

CHAPTER THREE

DRAMATURGY, TRANSLATION
AND PERFORMANCE:
THE CASE OF CONTEMPORARY PORTUGUESE
THEATRICAL REPERTOIRES

CHRISTINE ZURBACH

Initially associated with Comparative Literary Studies, translation started to be considered an autonomous discipline from the 1970s onwards. The Portuguese academic community is now aware of the role of translation(s) as a complex and multifaceted phenomenon, of its/their place and function(s) in literature and in recipient cultures, as well as of its/their influence on the development of relationships among national literatures in a globalized context. This is evidenced by the number of ongoing national and international research projects undertaken in research centres at the most important universities in Portugal (Lisbon, Coimbra, Porto, Braga, Évora). These centres have developed research programmes which, on the one hand, lead to the production of PhD and Masters dissertations and, on the other hand, allow the inclusion of translation theory in the curricula of professional training courses for translators, combining technical training to a critical evaluation of relevant issues. There is a large number of publications representative of the state of the art of translation in Portugal, thus contributing to the recognition and visibility of the results achieved by a wider audience. Outstanding is the work of João Ferreira Duarte at the Faculty of Letters of the University of Lisbon. Since the 1970s, his scientific research has focused on translation theory, with special emphasis on literary theory and historiography. He has also contributed to the establishment of a thriving school of young researchers with international recognition.

Similarly to what was happening abroad, the young discipline of Translation Studies was initially seen in Portugal as a branch of either

Literary Studies or Linguistics. However, this area of work soon started expanding its range of action, thus being able to respond to a variety of issues which had, until then, been considered peripheral in the context of established academic disciplines or even ignored. This confirmed the complexity of the concept of “translation”, a multifaceted object, difficult to define, present in a variety of contexts, as diverse as its uses, justifying an approach to translation in epistemological terms.¹

However, at present there is still some controversy about the relationship between translation and literature, requiring an urgent review of the approaches to translation adopted by Literary Studies, as noted by José Lambert:

[R]esearch on translation is often carried out in a “much too literary way”, i.e. while making use of many implicitly literary views on language, texts, etc.; one of the paradoxes, however, is that literary research hardly cares about translation(s); those (sub-)areas of literary studies that claim to stress the importance of translation (comparative literature; medieval studies, etc.) are generally speaking a clear confirmation of our unhappy feelings about the literary approach to translation, where “fidelity” remains a central issue [...]. (2005, 10)

This kind of criticism was the central point of discussion in the meeting where the (future) discipline of Translation Studies (TS) emerged. At this meeting, which took place in Leuven in 1976, Gideon Toury introduced an approach to translation from an historical perspective, appealing to the concept of “norm” in a programmatic sense, adopted from sociology, with the aim “of promoting new approaches to Literary Studies”. Hence the title: “Literature and Translation. New Perspectives in Literary Studies” (cited in Holmes 1988). A novel approach to translation was also proposed by Itamar Even-Zohar at this meeting, who suggested that translations should constitute a field of study focused on their position or function in their specific cultural context, thus overriding the dilemma language/literature, at least as academic categories. The relevance of including translations within the discussion of the evolution and interferences among national literatures has been reinforced as noticeable in the title of José Lambert’s paper: “Production, tradition et importation: une clef pour la description de la littérature et de la littérature en traduction” (2006 [1980]). Lambert’s proposal, which will be further discussed below with reference to a case study, both allows the researcher

¹ For an overview, see Delabastita (2003), among others, who refers to “the increasing number of disciplines acting as models” (2003, 7).

a wider scope and provides him/her with a structure in a domain where the issues, rather than being restricted to translation and literature, focus on the study of their host cultures, with special emphasis on debates of a political and identitarian nature. In fact, as it has been recognized by the scientific community involved in TS, the fundamental issue in this type of research is how to explain the rationale for the existence of translation as well as its place and function among cultures and literatures.

1. Translation and some Key Concepts: Production/Translation/Importation

Following similar case studies (Zurbach 2001, 2002), the methodological and theoretical framework adopted here is based on the approaches defined by the founders of the discipline, concerning the descriptive approach and the fundamental parameters of Polysystem Theory. This research aims to describe and analyse the role of translation as a phenomenon with cultural significance and, in particular, the case of theatrical texts in the second half of the 20th century, which was marked by the tensions between conservatism and innovation regarding repertoires, whether original or translated, published or staged.

More specifically, this study will adopt the approach defined by José Lambert (2006 [1980]) and summarized by the editors in the preface to the volume *Functional Approaches to Culture and Translation* (Delabastita *et al* 2006), which considers translated texts “as constructs in their own right and (integrated) into a larger view on literary communication and interaction” (Delabastita *et al* 2006, xi). Three interconnected categories are thus proposed for the purpose of analysis:

Production, tradition and import. *Production* covers all new messages of whatever textual kind that are being produced within a given system, roughly corresponding to what contemporaries would define as “literature”; *tradition* and *importation* both comprise elements that are co-present within the system and interact with it, while still belonging to different systems. Translation, then, is a cross-cutting discursive procedure establishing relations and defining configurations between the three categories. For example, texts imported via translation may combine with texts selected from the national tradition to revitalize the centres of production. (Delabastita *et al* 2006, xi-xii; emphasis in the original)

In the case study presented below, translation as a practice and the result of that same practice defines a process of importation both of theatrical repertoires from other literatures and dramaturgies, and of

cultural strategies associated with those repertoires in their societies and cultures of origin. These were cultures with which Portuguese theatre maintained close contact between 1970 and 2000, a period of renewal for the national theatrical scene, marked by a significant increase in production of original writing in Portuguese.

Given the typology of translation discussed here, in its connection with a polysemic artistic practice involving textual and non-textual data, we adopt the definition of “Literature” given by Even-Zohar, who considers,

[L]iterature as a set of activities for which the label “literary” can be used more conveniently than any other. The “text” is no longer the only, and not necessarily for all purposes the most important, facet, or even product, of this system. (1990, 30)

From a polysystemic and functional perspective, the phenomenon “Literature” consists of a range of systemic relationships or interdependencies allowing the effectiveness of the different factors. We also understand the concept of “repertoire” in its traditional sense—as an organized stock of texts—, but also as an “aggregate of rules and materials which govern both the making and use of a given product” (1990, 39). In the latter sense, the term is used here to designate “any performed or performable set of signs, i.e. including a given ‘behaviour’” (1990, 43).

In the model of analysis mentioned above, the concepts Production/ Translation/Importation are connected as areas of interaction, contributing, in our view, to a broader interpretation of the globalizing cultural dynamics of the repertoires and, thus, meeting the purposes of Even-Zohar, who considered the function of translation in a wider framework relating to its position within/among cultures.

I have already analysed the situation of the national production in a previous study (Zurbach 2001), which pointed towards the historical dependence of the Portuguese theatrical system on other literatures. Particular attention was paid to the situation in the second half of the 20th century, emphasizing the evolution in the national production:

[A]n evolution in the situation described before and, in that case, in which direction and from which type of new relationship between the theatrical and the literary fields? The production in Portuguese seems to have regained some momentum and new authors have appeared, supported by a small number of publishers (in particular Cotovia) and by a government-backed project—DRAMAT—developed at the Teatro Nacional II in Oporto. (Zurbach 2001, 252)

Following the hypothesis just quoted, we will analyse the case of cultural agents related to professional theatre who associate the three categories mentioned above both in their repertoires and in their artistic practice. We will take into account the commitment of those agents in supporting and stimulating the effective emergence of a new dramaturgy in Portuguese, and the consequences that might have had regarding the function and role attributed to tradition and to the process of importation through translation in the theatrical model they are placed in. We will analyse new phenomena, visible in the repertoires under investigation (as well as in the broad theatrical field in the period between 1970 and 1990) and associated with strategic changes in the relationship between the national dramatic literature and imported European literatures traditionally dominant. This is evidenced, for example, by the case of the repertoire of professional theatre translated from French originals, historically present in this type of interliterary relations (Casanova 1999, I.1-I.3). We will consider the examples of the Teatro da Cornucópia and the Centro Dramático de Évora.

First, it is clear that, after 1974, French literature starts having to compete with other foreign literatures, namely with German dramaturgy, leading to a redirection of the Portuguese theatrical scene as far as the imported theatrical model and the selected authors are concerned. Furthermore, it is evident that, throughout the 90s, European literary and theatrical systems, which had been traditionally dominant, started to lose their hegemony. New dramaturgies, originating from peripheral cultures and languages, started claiming a space in the Portuguese theatrical scene, translated and performed by new projects as it is the case of theatrical companies such as Artistas Unidos (AU) or Teatro da Rainha (TR). Breaking with the European post-war models imported during the 1970s (see below), these companies introduced innovative concepts and aspects in the Portuguese theatrical scene.

Previous studies² have already shown the prevalence of translation in the Portuguese theatrical scene, particularly in the repertoires offered to

² See: J. Oliveira Barata. 1991. *História do teatro português*. Lisbon: Universidade Aberta; P. E. Carvalho. 2009. *Identidades reescritas. Figurações da Irlanda no teatro português*. Porto: Edições Afrontamento, 69-98; T. Filipe e Campos. 2007. *A Recepção do teatro de August Strindberg em Portugal*. Casal de Cambra: Caleidoscópico; L. Stegagno Picchio. 1969. *História do teatro português*. Lisbon: Portugalia Editora, 157-183, 274-277, 338-334; M.-A. Robilliard. 2009. *Le Répertoire du Teatro da Cornucópia (1969-1979)*. *Miroir d'une oeuvre théâtrale en période révolutionnaire*, Université de Paris 3, PhD thesis (unpublished); C. Zurbach (2001, 2002).

audiences by theatre companies. What is the reason behind this phenomenon? The answer for this question lies within the national literary and theatrical systems. In fact, plays' scarce production is incapable of satisfying the demand for new repertoires by cultural agents which, allied to the dependence on influential literatures strongly established in Portuguese cultural tradition, may explain the peripheral positioning of the Portuguese literary system in the theatrical scene. In addition, despite the structuring role translation has played in the national literary life, it has not always been well accepted throughout history. In fact, it has mostly been perceived as negative both on the basis of linguistic and/or literary criteria, and ethical grounds. Nevertheless, for present-day researchers, translation, in particular when considering literature, cannot be seen as something well defined due to cultural mobility; hence, the redefinition of translation(s) in terms of cultural issues whose political and ideological dimension acquire increasing relevance.

In this article, I will be presenting examples of some theatre companies which use repertoires of plays that are representative of the way in which translation corresponds to a cultural importation and, simultaneously, is able to promote innovation.

2. The Centro Cultural de Évora, Teatro da Rainha, Teatro da Cornucópia and Artistas Unidos: Case Studies

In a country which has been independent for almost nine centuries, it is important to note that the theatre, the social art *par excellence*, has had very little visibility in the national outlook panorama of the arts. A victim of almost uninterrupted censorship,³ the theatre has had a low output in terms of original dramaturgy,⁴ having repeatedly resorted to importation through translation, or to the adaptation “according to the Portuguese taste”, of texts associated with the dominant models in Europe, in order to promote innovation or reform the writing and the prevailing practices of theatre. A similar phenomenon continued through the 20th century,

³ We refer to the religious censorship, during three centuries, with the Inquisition between the second half of the 16th century and the beginning of the 19th century, and the political censorship between 1933 and 1974.

⁴ The historiography of theatre tends to mention three authors as canonical: Gil Vicente, whose European dimension is presently subject to a new perception; António José da Silva, said “O Judeu” [The Jew], who promoted the creation of new forms inserted in an operatic aspect of theatre; Almeida Garrett, who, during his time, presented the dramaturgy promoted by the Romanesque revolution in the North of Europe.

confirming the peripheral position of the dramaturgy of national authors in the Portuguese theatre system, which continued to import the most striking aesthetic currents of modern Europe, sometimes with a clear function of “political and cultural resistance” (Serôdio 2006, 5). The change occurred on April 25, 1974 when the Carnation Revolution brought to an end a right wing dictatorship and, with it, the end of censorship. For the first time in thirty-one years there was freedom for creators to choose their own repertoires, and the creation of new companies with state support was made possible. Nevertheless, the importation of cultural models was maintained and even stimulated, particularly those which prevailed in the European literary and theatrical systems at the time.

It is to this last period, between 1970 and the present, that the four cases here analysed and described belong: 1) Teatro da Cornucópia (TC); 2) Centro Cultural de Évora (CCE), whose representativeness lies, firstly and in both cases, in the programmatic nature of their reforming intervention in the national cultural and theatrical life, in the context of the ideological and political change introduced in 1974, and, secondly, in their ability to give rise, direct or indirectly, to new projects from 1990 onwards, respectively; 3) Teatro da Rainha (TR), and 4) the group Artistas Unidos (AU), in a context of renewal of artistic practices in Portugal in the acute perception of the cultural impact on a globalized world, increasingly more evident at the national level.

The relevance and representativeness of these cases for our study pertain to two transversal or paradigmatic aspects that they share, in terms of norms (Tourey 1995): on the one hand, the primacy given to the text, dramaturgy and translation as constants in the artistic practice of theatre; on the other hand, the shared dynamics of breaking with tradition in several domains (namely institutional, socio-cultural and aesthetic), although with differences in historical terms. A complementary aspect to be examined is the ability that such breaks revealed to promote the implementation of various models of innovation in the theatrical scene in Portugal, with particular emphasis on the period beginning in the 1990s: new repertoires imported through translation or produced in institutional contexts designed to support the writing and renewal of the national repertoire, also equally open to international circulation through translation.

The particular origin of the Teatro da Cornucópia company (TC), established in 1973 in the context of the academic practice of theatre at the Faculty of Letters of the University of Lisbon, lies in its connection to the literary component of theatre, the tradition of the “great literature” that constitutes the cultural heritage explored by most creators in the second half of the 20th century in Europe. It is indeed with this theatre of text that

the practice of modern staging, as a privileged vehicle for the renewal of the theatrical art since the end of the 19th century, asserted itself in the major European scenes.⁵ Inspired by the most influential French model with the greatest influence in European theatrical culture at the time, TC's option for this type of repertoire aimed to introduce an aesthetic and political renewal in the Portuguese theatre. Based on textual choices that articulated classic with contemporary authors, both national and foreign, whose literary and/or theatrical value guaranteed the institutional recognition of the project, this repertoire is governed by a renewed ethical commitment to literature and to the art of theatre present in the works of Shakespeare, Brecht, Müller, Bond or Gil Vicente, subject to an updated stage reading. Breaking with the prevailing academic tradition, the reading of Gil Vicente's work is now guided by a clarification of the critical position of the playwright and courtier concerning the society of his time.

Acclaimed by critics and by the Academy, and regularly state-funded by government institutions, TC takes a central position in the Portuguese theatrical system, a fact clearly reflected in their choices of repertoire. In this area, the corpus of texts staged since 1973 and the metatexts accompanying each performance reveal the decisive role played by translation, both in quantitative terms (the number of translated works is largely predominant in each season), and discursive terms, as it can be verified in the norms formulated in the testimonies of Luís Miguel Cintra presented in the programmes for each performance: opposed to the frequent process of "adaptation" of texts recurrent in the theatrical system, Cintra, as the artistic director of the project and the person responsible for the selection of the works, personally undertakes the translation task or entrusts it to highly reputable literary translators. At the same time it is a crucial element for the creation of an innovative artistic-aesthetic programme, translation also works, in a contradictory way, towards the maintaining of tradition, expressed in the confirmation of the canonical value of the established literary heritage set out in the target society and culture.

With state funding designed to support an unprecedented theatrical and cultural programme in Portugal, the professional theatre group CCE, whose initials and *modus operandi* lasted until 1991, is established in 1975 under the direction of the actor and director Mário Barradas. Aiming to initiate a theatre decentralization policy, the model is inspired by the state

⁵ See: Maria Helena Serôdio. 2001. *Questionar apaixonadamente: o teatro na vida de Luís Miguel Cintra*. Lisbon: Cotovia; the already mentioned Marie-Amélie Robilliard's *Le Répertoire du Teatro da Cornucópia (1969-1979)*. *Miroir d'une œuvre théâtrale en période révolutionnaire* (2009).

programme implemented in France during the immediate post-war period and, following the Jean Vilar's TNP programme, it claims the status of "public service" for the theatre. Located in the Alentejo province, more precisely in Évora (the district capital), the project is designed for the periphery, asserting itself against the macrocephaly of Lisbon, to which it opposes a policy of establishing regional cultural centres that aim to defend the effective promotion of access to culture (Zurbach 2002). This is a programmatic model acquired by the artistic directors of CCE in the course of their training carried in France, in the early 1970s, and theorized in countless documents whose primary function is mainly to demand rights before a state that will progressively disengage from the project.

To achieve its goals, CCE designs a repertoire based on the dramaturgy of the so-called universal theatre, with a strong component of works from the Western canon. Translations of French and German works predominate in this repertoire, along with a very restricted selection of national authors. We can define four repertoire areas sharing a common axis, the stimulation of critical reflection on History by the viewer: the importation of contemporary dramaturgy rooted in a materialistic world view (which explains the exclusion of authors from the so-called theatre of the absurd); the appropriation of classical authors for a popular audience; the critical and realistic comedy; a revision of the reading of the national canonical repertoire, with two authors from the national canon—Gil Vicente and Garrett—in a reforming reading of its ideological and cultural significance. The project follows Brechtian aesthetic guidelines which, supported by historical and social realism, question the discursive and critical potentialities of the literary heritage (until then restricted to be read and studied at schools), thus giving consistency to the political vocation of the company's work (Zurbach 2006, 30).

Again, translation emerges as a key vehicle for communication, representing an element of ambiguity: it innovates because it gives access to an unexplored repertoire, but, at the same time, it is used to promote a return to the literary tradition.

In partnership with TR (see below), the project is restructured in 1991 under a new name, Centro Dramático de Évora (CENDREV), intended to convey the meaning of a redesigned programme, created in response to a qualitative change in the state's policy towards culture. In this context, the repertoire's selection criteria changed, increasing the number of contemporary authors, now the object of a wide dissemination both in Europe and worldwide. Worthy of notice, however, is the near absence of authors or texts from the (still sparse) new national production.

Teatro da Rainha (TR) is created in 1985 by the actor and director Fernando Mora Ramos, originally a member of CCE. Conceived as a new theatrical production unit engaged in the pursuit of decentralization (Zurbach 2006, 27), TR was set up in the province (Caldas da Rainha). However, it established itself as a critical and autonomous project, breaking with CCE, the matrix, from which TR wanted to distance itself, and which it criticized both for its insufficient attention to the artistic work *per se*, and the dubious selection of the works it staged, namely as far as the so-called “classic brand” was concerned. Thus, TR’s repertoire adopted a typology emphasizing the value of the text, both through the articulation between dramaturgy and staging, and through the space assigned to it, as evidenced by a vast metatextual production published in intellectual and artistic magazines such as *Finisterra*, *Adagio*, *Teatro escrito*. The authors favoured by TR emerge in the early seasons, in new translations in the case of foreign works done by the company itself. In addition to classical authors, contemporary authors with a recognized status in the international theatrical system, such as Heiner Müller, Christoph Hein, Samuel Beckett and Jean-Pierre Sarrazac are also included.

But after integrating the CENDREV project (see above), TR returns to Caldas da Rainha in 2000 and conducts a reorientation of its repertoire, with a strong focus on contemporary authors from foreign repertoires, sometimes little known or still unpublished in Portugal. With this, the weight of the translated works sees itself reinforced through works by Hristho Boytchev, Manfred Karge, Herbert Achtenbusch, Rocco D’Onghia, Jean-Pierre Sarrazac, George Tabori, Jean-Christophe Bailly, Markus Köbeli, Joseph Danan, and Thomas Bernhard.

It is hardly surprising that Fernando Mora Ramos, artistic director of TR, was invited, in the late 1990s, to direct the project of the Centro de Dramaturgias Contemporâneas—DRAMAT within a programmatic framework marked by a prestigious connection with the Teatro Nacional S. João (TNSJ). In reaction to the low indices of production of a national dramatic literature, this project represents a unique case in Portugal so far, aiming to boost the reception of foreign dramaturgy through translation as well as the production of new repertoires within the structured framework of creative writing workshops.

Originally scheduled for a period from two to four years, the activities and objectives of DRAMAT are described on the official website of TNSJ in the following terms:

TNSJ invests in generation and realization of contemporary “scenic languages”, capable of reinterpreting for today’s public the great texts of

our dramatic heritage, both classical and contemporary. The theatre pays very particular attention to the stimulation of new Portuguese dramatical writing, through theoretical and practical work developed by DRAMAT—Centro de Dramaturgias Contemporâneas do Porto [Centre of Contemporary Dramaturgies of Porto].

Thus, even in the short time it was active, DRAMAT encouraged the emergence of new playwrights, with the support of the publisher Cotovia, which published the output of the initiative in several volumes: we find translations of works by contemporary European playwrights such as Koltès, Brian Friel, Handke, Wedekind, Marius von Mayenburg, Sarrazac, Caryl Churchill as well as new original Portuguese texts (DRAMAT 2001a, 2001b).

It is also noteworthy that, in this case, the translation is not placed at the service of a particular agent; rather it is the object of a revaluation both on the literary and on the cultural levels, and is articulated with the dramatic writing and with the artistic practice of theatre. Moreover, in international terms and in association with publishing as a potential factor for dissemination and institutional circulation—a rare situation in the theatrical field (Zurbach 2001, 252)—, translation enters the area of exchange of repertoires in a global world: the translation and publication of the classic and contemporary Portuguese theatre, and its reception in the European theatre system, gives consistency nowadays to a cultural sector in full expansion.⁶

Artistas Unidos (AU) is the latest of the four cases chosen, having been created in 1995 by the actor and director Jorge Silva Melo, a founding member of the company Cornucópia, in whose activities he participated until 1979. Unlike the production model of TC, AU promotes collective creation, valuing the creativity of the actor against the hegemony of the director, in the name of civic and ethical principles that present themselves as a political option: “[P]roduction is an act of creation and a social art” (Fadda 2006, 42). However, its practice is based on a vast repertoire of works by renowned authors from Shakespeare to Brecht, Pinter and Beckett, which are the object of new translations designed to update the work or to recover its original dramaturgy. It also includes new dramaturgies, originated in peripheral literatures or languages (Fadda 2006).

Despite claiming a profile that clearly invests in a type of creative work that breaks with the institution, AU also illustrates the need felt by

⁶ The Maison Antoine Vitez, in France, is an example of that expansion, having created a collection dedicated to the Portuguese playwrights.

the Portuguese theatrical system for a continuous and indispensable resort to importation and translation in the sense of innovation. This is, however, articulated with production and a critical evaluation of the diversity of the processes of rewriting. Translation is thus discussed in workshops open to the public, in collaboration with international partners (e.g., the Atelier Européen de la Traduction [European Translation Workshop]), and, like the DRAMAT project, AU encourages the national dramatic production of original works, supporting young playwrights such as José Maria Vieira Mendes, at present translated into several languages. Moreover, in the field of publishing, Jorge Silva Melo, in association with the publisher Cotovia (see above), heads the collection “Livrinhos do teatro” [Little Theatre Books], a repository of a wide range of new authors and translations (Fadda 2006, 44).

3. Translation and Cultural Innovation: Some Conclusions

The cases that have been described here have shown the role of translation within a range of strategies which may oppose each other, but which can only be understood in the light of cultural strategies and policies. In the most recent past of Portuguese theatre, and particularly in matters concerning the offer in text repertoires and aesthetic models, it has been shown that the importance of translation, both in qualitative and quantitative terms, dramatically increased given the profound changes affecting the national political and ideological context after 1974. This allowed the creation of new repertoires, new authors and texts, promoted innovation and contributed towards a break with tradition. Regarding this last point, the role of translation appears somewhat paradoxical: linked to some of the most innovative cultural projects between the 1970s and 1990s, with international prominence, translation is also linked to tradition, the literary heritage of the “classics”, yet at the same time it puts forward new ways of translating or reworking texts which come into evidence via new staging practices, especially as regards playwriting linked to staging. The term “manipulation”, much debated (and perhaps, debatable), which has always been and will always be associated to TS, is perfectly applicable in this context: new ways of reading and interpreting texts are supported by retranslations of texts, which already form part of the literary canon, but are now reformulated in such a way that they support and encourage a critical view of the debate on tradition.

The ubiquitous presence of translations in theatrical repertoires worked well in conjunction with the very small quantity of work produced in this area in national literature, but from the 1990s onwards, various agents

within the cultural stage begin to introduce new, imported theatrical models, which, in spite of being in the periphery of the cultural agenda at first, soon become its centre, linked to the reinvigoration of theatre productions. A new world view, brought in by translations, is introduced into the writing of original Portuguese texts.

We should highlight the quality of the texts in the various projects that have been described here, yet the text resulting from a translation cannot only be seen in terms of the technical aspects or issues of style guiding the translator's work. In fact, the examples referred to show opposing facets in the various uses to which translations are put, something which allows us to raise the question of the lack of a proper theory of theatre translation. One which is perhaps able to give an overall analysis of the subject. But what type of theory? Given the fact that the area of translation we are looking at is part of a multidisciplinary field, the researcher cannot rely on literary or linguistic theories. We have seen that translation transcends such limitations. Taking into account the methods used by the cultural agents included in this corpus, we proposed an interpretative approach capable of articulating the three terms we started with: production, translation and importation. Whether this is understood as an autonomous system (Even-Zohar 1990) or an intermediary, in harmony with the national cultural situation turning its existence into a necessity, translation encourages innovation or the renewal of the areas upon which it acts. Maybe it is time for translation researchers to have another, critical, look at Pascale Casanova's compelling 1999 thesis on the globalization of literature: the traditional relationship between centre and periphery has emerged completely reshaped at the beginning of the second decade of the 21st century. Such an analysis could bring about a much-desired renewal to the approach to the history of translation, literature and theatre, taking into account the power of translation for the creation of the space of interlinguistic and intercultural communication which is our world nowadays. Presented as a map-based model, as referred to by João Ferreira Duarte when he resorts to the image "space of History", and abandoning an exclusively diachronic perspective, the historical approach could redefine its aims: "[T]o provide knowledge of intercultural appropriations, what translation is in fact all about" (Duarte 2003, 16). Finally, we should emphasize the definition of translation (as it is proposed here) and its clarity and precision, as a powerful mechanism which, just as understood by the founders of TS, (re)shapes literature and culture and frees it from its secondary role in traditional academic studies.

Bibliography

- Casanova, Pascale. 1999. *La République mondiale des lettres*. Paris: Le Seuil.
- Delabastita, Dirk. 2003. Translation Studies for the 21st Century: Trends and Perspectives. *Génesis* 3: 7-24.
- Delabastita, Dirk, Lieven D'hulst, and Reine Meylaerts, eds. 2006. *Functional Approaches to Culture and Translation—Selected Papers by José Lambert*. Amsterdam and Philadelphia: John Benjamins.
- DRAMAT—Centro de Dramaturgias Contemporâneas. 2001a. *Dramaturgias emergentes I*. Cadernos Dramat 5. Lisbon: Cotovia.
- . 2001b. *Drama-turgias emergentes II*. Cadernos Dramat 6. Lisbon: Cotovia.
- Duarte, João Ferreira. 2003. Translation and the Space of History. *The European English Messenger* 12 (1): 16-20.
- Even-Zohar, Itamar. 1990. *Poetics Today*. *Polysystem Studies* [special issue] 11 (1).
- Fadda, Sebastiana. 2006. When Producing Art Is a Social Act. *Western European Stages* 18: 41-44.
- Holmes, James S. 1988. *Translated! Papers on Literary Translation and Translation Studies*. Introduction by Raymond van den Broeck. Amsterdam: Rodopi.
- Lambert, José. 2005. Is Translation Studies too Literary? *Genésis* 5: 7-20.
- . 2006 [1980]. Production, tradition et importation: une clef pour la description de la littérature et de la littérature en traduction. In *Functional Approaches to Culture and Translation—Selected Papers by José Lambert*. Edited by Dirk Delabastita, Lieven D'hulst and Reine Meylaerts. Amsterdam and Philadelphia: John Benjamins, 15-35.
- Serôdio, Maria Helena. 2006. Theatre in Portugal: A First Approach. *Western European Stages* 18: 5-8.
- Toury, Gideon. 1995. *Descriptive Translation Studies and beyond*. Amsterdam and Philadelphia: John Benjamins.
- Zurbach, Christine. 2001. La Constitution d'un corpus d'étude en traduction. Le Cas de la traduction comme fait culturel. In *Estudos de tradução em Portugal. Novos contributos para a história da literatura portuguesa*. Organized by Teresa Seruya. Lisbon: Universidade Católica Editora, 145-254.
- . 2002. *Tradução e prática do teatro em Portugal entre 1975 e 1988*. Lisbon: Colibri.
- . 2006. CENDREV, 1975-2005: Thirty Years of Theatrical Decentralization. *Western European Stages* 18 (2006): 23-30.