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### Part 3. Engendering literature through translation

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Intersecting identities and censorship: translating Brigitte for/by the Mocidade Portuguesa Feminina (M.P.F.) in the 1940s

Abstract: The article focuses on the Portuguese translations of Berthe Bernage's Brigitte series of novels published in the context of the cultural education programme of the Portuguese Female Youth Movement. It analyses how an unassumed editorial censorship can produce radical ambivalence, thus obscuring antagonistic modalities of reconfiguration of the world.

Keywords: Portuguese Female Youth Movement; thematic series "Girls' Library"; self-censorship; utopian/dystopian rewriting.

1. Introduction

In the Preface to the first volume of the Brigitte series, published in France in 1928, Berthe Bernage (1886-1972) describes the mechanism of metalepsis with which she superimposes the fictional character Brigitte upon the figure of the contemporary French girl. This way of understanding the fictional world as an alternative to the disillusionment of post-war society could be a leitmotif for the act of translating those French novels into Portuguese in the context of the "Mocidade Portuguesa Feminina" or M.P.F. (the female wing of the Portuguese Youth Movement). That is to say, in the 1940s, during the Salazar dictatorship, translation becomes a strategy for imposing ways of reading, writing and living upon its members. In this sense, it is an ideological pretext for self-censorship and a form of diffuse censorship which presupposes several intersecting

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1 This first edition is mentioned in the BNF catalogue as Bernage, Berthe, Brigitte, 1re éd., Paris, éditions Geuthner-Langneran, "Bibliothèque de ma Fille", 1928 (http://catalogue.bnf.fr/ark:/12148/cb318000774 - accessed on the 31th January 2016).
2 About this Movement, see the excellent synthesis written by Irene Pimentel (Mocidade Portuguesa Feminina).
3 About translation, censorship and self-censorship during "Estado Novo", see Seruya, Teresa and Maria Lin Moniz, "Foreign books in Portugal": -20, and also Seruya, Teresa, Maria Lin Moniz and Alexandra Antia Rosa (eds.), Traduzir em Portugal durante o Estado Novo.
behavior that condition the girls’ activities, such as reading and writing, putting on plays, and watching films.4

In this context, self-censorship was also an elitist process of imposing subliminal choices of subjects, making naturally subjective recommendations for constructing a “civic and moral education” for young girls, for modern young girls. Girls like Brigitte. Girls like those described by this “Catholic writer” as Berthe Bernage is called in the Bolint of April 1944: “They are such human books, so experienced, so imbued with the sentiments of today that they do indeed make interesting reading, not only for girls but for all women” (“E são livros tão humanos, tão vividos, tão impregnados dos sentimentos de hoje, que na verdade, a sua leitura é cheia de interesse: não só para as raparigas, mas para todas as mulheres”) (Bolint do M.P.F., no. 60, April 1944).

3. Constructing identities in the act of translation

3.1 Choosing an identity

“Human books (…) imbued with the sentiments of today” (“Livros tão humanos, tão impregnados dos sentimentos de hoje”), like the Brigitte series, constructed “interesting reading” (“leitura cheia de interesse”) (Bolint do M.P.F., no. 60, April 1944); that is to say, they were considered to be “good” reading material in terms of the ethical standards demanded by the Mocidade Portuguesa Feminina. Thus, for the Portuguese girl, choosing an identity in this context meant choosing “a good book,” and also a “good translation.” This process implies the imposition of authority – authority over reading, writing, rewriting – as is immediately visible in certain sections of the Movement’s two magazines that were written by members for members and have titles like “Reading,” “Holiday Reading,” “Reading and Writing,” “Good Books, Bad Reading,” “We read for you.” These titles are revealing. They indicate a subjective hermeneutic which is subtly transformed into a form of self-censorship or “domestic” censorship, a censorship constructed in the ambit of a supervised cultural education. Thus, the arguments for choosing certain books over others tend to focus on what should be avoided, what should not be read, works that each girl is expected to voluntarily reject from her own world.


7 According to the sequence of the issues, girls must be “true,” “kind,” “health,” “young,” “elegant,” “active,” “good” (Bolint do Mocidade Portuguesa Feminina, nos. 23–31, May–October 1941).
First you should know what not to read. You shouldn’t read (whether or not they are forbidden) books that attack religion or good habits; books that teach or recommend optimism or any kind of superstition; books that approve of suicide or divorce; books that deal with obscene topics.

[Primeiro é bom que saibais o que não deves ler. Não deves ler, quer estesjam ou não próximos, os livros que atacam a religião ou os bons costumes; os livros que ensinem ou recomendam o espiritualismo ou qualquer género de superstição; os livros que aprontam o suicídio ou o divórcio; os livros que tratam de matérias obscenas (…)]. (Menina e Moça, nos. 119, July/August, 1957)

In addition to this ethically elitist argument, according to which reading moulds minds and guarantees the purity of the soul, the Boletim and Menina e Moça also recommend specific works covering selected genres in accordance with a crite- rion of “truth”, written in Portuguese or in translation. As an extension of this, the catalogue Ler para Crescer [Reading to Grow] (April 1969) provides a list of Portuguese authors and foreign authors in translation, divided by age (“schoolchildren”, “pre-teens”, “teens”) and genre (“short stories and novels”, “adventure”, “history”, “nature”, “biography”, “religious literature”, “theatre”, “poetry”). As such, it constitutes a censored index to which the Menina e Moça constantly returns. The Brigitte series is recommended for the “pre-teen” age group, along with Cervantes, Ester de Lemos and Jules Verne.

Thus, the education of the “modern girl” (Portuguese or French) required certain books to be excluded, those which “are surely vials of poison branded with a skull and crossbones; in them is danger of death! […] we must learn to choose our reading material” […] alguns livros […] são certos frascos de veneno marcados com uma caveira: existe neles perigo de morte! […] devemos aprender a escolher as nossas leituras. Para que se lê um livro? Para adquirirmos conhecimentos, para formarmos a nossa alma ou para nos distrairmos? (Boletim da M.E.E., no. 57, January 1944). The violence of the metaphor allows us to glimpse a form of censorship that presents itself euphemistically through morality. And it is not only authors and books that are selected. The section “Lemos para ti” (“We read for you”) also chooses certain excerpts, thus making a double selection that restricts the field of reading and writing even more.

In fact, “Lemos para ti” basically means “let us choose what the modern Portuguese girl should read”, disguising the imposition of a reading model as a maternal gesture of protection, as if the meaning associated to a particular literary text or translation were being held hostage in a process of ethical surveillance. In this way, the act of selecting “truly good books”, those which “elevate the spirit”, “guide the intelligence”, “refine the literary taste” (“A missão desta secção de leituras não é, em especial, dar conta dos livros que vão aparecendo, pois eles podem não servir o nosso fim principal: indicar às nossas leitoras os livros verdadeiramente bons, quer dizer, aqueles que reúnam um conjunto de condições que devem elevar o espírito, orientar a inteligência, apurar o gosto literário”) (Menina e Moça, no 25, May 1949) (and which explicitly include Berthe Bernage’s Brigitte series, recommended in the November 1947 issue of Menina e Moça), presupposes a set of hermeneutic choices. It is this that results in the decision to rewrite these works literally, forcing a merging of the world of the French “jeune fille” with that of the Portuguese “rapariga”.

There is, then, an ideologically motivated extension of identities, as we can see when we compare the recommendations given in these magazines with the advice that Brigitte gives her brother Denis about what he should read:

Lê, Denis. 1 furbroi to read anything in these books. There are things that are not appropriate for you. Of course I love reading. But when mamma says “That book is not suitable for you, Brigitte”, I wouldn’t touch it for anything. Even with books that I’m allowed to read – if I come across a page that disturbs me, I open it mentally and I stop reading it.

És bonito, Denis. Te defendo de tudo livre das leituras que te devo dizer. Há das coisas que não são para ti. [...] eu me deixei levar. [...] tu não te deves à careira, Brigitte! / Me voil le Guste: - "Tesmo ! Certas, âme à lire, mais quand maman dit "Brigitte, ce livre-là ne te convient pas", je m'y tournais pour rien au monde. Et quand une page de un livre parait, je la pose, et je m'en reforme. / [Bernage 1947.31]

[Sure Denis. Please-te qu'elles t'interdisent de lire certains livres que je te dis. Il y a des choses que tu ne devrais pas lire, Brigitte! / Je voulais l'oublier: - "Mon enfant! Certaines, il est temps de lire, mais quand maman dit "Brigitte, ce livre-là ne te convient pas", je m'y tournais pour rien au monde. Et quand une page de un livre parait, je la pose, et je m'en reforme. / [Bernage 1947.31]

[Sure Denis. Please-te qu'elles t'interdisent de lire certains livres que je te dis. Il y a des choses que tu ne devrais pas lire, Brigitte! / Je voulais l'oublier: - "Mon enfant! Certaines, il est temps de lire, mais quand maman dit "Brigitte, ce livre-là ne te convient pas", je m'y tournais pour rien au monde. Et quand une page de un livre parait, je la pose, et je m'en reforme. / [Bernage 1947.31]

In this context, the translation effectively reinforces the process of identity imposition, and as such functions as a particular kind of self-censorship, doubly integrated into the process of “choosing” books. Brigitte is one of the books selected by the magazine and catalogues, and at the same time approves the ontological criteria of selection in its fictional world.
3.2 Overlapping identities (or superimposing the fictional and real worlds)

Thus, there is from the outset in the Brigitte series an effect of overlapping identities operating on different levels, suggesting a valorization of what Theo Hermans defines as the "intra-cultural negotiations" (Hermans, Transcultural) implicit in the act of translation and intensified by the context of dictatorship and censorship. This can be seen in the curious refraction effects that characterise this case study.

First, there is an ontological parallelism with regard to the two collections involved: the original text was published by Editions Guatier-Langureau in its collection "Bibliothèque de ma Fille: choix de Romans pour les jeunes filles et la Famille" ["My daughter's library: selection of novels for young girls and the family"], while the Portuguese translation was published by Edições Portuguás in their collection "Biblioteca das Raparigas" ["Girls' Library"]. As well as sharing similar titles (which is perhaps inevitable), the two collections share an important ideological stimulus: both are associated to magazines imbued with a conservative worldview. Guatier-Langureau also published a magazine called La Semaine de Suzette ["Suzette's week"] aimed at girls between 6 and 14 years of age, raised in accordance with bourgeois and religious values, while the "Biblioteca das Raparigas", for its part, operated in close association with the magazine Menina e Moka, which was also aimed at a Portuguese elite (the so-called "modern girls"), offering educational articles, entertainment and literary, scientific and artistic culture, all underpinned by religious precepts and the model of the Virgin Mary: "Menina e Moka comes to you in the month of May so that you can receive from the hand of the Virgin Mary the ideal girl ("Menina e Moka") that we want you to have as your model" ["Menina e Moka chega-te no mês de Maio para que a recebas pela mão da Virgem Maria, a "Menina e Moka" ideal, que nós desejamos que seja o teu modelo"] (Menina e Moka, no. 1, May 1947).

The values espoused by the French publishing company meant that the translation rights could be sold to Catholic countries like Portugal, Spain and Italy. Thus, they were associated to those of the "Biblioteca das Raparigas", which was a great

9 In this historical and ideological context, Patricia Rubiella shows the relevance of the publishing house Guatier-Langureau: "for many decades Guatier-Langureau published La semaine de Suzette, a magazine for girls aged 6–14, the daughters of the bourgeoisie who were being educated at home or in convent schools. This publishing house upheld traditional Catholic values and deliberately sold their translation rights to Catholic countries (Portugal, Spain, Italy); their publication would be well received in Salazar's Portugal." (Rubiella 43).
The translation is thus legitimised within the Movement and its magazine by means of a constructed intimacy under a feminine self-censorship, which also includes the translator, as demonstrated by the article "Na intimidade de Berthe Bernage" ("Intimate conversations with Berthe Bernage"), published in the February 1965 volume (no. 201). The writer claims that her books will help Portuguese girls to "distinguish between good and evil, overcome the mediocrity of the times, and achieve happiness through higher order values (that is, the values desired by the dictatorship). This is asserted in the original preface and translated in Brigitte jeune-fille / Brigitte solitaire when the author sets a standard of behaviour for her protagonist and her target readers, that of "a soul of good race, a soul that is refined, fortified by good examples, by holy teachings, healthy genes — and by Christian discipline." ("Ou, une âme de bonne race, une âme affinée, fortifiée par les beaux exemples, les sages enseignements, la seyne hérédité... et par la discipline chrétienne." (Bernage 1945: 9)) ("Ora uma alma de boa raça, uma alma depurada, fortificada pelos bons exemplos, pelos santos ensinamentos, pela sã hereditariedade... e pela disciplina cristã." (Bernage 2009: 6–7)). In this world of confined and controlled intimacies (or identities), Brigitte, a fictional character, merges with Berthe Bernage and with Maria de Menezes: the passage from fiction to reality takes place through the mediation of translation and the author’s intrusion in the real world of the translator, the world of the Maceda Portuguese femininas, thereby ensuring the ethics of the writing and controlling reality.

The question of genre (the novel) arises as soon as the translation is perceived as a voluntary mediation between fiction and reality in the context of a Female Movement within the Estado Novo, which strives to mould girls that are "true to themselves." ("As nossas raparigas devem ser verdadeiras consigo mesmas. Devem olhar-se de frente, reconhecer o bem que nelas há, naturalmente, agradecendo-o a Deus e reconhecer também os vinços maus, que todas nós temos — não para os esconder mas para os corrigir." (Boletim de M.E.P., no. 25, May 1941). In other words, while Portuguese girls were expected to be utterly truthful in their lifestyles, they were nevertheless allowed to identify with "Girls from Novels," the title of a section in Mensina e Moça about the heroines of novels,10 provided that these were models worthy of imitation in real life. The translation of Brigitte thus demonstrates the efficacy of the principle of imitation and verisimilitude, guarantors once more of the norms of supervised reading and writing.11

10 The section of Mensina e Moça "Raparigas de Romance", written by Ester de Lemos, began in November 1962 (no. 154) and finished in November 1966 (no. 220).
11 It seems useful to mention here Theo Herman's position about "translation as index" (Herman 94–96).
il me semble, une ressemblance mystérieuse avec les âmes vivantes qui rêvent en feuilletant ce livre où elles croient se reconnaître (Bernage 1947: 9) / "uma figura de romance – fantasmagórico e formoso – para agradar; parece-me a mim que tem que apresentar uma semelhança misteriosa com as almas que folheiam o livro, e no qual julgam reconhecer-se." (Bernage 2009: 5) and experience her moral reality, her "soul". In this sense, the "truth of the story" is also assured by the act of translation as a selected reading of a novel which reflects a controlled imagination: Brigitte hesitates and makes mistakes. But she returns to the path, not because it’s necessary that the story "ends well" but because the story wants to remain true.

[Brigitte hésite et se trompe. Mais elle rentrera toujours dans le droit chemin, cette petite, non point parce qu’il faut que l’héroïne finisse bien, mais parce que l’héroïne prétend rester vraie. (Bernage 1947: 9)]

A Brigitte hesita e engana-se. Mas volta ao bom caminho, não por ser precisa que a história acabe bem mas porque a herói tona pretende permanecer verdadeira. (Bernage 2009: 6)

This metafictional genre at the centre of Brigitte Jeanne Fille serves as an obvious complement to this moralising perspective, as Brigitte, in conversation with the fictive Arabella, defends a moral reality that is opposed to the fantasy world of novels (she herself is of course the narrator of a novel that preserves verisimilitude):

Novels and life are different things. [...] Being together as a family, just us, on our own, will be a great pleasure for us. That’s how we are in France.

[Les romans et la vie, cela fait deux. [...] Nous étions ensemble en famille, entre nous, rien contre nous, ce sera notre plus grand plaisir. Voila comme on est, en France.] (Bernage 1947: 19)

Os romanos e a vida são coisas diferentes. [...] Estamos reunidos em família, entre nós, ah entre nós, vai ser o nosso grande prazer. E é assim que nós somos em França.] (Bernage 2009: 14-15)

In rejecting “bad novelists” who “lie” and take French girls away from their true families, both the Portuguese and the French Brigittes merge novelistic verisimilitude with value judgments grounded in the “God, Homeland, Family” triad as if the two cultural realities overlaid one another naturally. The intracultural negotiation implicit in translation (Herman, Crosscultural 1) thus results from a literal rewriting which, also through verisimilitude, lets us believe that the text was written directly in Portuguese, with the ideological framing of the Mocidade Portuguesa Feminina.

In this sense, the section “Leituras” ["Reading"] of Menina e Moça, subtly establishes a theory about what makes a “good” translation and a “good” novel: good novels depict characters that seem to be “alive”, as if they were near us.” [“É um romance quase sem enredo, porque quase nada se passa nesse livro simples, mas as figuras de gente moça que nele se movem, falam e pensam, estão de tal modo vivas, de tal modo observadas e compreendidas, que convivemos com elas, como se as ívamos perto de nós.” (Menina e Moça, no. 35, March 1950), as opposed to the “realist” novel which “tells of the ugly things of life” ["Chamam-se romances realistas aqueles que contam as coisas feas da vida, mas igualmente são realistas aqueles que contam as coisas belas que impressivamente também existem, e que penso é tanto pouco sejam contadas.”] (Menina e Moça, no. 46, March 1951), constantly accentuating the subjectivity of assessments, conditioned by a censorship that is doubly moral and aesthetic.

For this, the translator’s task, in transferring Berthe Bernage’s Brigitte Jeanne Fille to Brigitte solteira, is not to annul the authority of the French author but to legitimate that voice in Portugal in the context of the definition of nationalist values, as if the voice of Maria de Meneses were a logical extension of Bernage’s, and the work of rewriting were part of the Movement’s activities. As Maria de Carvalhal says in the January 1951 edition of Menina e Moça (section “Leituras”), we know that the new female generation, or at least the section of it that is addressed by these chronicles, sympathizes a great deal with Berthe Bernage’s books. Her “Brigitte”, a young girl, married woman and mother, was read, appreciated and translated by girls.

[Nosso geração feminina, pelo menos no sector a que se destinam estas crónicas, tem grande simpatia pelos livros de Berthe Bernage. A sua “Brigitte” solteira, casada, mãe, foi lida, apreciada e traduzida por raparigas.] (Menina e Moça, no. 46, January 1951)

The possessive adjective “her” is suggestive as it evokes the utility of translation: Brigitte is a character in a novel that belongs to Berthe Bernage, even though Maria de Meneses enabled her to be read by Portuguese girls, voluntarily relinquishing authorial visibility in a way that reinforces the moral action of the portrait. Brigitte’s identity is again projected onto that of the Portuguese girl when, in an “excellent” translation, models of family economics are divulged in another country that could be the same:

I make most of my dresses myself. Sometimes I hear talk of the high cost of living – but not often, to tell the truth – because father, who works hard, and mother, a perfect housewife, know very well how to manage the house.

[Eu faço a maior parte de minhas roupas. Às vezes ouço falaram da alta situação do custo de vida – mas não muito, na verdade – porque o pai, que trabalha muito, e mãe, uma perfeita caseira, sabem muito bem como administrar a casa.] (Bernage 1947: 14)
Berthe Bernage (and the translator Maria de Meneses) show in the portrayal of their characters. The projection of human ideals into fiction (which, with its criteria of truth, may become real for modern French and Portuguese girls) is a clever strategy that subliminally serves the ideology of the Estado Novo. It also enables the "domestication" (Venuti, *The Scandal*) of forms of writing, rewriting and behaviour in an elitist world that is closed in itself. The profiles of Brigitte and Olivier, constructed within an optical illusion between narrator and character, are models of spiritual beauty far removed from futility, models that all girls should seek out in the post-war world or closed world of the dictatorship:

(Olives sanc by Brigitte) / Olivier Hauveille, Chantel's brother, the Christian artist expelled all the horrible ghosts that wanted to flirt with me, se desviando of fro frivologies.

Olivier Hauveille, le frère de Chantal, l'artiste chrétien, qui fit disparaître tous os detentivos fantômes que me queriam atrair para o flerte e para a frivolidade. (Bernage 2009: 128)

(Oliver Hauveille, o irmão de Chantal, o artista cristão que fez desaparecer todos os detentivos fantasmas que me queriam atrair para o flerte e para a frivolidade.) (Bernage 2009: 128)

(Olives sanc by Olivier) ... before each created marvel, St Francis introduct the Canticle of the Sun. He praised God. Help me, Brigitte - you that are so vibrant - to sing the Canticle of the Sun. You can see, my dear, how it was you that I needed!

(devant toute beauté créée, saint François chantait le Cantique du Soleil. Il bénissait Dieu. Vous m'aideriez, vous si vibrante, à chanter le Cantique du soleil. Vous le voyez bien, ma chère, c'était vous, la femme que j'ai fallu.) (Bernage 1947: 185)

[em frente de cada maravilha criada, São Francisco entoava o Cantico ao Sol. Bendita Deus! Id a ajudar-me, Brigitte, você tão vibrante, a cantar o Cantico ao Sol. Bem vê minha querida, que esse foi o meu desejo!] (Bernage 2009: 145-146)

Brigitte's piety ("pisane") Bernage 1947: 77 / "Devota" (Bernage 2009: 59) corresponds, in fact, to the identity that was desired for Portuguese girls, moulded in the image of the Virgin Mary.

[No se Bussoneses] tout est sau, vrai, joyeux, (...) J'ai commencé par rendre mon âme bien nette. (...) M. le Curé d'ici comprend si bien les petites conséquences modernes, qu'il m'a censé tout à fait d'Athéisme. A présent je reviens mon âme quel, celui qui pleut, Chantal. (...) Et voilà qu'indiscrètement dans le jet de la scène, enviais cette transparente joieuse, jamais je ne m'imaginais qu'aux Bussoneses. Il me semble que mon âme grande, s'effraie d'un vrai vice de croissance. (Bernage 1947: 69-90)

[As] todas as suas, verdadeiras, sãs (...) lhe consegui pela santidade dela minha alma (...) O Sr. Cura de cá compreende tão bem as consequências modernas, que me fez tanto apetite a sentir-me reconciliada comigo própria, a ser como tu gostas que eu seja, Chantal. (...) E
assim é que, estendida no jardim à hora da sesta, eu invocava aquela tranquilidade alegre. Nunca me disseram tanto como nos "Baias de Ouro". Parece-me que a minha alma cresceu e se alargou; é isso uma verdadeira crise de crescimento." [Berragine 2009: 70-72].

Brigitte in the countryside, seeking to "cleansing her soul," finds an echo in the members of the Mocidade Portuguesa Feminina who take part in endless holiday colonies, described in the magazines as a form of retreat. Brigitte contemplating sacred art in the Saint-Jacques Hospital in Bruges with her "spiritualised soul" ["âme spiritualisée"] (Berragine 1947: 108) / "âme spiritualizada" (Berragine 2009: 84)] merges with the girl reader of the Beletrita and Menina e Mocã to whom the main religious monuments are explained.

In the act of translating Berthe Berragine's text, there is clearly an intention to show, by means of a literal rewriting, the viability of worlds that are simultaneously idealized and real, integrated into a policy of civic education, and manifested, once more, through metaenosis. In other words, it is assumed that the fictional idealized world should be transposed into the real world of the girl that is preparing to become a mother and raise future generations, to the extent that writing (and rewriting) is perceived as educational and useful, and is thus constantly overseen.

For this reason, the Beletrita and Menina e Mocã devote various articles to Berthe Berragine and her inner world, as has already been said, so that the rewriting draws closer to the soul and fiction becomes reality. "Brigitte iste passi, mas representa, sans doce, ce que jaurais aimer étre:" ["Brigitte does not exist, but she undoubtedly represents what I would have liked to be"], says Berthe Berragine, a claim that is not translated into Portuguese so that her readers (the members of the Movement) can hear her "voice." Likewise, various sections of the magazine allude to other books of hers that have been translated into Portuguese - in particular, an etiquette guide entitled Arte das Beas Manituras. Moderno manual de boa educação e civilidade [The art of good manners: a modern handbook of good breeding and civility] which complements her translated novels and the utopian worlds described in them.

Within the constant interactions of identities that have been described here, there is a final one that serves as an unconditional support for the others. The ideal/real profile of Brigitte, as a girl from fiction who is simultaneously a model of the true modern girl, is constructed through a spare refined writing style and an ethically conditioned translation, a "utopian" translation, "subordinated to the "intellectual amenity" that was an attribute of the propaganda.

12 See Vennuti on the "utopian dimension in translation" (Vennuti, Translation changes everything 28-31).
moral appropriation of values of the other (the foreign author, the foreign text, the foreign world) by a universe immersed in clearly defined nationalist values. Translation forms part of the “inner world” of Portuguese literature selected in the magazines of the Movement, and therefore constitutes a pretext for ideological and political control in the 1940s of the Estado Novo. Brigitte, the “girl from the novel”, steps outside the fiction, to become a “modern” 20th-century girl.

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