrative, not poetry, was anthologized in the volume. As for volumes publishing translated versions of short stories in English alone, the most common type of title includes only the title of story, or only the name of author, as shown in Table 7.

Type of Title	All-SL	English	Other-SL
A “Conto/s”	15	3	12
B. “Conto” + nationality	40	9	31
C. “Conto” + Author’s name	13	4	9
D. Author’s name	30	13	17
E. Short story title	43	22	21
	141	51	90

Table 8 – Number of volumes in each category of volume titles

This is interesting because it seems both English-language authors and works were already so well-known that they did not require any sort of introduction regarding literary genre. The opposite is the case for other source languages, where the literary genre and nationality are presented in the volume title, while authors and story titles are only mentioned inside the volume, in a table of contents or introductory note (where that exists).

5.4 Source text authors

Regarding authors, and focusing only on the English-language translations in this corpus, the 51 titles dedicated to the short story in English include works by 72 English language authors, as shown in Table 8. The numbers included in this table refer to the number of volumes in which the author is selected for publication (irrespective of the number of short stories actually translated and published). This table in Table 9 excludes a long list of authors that were selected for publication only once.¹³

The list heads most often selected for translation into Portuguese are: Somerset Maugham (7), Aldous Huxley, Katherine Mansfield, Oscar Wilde (5), James Hilton, D.H. Lawrence, Edgar Allan Poe, and H.G. Wells (4).

Author	Number of Volumes
Maugham, Somerset	7
Huxley, Aldous	5
Mansfield, Katherine	5
Wilde, Oscar	5
Hilton, James	4
Lawrence, D.H.	4
Poe, Edgar	4
Wells, H. G.	4
Anderson, Sherwood	3
Faulkner, William	3
James, Henry,	3
Melville, Herman	3
Parker, Dorothy	3
Saroyan, William	3
Steinbeck, John	3
Twain, Mark,	3

¹³ Authors translated only once in the corpus are: Aiken, Conrad; Austin, William; Barclay, Florence; Baring, Maurice; Beerbohm, Max; Benét, S.V.; Benson, E.F.; Bowen, Elizabeth; Buck, Pearl; Canfield, Dorothy; Cather, Willa; Chesterton, Gilbert K.; Chopin, Kate; Christie, Agatha; Crawford, Marion; Dane, Clemence; Dates, H.E.; De La Mare, Walter; Defoe, Daniel; Dickens, Charles; Ferber, Edna; Gilbert, G.R.; Halward, Leslie; Hardy, Thomas ; James, M.R.; Joyce, James; Kipling, Rudyard; Lamb, Charles; Lamb, Mary; Lardner, Ring; London, Jack; Morgan, Charles; Munro, H.H.; O’Connor, Frank; O’Flaherty, Liam; Oppenheim, E. Phillips; Porter, Katherine Ann; Saki; Scott, Walter; Shaw, Bernard; Sitwell, Osbert; Stevenson, Robert Louis; Trollope, Anthony; Waugh, Evelyn; Welty, Eudora; Wilder, Thornton; and Woolf, Virgínia.

Caldwell, Erskine	2
Dickens, Charles	2
Gaskell, Elizabeth	2
Greene, Graham	2
Harte, Bret	2
Hawthorne, Nathaniel	2
Hemingway, Ernest	2
Henry, O.	2
Irving, Washington	2

Table 9 – English-Language authors selected for translation and publication

This list suggests several possible lines of enquiry, which are especially relevant if we consider them in the light of Baubeta's statement that: "[i]t was through the translation anthology or anthological collection that the majority of Portuguese first came into contact with these authors" (2007: 119). It would be both interesting and profitable to try to understand the criteria used for selecting authors for inclusion (such as consideration of awards and prizes); the criteria for grouping these authors, rather than others, in a specific collection or volume; the criteria for selecting and organizing works by each author; the identity of the person performing this selection; the presentation of the selection and organization criteria (the translator is also often responsible for the selection and preface); the authors and stories that have been retranslated (i.e. comet's tails); those that have been reprinted, etc. It would therefore be interesting to find out exactly how these authors were introduced to the Portuguese reader, which means that further research on the paratexts of these volumes is certainly to be included in further stages of this project.

6. Further research

This report on the initial stages of an exploratory study of eight collections by seven publishers, including 140 titles, has so far yielded more questions than answers, as might be expected. Who translates? Who is responsible for this selection? Who are the editors and anthologists behind such anthologies? What was the status of the translator (sometimes also in charge of the selection, bibliographical notes and preface)? Was s/he an author, a professional translator, an academic? Which stories were selected for translation, for retranslation, for reprints? What criteria are mentioned as motivating the selection? What criteria motivated the combination of particular authors and stories in a single collection or volume? Is there a common rationale, ideological, poetological trend to be found in the work of translators and/or anthologists involved in each collection? How is the genre presented, defined and discussed in peritextual statements? Were these volumes the translation of English language anthologies, and therefore a result of a previous selection carried out elsewhere by other agents? Or given the general dependence on the French editorial market in these decades, were they translations of French anthologies? What international networks may be uncovered by such research? How many reprints were there? What authors were subsequently reprinted and/or retranslated? When? Why? For how long were such volumes available on the market? How were these stories and authors received in the target culture? What repercussions did this have

in periodicals? What repercussions were there in non-translated works by Portuguese-language writers? What part was played by foreign short stories in translation? Did translated short stories effectively contribute to a renewal of Portuguese literature or were they, on the contrary, marked by strong constraints imposed by the target system? Were short stories predominantly a flexible and open genre, an imported genre or were they an indigenous, stable and closed genre (Lambert et al. 1985: 160)? These are just a few questions among the many that might be addressed by research group projects interested in unravelling the contribution of such publications to the Portuguese cultural scene within the wider network of international relations. Further work would also be needed in order to create a larger corpus, including sub-corpora corresponding to a binary division between translation anthologies and anthological collections (as suggested by de Baubeta 2007: 119) or considering further subcategories, such as those mentioned above in Section 3 (one volume, one source language, and one author; one volume, one source language, and several authors; or one volume, and several source languages and authors).

This report has hopefully showed that further research into paratexts, texts and their contexts is needed in order to extract relevant information on the exchanges between the short story in English and the Portuguese target culture, with the ultimate aim of mapping the development of the short story as a literary genre in Portugal. Literary studies also identify important directions for further study, including the consideration of periodicals, known to be a very important means for the dissemination of this literary form. In "The Problematics of Form: History and the Short Story" Barry Menikoff states:

Serious work on the short story – and by short story I mean the form as it emerged in the later nineteenth century – requires scholarship into newspaper and magazine publishing, the role of literary agents (...) and syndicators (...), the records of book publishers, author's fees, magazine's editorial policies, length limits, etc. (Menikoff 1984: 130)

Given the oft-repeated importance of intercultural exchange for the development of the short story, this list seems incomplete without a reference to scholarship in Translation Studies. The quotation by Even-Zohar used at the beginning of this paper goes on to state:

It has been substantiated that interference is the rule rather than the exception, whether it is a major or a minor occurrence for a given literature. It is only when the invisible processes of interference are discovered that its overwhelming presence can be fully recognized and estimated. (Even-Zohar 1990: 59)

A history of the short story would indeed benefit from research projects on exchanges between the influential short story in English and other target cultures besides Portuguese. Indeed, a study of the multilateral exchanges between a constellation of source and target cultures might identify in detail how translation as an indirect channel of intercultural interference has contributed to the development of this literary genre, as well as yielding important information about the role played by anthologies and collections in this process. Ongoing research projects dealing with this topic will undoubtedly produce further studies, since there is still much to be

done to uncover the role of translation in the development of the short story as a literary form.

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