

## PARATEXTS AS MEDIATORS OF TRANSLATIONS: THE CASE OF THE PREFACE TO A PORTUGUESE VERSION OF *ROBINSON CRUSOE* (1940)

### PARATEXTOS ENQUANTO MEDIADORES DA TRADUÇÃO: O CASO DO PREFÁCIO À VERSÃO PORTUGUESA DE *ROBINSON CRUSOE* (1940)

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The provision of a translator's paratext offers greater visibility to the translator and a direct source of information on his/her decisions and intentions. Osório de Oliveira, the translator of the Portuguese version of Defoe's *Robinson Crusoe*, replaces the author's original preface with one of his own in which he justifies the alterations to the original text, whilst underlining that it was a Portuguese vessel on its way to Brazil which saved the hero from his desperate plight. This paper proposes to examine the reasons for Oliveira's emphasis on this particular episode, to the detriment of others which were unquestionably more interesting within the context of the hero's adventures. The date of publication of the translation – 1940 – and consequently of the paratext, provides the principal key to the answer, as the ideology of the *Estado Novo* was founded on the exaltation of the Portuguese "Discoveries", underpinning a colonial policy which supposedly justified the retention of the "Overseas Provinces". The paper discusses the translator's reasons for intervening in the target text, whilst attempting to evaluate how far the paratext may have mediated the reception of a final version in which the deeds of past heroes were exploited in an attempt to appropriate Defoe's story.

**Keywords:** Paratexts. Mediation. Translation. *Estado Novo*. *Robinson Crusoe*.

Os paratextos conferem maior visibilidade ao tradutor e constituem uma fonte de informação sobre as decisões por ele tomadas ao longo do processo tradutório. No Prefácio à tradução portuguesa de *The Adventures of Robinson Crusoe*, de Daniel Defoe, o tradutor, José Osório de Oliveira, elimina o prefácio original do autor e substitui-o por um outro, da sua autoria, no qual não só justifica as alterações feitas ao texto de partida, mas também sublinha o facto de ter sido um navio português, rumo ao Brasil, que salvara o protagonista da difícil situação em que se encontrava. O estudo aqui proposto visa discutir as razões pelas quais Osório de Oliveira decidiu conferir especial ênfase a este episódio, em detrimento de muitos outros decerto mais interessantes no contexto das aventuras do protagonista. A data da publicação da tradução – 1940 – e, portanto, do paratexto em causa, oferece, em grande medida, a resposta, pois a ideologia do Estado Novo então em vigor assentava, claramente, na exaltação dos Descobrimentos portugueses, promovendo, assim, uma política colonialista que lhe permitisse manter as chamadas "províncias ultramarinas". Deste modo, procurar-se-á demonstrar em que medida o paratexto

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poderá ter mediado a edição e a receção da tradução, numa época em que os feitos dos grandes heróis do passado se identificavam com os navegadores lusos.

**Palavras-chave:** Paratextos. Mediação. Tradução. Estado Novo. *Robinson Crusoe*.

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## 1. Introduction

In the Portuguese version of Daniel Defoe's (1660–1731) canonical work, *The Adventures of Robinson Crusoe*,<sup>1</sup> the translator, José Osório de Oliveira,<sup>2</sup> replaced the author's original preface with one of his own in which he not only justified the alterations to the original text but underlined that it was a Portuguese vessel on its way to Brazil which saved the hero from his desperate plight. In the same preface he translated part of the novel, which tells of the generosity and hospitality shown to Robinson by the Portuguese captain and crew and describes the voyage to Brazil and his four-year stay in the prosperous Portuguese colony.

This paper proposes to examine the reasons for Osório de Oliveira's emphasis on this particular episode to the detriment of others which were unquestionably more interesting within the context of the hero's adventures. The date of publication of the translation – 1940 – and hence of the paratext, provides the principal key to the puzzle, as it coincided with the nationalistic commemorations of the Foundation and Restoration of Portugal. In effect, the ideology of the *Estado Novo* regime, founded on the exaltation of the Portuguese 'Discoveries', underpinned its colonial policy and supposedly justified the retention of what were then called 'Overseas Provinces'. The translation, moreover, was intended for younger readers, whose education was of particular concern to a regime which did its utmost to convey the ideological values imposed upon the society of the time through such institutions as the Portuguese nationalist youth organization, the *Mocidade Portuguesa*. The paper discusses the translator's intervention in the target text and the consequences of his visibility, whilst evaluating how far the paratext may have mediated the reception of a final version in which the deeds of past heroes, linked to the story of the Portuguese navigators, were exploited in an attempt to appropriate or domesticate Defoe's story with an eye to the specific characteristics of the target system.

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<sup>1</sup> The original title was: *The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner: Who Lived Eight and Twenty Years, All Alone in an Un-Inhabited Island on the Coast of America, near the Mouth of the Great River of Oroonoke; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With An Account how he was at last as strangely deliver'd by Pyrates.*

<sup>2</sup> Author, literary critic, translator, essayist and chronicler, José Osório de Oliveira (1900–1964) was the son of Ana de Castro Osório, the well-known writer, educationalist and defender of women's rights, and the poet Paulino de Oliveira. Osório de Oliveira was the principal writer on the staff of the magazine *Descobrimento*, and contributed to *Seara Nova*, *O Mundo Português*, *Colóquio e Claridade*. He travelled to Brazil on several occasions in his role as a publisher and representative of the Ministry of the Colonies, and also to Cape Verde and Portuguese West Africa, becoming one of the most active proponents of greater proximity between Portugal and Brazil.

## 2. Paratexts and Translation

The History of Translation demonstrates that the study of paratexts, which date back at least to Classical Antiquity, provides valuable insight into the thinking of translators concerning the work they carried out.

A number of authors have devoted their efforts to the development of the concept of the paratext. One of the foremost amongst them is Gerard Genette, for whom the paratext, being more flexible and more versatile than the text itself “is always transitory, due to its transitive nature,” allowing changes to be introduced into the “presentation” of the text to update it for different readers and target systems (Genette, 1997, p. 2).<sup>3</sup>

Confronted by the profusion and diversity of existing paratexts, Urpo Kovala, in his article “Translations, Paratextual Mediation, and Ideological Closure” (1996), divides them into four different categories. The earlier paratexts, which he terms “modest”, contain only basic information, such as the name of the author and the title of the work, whereas the “commercial” paratext, which rapidly became common in consumer societies, publicises other books by the same publisher, usually on the flyleaf or in the final pages. The “informative” paratext, on the other hand, describes and contextualises the work, and finally the “illustrative” paratext discusses the illustrations included in the book (Kovala, 1996, p. 127).

Paratexts to translations have also come under the scrutiny of academic specialists. Rodica Dimitrius, for instance, in “Translators’ Prefaces as Documentary Sources for Translation Studies” (2009), bases his findings on sixty-five prefaces to translations published in Romania between 1940 and 2002, and defends the view, along the lines of Gideon Toury (1995, p. 202), that paratexts are fundamental documental sources, as they may explain the reasons for the choice of a particular text by a certain author and reveal the strategies employed by the translator. Referring to the case of prefaces or introductions, Dimitrius distinguishes between the following functions: explanatory, normative or prescriptive and informative or descriptive. In the first case, the translator introduces the work to the reader, explaining the choice of text and possibly the translation strategies employed, whereas the normative or prescriptive function refers to suggestions or instructions which might be followed by other translators, such as the measure of faithfulness to the original text. Finally, the informative or descriptive function is displayed, for example, in the emphasis given to the author’s originality or the difficulties encountered in the process of translation (Dimitrius, 2009, pp. 195–201). None of the above categories fits the paratext under analysis, however.<sup>4</sup>

Taking Genette’s ideas on paratexts as his point of departure but applying them to the study of translations, José Yuste Frías, in “Paratextual Elements in Translation: Paratranslating Titles in Children’s Literature” (2012), argues that the concept of “paratranslation” allows the translator to gain a visible, physical presence in the material

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<sup>3</sup> It should be noted that Genette (1997) distinguishes between “peritexts” – such as the title, illustrations, names of the author and the translator, introductions or forewords, afterwords and notes – and “epitexts” – features external to the work such as reviews or literary commentaries, correspondence, interviews and promotional articles published in the press with the aim of attracting the attention of the public to the work. According to this division the paratext under study – a foreword – is closer to the notion of the peritext.

<sup>4</sup> It should be noted that the translation does not contain illustrations.

space of the book (Yuste Frías, 2012, p. 132). Yuste Frías expands and updates the application of the concept to include the whole gamut of verbal, iconic, verboiconic and material references which surround, accompany, present and publicise the translated text and contribute towards the creation of the final product in all its different forms, whether it be the traditional edition in paper or the newer digital and technological formats.

Recalling that Gerard Genette emphasised that a text cannot exist without a paratext, Yuste Frías argues that “no translation exists without a paratranslation” as: “si les paratextes présentent les textes, les paratranslations présentent les traductions” (Yuste Frías, 2012, pp. 292–293). In defence of the concept of paratranslation, he defines it as the “transition and transaction zone” for all aspects of transcultural exchange, and the place which determines the success or failure of the process of cultural mediation. Thus, translators have acquired “a privileged space” on the periphery of the text which allows them to apply a strategy to ensure the best possible reception of the translation. Consequently, the paratranslation combines the justification of the translation with its publicising role, as the primary function of the paratext is to present the text and promote the work as a consumer product for a potential reader (*idem*, pp. 289, 293).

Amongst the different paratranslating agents, Yuste Frías (2012) singles out translators for particular emphasis, not just because they stand on both sides of the frontier between languages and cultures, but because they establish a platform between the familiar and the foreign, which allows the passage from one side to the other. Consequently, he argues that the time has come for translators to take charge of “every detail of the presentation of their translations” (*idem*, p. 310).

In this context, which, far from being static, has changed to accompany the evolution of the publishing business, Şehnaz Tahir Gürçağlar, in “Translated Texts/Paratexts” (2018), notes that the paratext has retained its status as the preferred link between publishers and readers, despite the changes which have taken place (Gürçağlar, 2018, p. 289). Although this notion is somewhat closer to the principal function of Oliveira’s paratext, its emphasis on commercial objectives distances it from the preface under study.

In an attempt to find a functional definition of the paratext within the scope of Translation Studies, Kathryn Batchelor, following in the wake of Hans Vermeer’s functionalist theory – *Skopostheorie* – expresses the view, in *Translation and Paratexts* (2018), that any feature which conveys a certain way of reading the text and influences the way it is received by the target audience may be considered a paratext: “a paratext is a consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received” (Batchelor, 2018, p. 142). Thus, according to Batchelor, in the case of translations, the role of the paratext is to promote the best possible reception of the final work, within a certain context, a notion which is clearly applicable to the present field of study.

The preface under study is, therefore, a paradigmatic example for Batchelor’s (2018) definition of a paratext as it guides the target audience to a certain interpretation of the text and enables the researcher to understand the conventions, standards and expectations of the target culture system.

### 3. The Preface to the 1940 Edition of *Robinson Crusoe*

Despite being limited to four pages, “The Translator’s Preface” is divided into six curious sections: a brief account of Daniel Defoe’s life and work in twelve lines; the justification of the translation, in 1940, of a book first published in the 18th century; the explanation for the omission by the translator of the first ‘five chapters’ of the original work (although the original is not even divided into chapters); a summary of these ‘five chapters’ on a single page; the translation of an excerpt from the ‘fifth chapter’ which describes the way the hero is rescued by a Portuguese ship on its way to Brazil; and finally a short account of the hero’s life in what was then a Portuguese colony, a period of four years, until he decided to embark upon a quest for new adventures.

Following in Kathryn Batchelor’s footsteps, I now intend to examine the functionality of this paratext, concentrating on the excerpt from the alleged ‘fifth chapter’ and the summary of the hero’s stay in Brazil, because the justification for the translation of these two sections was made from a particular standpoint, conditioning how the text was read and interpreted. At the same time, they define the profile of the target audience and expose the ideology of the Portuguese cultural system as it was in 1940.

#### 3.1. On the Justification of the Translation and the Profile of the Target Audience

From the end of the 18th century up to the present day, the vast majority of the Portuguese translations of Daniel Defoe’s classic novel have been published for younger readers and as part of a series specifically designed for this age group. Indeed, during the time of the Estado Novo, every translation of *The Adventures of Robinson Crusoe* was adapted for juvenile readers, none being published in an integral version or for the public in general. The translation whose preface is the object of this study is therefore no exception.

Figure 1. Cover of the 1940 translation.





Part of Editorial Progresso's 'Coleção Azul' (Fig.1), a series for boys, this translation of Robinson Crusoe's adventures was designed to correspond to the pedagogical model for young people idealised by the *Estado Novo*, and epitomised by such institutions as the *Mocidade Portuguesa*. In the preface, José Osório de Oliveira writes as follows:

Published for the first time two hundred and twenty-three years ago, in 1719, the story of "Robinson Crusoe" [*sic*] still today fascinates *boys* all over the world. It is the tale of a man shipwrecked and alone on a deserted island, *who, does not allow himself to be overcome by discouragement* and who succeeds, through *sheer will power*, in making his isolation tolerable. It is a great *lesson of tenacity* – the virtue which has made the English masters of the greatest empire in the world and therefore *a great example* for all men. (Oliveira, 1940, [p. 1]; my translation and italics)<sup>5</sup>

This paragraph is revealing on several different levels. From the outset, the translation of a novel first published in the 18th century was justified by the fact that it defended and disseminated values which were in vogue in Portugal during the 1940s. It was presented as a model of determination and tenacity worthy of emulation by Portuguese youth, in the defence of colonialism and the desire to retain 'the overseas provinces', and, perhaps, as the way to make Portugal once again master of the seas, as it once was, or even to regain a leading position in the world now held by England.

The underlying message is that Portuguese boys should devote themselves, with determination and tenacity, to making their country great again. The translation clearly intended to correspond to the ideological orientation of the *Mocidade Portuguesa* and the socially formative role of education under the *Estado Novo* regime, and was in harmony with the guidelines published by the department of Censorship under the heading *Instruções sobre Literatura Infantil* (1950).

It is worth recalling, at this point, that the ideas and values disseminated by the regime, epitomised by the slogan 'God, Country, and Family', were founded upon three ideological pillars: religious values inspired by the Catholic Church; moral values exalting the family as the cornerstone of Society; and political and social ideas which placed the Nation first and promoted civic awareness and nationalistic zeal, supposedly for the benefit of all, in the expectation that all patriotic citizens would subscribe to such ideas. At the same time, the indoctrination of younger people was considered to be the most efficient way to promote the (re)birth of a nation capable of managing, controlling and uniting its citizens.

A paramilitary organisation, the *Mocidade Portuguesa* was designed for boys between seven and fourteen years of age, membership being obligatory, as the success of the regime's teaching was thought to depend upon military training from an early age. Its

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<sup>5</sup> Original in Portuguese: "Publicado pela primeira vez em 1719, há, portanto duzentos e vinte e um anos, essa história de 'Robinson Crusoe' ainda hoje interessa vivamente os rapazes de todos os países do Mundo. É a simples narrativa de um homem que, tendo de viver sozinho numa ilha deserta, não se deixa vencer pelo desânimo e consegue, pela força de vontade, tornar suportável esse destêro. É uma grande lição de tenacidade – essa virtude que tornou os ingleses senhores do mais vasto império do Mundo. E é, portanto, um grande exemplo para todos os homens."

principal aim was to promote the overall development of youth, with training and instruction being provided by Christian morals and patriotic ideals, physical exercise, and the cult of military discipline and duty (Rodrigues, 2006, p. 36).

Moreover, in tune with the ideological priorities of the regime, the principal aim of its conservative and traditionalist educational policy was to lower the national level of illiteracy, concentrating its efforts on primary education,<sup>6</sup> a field in which children's literature was considered to be an important teaching tool. Consequently, in 1950, the Department of Censorship issued the *Instruções para a Literatura Infantil* which would determine the profile of children's books published during the second half of the Estado Novo regime. These instructions set out the guidelines to be followed in writing books for younger people, arguing that it was “desirable for Portuguese children to be taught, not to be future citizens of the world, but rather as Portuguese children who will later grow up and continue to be Portuguese” (*Instruções*, 1950, p. 5). Hence, children's literature ought, first and foremost, to convey the values of the regime, playing its part in guiding new generations towards the acceptance of Salazar's ideology.

Furthermore, in the Portugal of 1940, the decolonisation process was still a long way off. Contrasting with the case of Great Britain and other European nations which initiated decolonisation after World War II, Portugal would only decolonise in 1974 at the end of a long Colonial War. In the 1940's, therefore, the Estado Novo regime still stood firmly behind its colonial policy and promoted its colonialist ideology to the younger generation, linking it to the idea of adventure and adversity in exotic, far-off lands. It was against this backdrop that the translation of an excerpt – allegedly from the fifth chapter of *Robinson Crusoe's Adventures* – appeared, corresponding to a part of Defoe's novel which the translator had eliminated from his version for younger readers.

### 3.2. On the Translation of Part of ‘Chapter V’ (From the French version)

One of the reasons for the omission of this part and the previous ones from Osório de Oliveira's translation, was because he based his translation on a French version, a detail which is mentioned on the cover.<sup>7</sup> His indirect translation was very probably made from *La vie et les aventures surprenantes de Robinson Crusoe. Contenant son retour dans son isle, ses autres nouveaux voyages, & ses réflexions* (1863). Oliveira's task was made still easier by the fact that that it was “abrégée à l'usage des enfants”, or abridged for juvenile readers.<sup>8</sup>

At this time, French was still the first foreign language of a certain elite in Portuguese society and very few people had a mastery of the English language.

<sup>6</sup> In fact, during the first years of the 1940's the main concern of the National Assembly was the reform of primary education, the remaining levels not being considered a priority.

<sup>7</sup> In her Master's degree dissertation, *A Recepção e a Tradução de Robinson Crusoe em Portugal* (2001), Maria Goretti da Silva Monteiro confirms that before 1950 the influence of French mediation on Portuguese translations was considerable.

<sup>8</sup> Curiously, this French version had already given rise to a Portuguese translation, by Manuel Joaquim Pinheiro Chagas (1842–1895), published in the eighteen-nineties under the title, *A Vida e as Aventuras de Robinson Crusoe*. Osório de Oliveira also used Pinheiro Chagas text and (re)adapted it, shortening the text, by omitting nine chapters translated from French by Pinheiro Chagas. In both Chagas' and Oliveira's versions the end coincides with the hero setting sail on his return home.

Consequently, translators preferred to translate English authors via French mediation, a practice which had been common practice in Portugal since the 18th century and which became more frequent in the 19th century, particularly in the periodical press.<sup>9</sup> Additionally, in this particular case, Defoe's novel was an adaptation for boys which made the task of the translator even easier, as the target readership belonged to the same sex and age group.

Although the part corresponding to chapter 5 was of no particular interest to French boys, this was not the case for their Portuguese counterparts, at least as far as the Estado Novo was concerned. In fact, the excerpt translated in the preface included several aspects which would have been gratifying to the regime. They included the praise given to the generosity of the Portuguese sailors, who after coming across the shipwrecked hero near the Cape Verde Islands, on the west coast of Africa, had rescued him from his desperate plight and taken him on board without expecting any reward, whilst at the same time displaying an attitude of tolerance towards Xuri, the black slave who accompanied him.

In *A Imagem do Homem Português nas "Viagens de Gulliver", em "Robinson Crusoe" e na "Utopia"* (1980), Mário Martins offers examples of the inclusion of Portuguese characters in the novels, which reinforce the recognition of Portugal's greatness on both a European and worldwide scale. According to Martins, "as far as English writers were concerned, a Portuguese was considered to be reliable at home or beyond the seas, ready to lend a helping hand to an Englishman in distress at the end of the world, and offer sound advice based on his wide experience" (p. 20).

In fact, in the translation of this part of the novel which appears in the paratext, Osório de Oliveira relates that Robinson offered to give the Portuguese captain everything he owned to show his gratitude, but the noble Portuguese seaman would accept nothing, saying that on his arrival in Brazil, the ship's destination, all his belongings would be returned to him. The behaviour of the Portuguese captain – a man of upright character, fair, scrupulous and respected by his crew, who declined to take advantage of the dire situation in which the other man found himself – was based, on the one hand, on Christian teachings, and on the other, on respect for hierarchy, values dear to the Estado Novo regime and its ideals:

They invited me on board, where I was generously welcomed, with all my belongings. (...) I offered to give the ship's captain everything I owned (...), but he generously declared he would accept nothing from me (...), "because – he said, when I saved your life, I did only what I would expect anyone to do for me under the same circumstances (...); and when I have taken you safely to Brazil, if I accepted everything you own, you might risk dying of hunger and so I would be taking the life I had saved. No, no, Englishman he continued – I want to take you there purely for humanitarian reasons, these things will enable you to buy what you need to live on, and to find a means to return to your own country". If this man seemed charitable in the promise he made to me, he was no less scrupulous nor wanting in his compliance, forbidding the sailors to lay a finger on anything which belonged to me;<sup>10</sup> (Oliveira 1940, [p. 3])

<sup>9</sup> On this issue, see Terenas (2009).

<sup>10</sup> In the original in English, it reads as follows: "(...) they bad me come on board, and very kindly took me in, and all my goods. (...) I immediately offered all I had to the captain of the ship (...); but he generously



In the case of Xuri, the black slave, the Portuguese captain volunteered to sign a commitment to free him within ten years, an action which at a time when slavery was common practice displayed an attitude towards indigenous peoples on the part of the Portuguese which might recall Luso-tropicalism,<sup>11</sup> the famous (pseudo)theory which was as dear to Brazilian intellectuals as to Salazar, who would later invite Gilberto Freyre, its author, to visit the Portuguese African colonies.<sup>12</sup>

### 3.3. On the Hero's Stay in Brazil

The references to Brazil in this preface are equally important from the viewpoint of the functionality of the paratext. In the 18th century, Brazil was an important and prosperous colony which made a significant contribution towards Portugal's power in the world. Hence Robinson Crusoe's journey to Brazil was a welcome reminder of Portugal's stature as a colonial power. Osório de Oliveira, therefore, was careful to convey information on Robinson Crusoe's stay in the colony in the following terms: "In Brazil, 'Robinson' devoted his efforts to the cultivation of sugar and tobacco, also trading merchandise imported from England. He was making money and would, one day, perhaps, become rich and happy there" (Oliveira, 1940, [p. 4]).

In these words, the translator revealed nothing about the decisions he took concerning the translation itself, or indeed anything concerning Defoe's original text, but instead he emphasised the importance of Portuguese colonialism, praising Brazil, one of Portugal's most significant former colonies, a place where it was possible to prosper quickly and live a happy life. Although by 1940 Brazil had been an independent nation for many decades, the same could not be said for 'the overseas provinces', especially

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told me he would take nothing from me (...), 'for' says he, 'I have saved your life on no other terms than I would be glad to be saved my self, and it may one time or other be my lot to be taken up in the same condition; (...) when I carry you to the Brasils, so great a way from your own country, if I should take from you what have, you will be starved there, and then I only take away what life I have given. No, no, Signor Inglese,' says he (Mr. Englishman), 'I will carry you thither in charity, and those things will help you to buy your subsistence there and your passage home again.

As he was charitable in his proposal, so he was just in the performance to a title, for he ordered the seaman that none should offer to touch any thing I had; then he took every thing into his own possession, and gave me back an exact inventory of them, that I might have them, even so much as my three earthen jarrs (Defoe, 1719/1965, pp. 53–54).

<sup>11</sup> According to the theory of Luso-Tropicalism, the Portuguese had an intrinsic ability to set up in the tropics, mixing with special ease with the indigenous population and creating harmoniously integrated multiracial societies of which Brazil and the identity of its people were paradigmatic examples. The fundamental tenets of Luso-Tropicalism were set out in *O Mundo que o Português Criou*, which was published precisely in 1940. Gilberto Freyre's theory, therefore, was the principal (pseudo)scientific support for the official discourse of the Estado Novo, particularly as far as the supposed absence of racism was concerned, providing an argument for the regime to legitimise its permanence in Africa. On this subject see Terenas (2008; 2017).

<sup>12</sup> In fact, in Portugal, Gilberto Freyre's position was closely associated with Salazar's dictatorship, as he not only accepted a public tribute in 1951, but also visited the Portuguese colonies, at Salazar's invitation, between 1951 and 1952. Taking advantage of the Brazilian sociologist's international prestige, the Estado Novo appropriated Luso-Tropicalism as a support for the supposed specificity of Portugal's presence in Africa. Freyre allowed this propaganda manoeuvre to take place, arguing specifically that the situation of Portuguese territories in Africa could not be considered colonial. In 1962, the Estado Novo regime would distinguish Freyre with a *Honoris Causa* Doctorate at the University of Coimbra.

Angola and Mozambique, which had been considered and promoted as a ‘new Brazil’, since the time of the ‘Rose-coloured map’. The prominence given to Robinson Crusoe’s stay in Brazil in Osório de Oliveira’s paratext can only be explained by the fact that by echoing the *Estado Novo*’s colonial ideology, it was accomplishing its function of making young readers aware of the importance of maintaining Portugal’s African colonies.

It should be noted that Osório de Oliveira chooses to end the narrative at paragraph four of chapter 30 in the French translation, or to be more precise, not where Robinson Crusoe and Friday leave the island for England, but rather at the moment of their arrival in Lisbon, where he sells the property he owns in Brazil, in the same way as a Portuguese colonialist might do. The references to the colony of Brazil and the importance given to disembarking in Lisbon in Osório de Oliveira’s translation, instead of the ending with the journey home to England, both reveal the presence of colonialism as advocated in the ideology of the *Estado Novo*.

#### 4. Final Remarks

According to Itamar Even-Zohar’s theory (1987/1998), the paratext of the Portuguese translation of *The Adventures of Robinson Crusoe*, reveals, from the outset, the power structures existing in the respective cultural system, more particularly, in the case under study, the publisher and the respective series which were clearly at the service of the *Estado Novo*’s propaganda machine. Osório de Oliveira, in the “translator’s preface”, consciously manipulated the original text to achieve better acceptance of the final version by the target readership and by the political ideology then in vogue, so turning his presence more visible.

If, following Maria Tymoczko’s reasoning, translations are a privileged way to recreate certain “emotional structures” which elicit visions of the past which are invariably partial (Tymoczko, 2000, pp. 23–47) the same is true of this paratext to the translation. By guiding the reader in such a way as to ensure that the target text carries out a certain function, the translator displays his own personal ideology or the one which is conveyed by the cultural target system, praising the Portuguese seamen of days gone by and the Portuguese colonial empire. In effect, in 1940, interest in the adventures of Robinson Crusoe was closely related to the nationalist and colonialist character of the *Estado Novo*, whilst Defoe’s novel (or part of it) served as a reminder of Portugal’s past imperial greatness.

In their article entitled “Translating: a Political Act” (1996), Román Álvarez and Carmen-África Vidal list several factors which, in their view, transform translation into a political act. Amongst them are some which are applicable to the paratext under study: the ideology of the publisher and the translator, as well as the expectations of the readers and the institutions which were responsible for the dissemination of the predominant ideology. In fact, in his paratext, the translator attempted to manipulate the original text to coincide with the values and ideals of the regime concerning the education of young people. On the other hand, the paratext underlines, albeit implicitly, the pedagogical aims of the translation, together with its indoctrinating function in harmony with the teaching

of the *Mocidade Portuguesa* and also the specific instructions issued by the regime concerning children's literature.

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