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**TRANSLATING BRAZILIAN POETRY: A BLUEPRINT FOR A  
DISSENTING CANON AND CROSS-CULTURAL ANTHOLOGY**

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For Olívia Cloud and Louie Sky



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A tradução é uma interpretação, conversão guiada pelo sentido entrevisto, voo cego contra alvo certo. Num momento é pura liberdade, inventiva, risco pleno; noutra, é adesão ao modelo, imitação, busca de encontro e fusão no outro, como a imagem poética.

(Arrigucci, 1999:143)



## RESUMO

Este trabalho parte da investigação do cânone poético brasileiro e o 'cross'-cânone anglo-brasileiro com o objetivo de criar uma nova antologia em inglês de poesia brasileira canônica e contemporânea de 1922 aos tempos atuais. Dessa maneira, examina a formação e os critérios de seleção de antologias em ambas as culturas literárias e analisa estratégias e abordagens para a tradução de poesia. Para concluir, discute três dos poetas e os poemas escolhidos para o projeto, bem como o processo tradutório e o resultado.

**Palavras-chave:** Poesia brasileira do século vinte, Cânone, Antologia, Tradução



## ABSTRACT

With the aim of creating a new anthology in English of canonical and contemporary Brazilian poetry from 1922 to the present day, this thesis investigates both the Brazilian poetic canon and the cross-cultural Anglo-Brazilian poetic canon. It examines the formation and selection criteria of anthologies in both literary cultures, and strategies and approaches for poetry translation. Finally it discusses three of the poets and their poems chosen for the project, analyses the translations, and evaluates the finished product.

**Keywords:** Brazilian Twentieth-Century Poetry, Canon, Anthology, Translation.



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## INTRODUCTION

A good poem is a contribution to reality. The world is never the same once a good poem has been added to it. A good poem helps to change the shape and significance of the universe, helps to extend *everyone's* knowledge of himself and the world around him.

(Dylan Thomas, 1960, "On Poetry", *Quite early one morning*)

While Thomas' statement is true to an extent, it is almost certainly utopian. His comment is somewhat hyperbolic; he seemingly ignores any extra-linguistic and cultural repercussions and one must surmise that his use of `everyone` is limited to those who understand the language in which the poem is written. He also does not define a "good poem" (in itself a utopian task), but one assumes that he is referring to a work that through its quality and emotive power pertains – or will pertain – to a cultural canon. It is this that limits the veracity of the statement and his use of `everyone`. While a 'good' poem may well help to change the shape and significance of its surroundings, it is invariably limited by its own linguistic parameters. In the light of this, perhaps one of the greatest values of translation is that through the process of the transmission of a poem into other linguistic realms, one hopes eventually to really reach `everyone` – in a truer sense of the word. In any culture much of what we know has come through the vehicle of translation; we have inherited a wealth of knowledge though the mediation of frequently invisible translators, who have made works from one language culture available to others.

In all cultures the literary canon evolves over time, but although there have been numerous studies of national mono-lingual cultural canons<sup>1</sup> and their evolution, there has been comparatively little investigation into how translated works infiltrate and shape other cultures, and until relatively recently<sup>2</sup> fairly scant formal research on comparative and cross-cultural canon, the translated literary canon and the role of anthologies of translated works in writing cultures. Although

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<sup>1</sup> Eg. Ezra Pound's *ABC of reading* (1934) (with a pedagogical slant), T.S. Eliot's *On Poetry and Poets*. (1944), and rather more broadly, Harold Bloom's *The Western Canon* (1994).

<sup>2</sup> Particularly with the Göttingen group in Germany (cf Essmann and Frank, 1990).

this last area is now experiencing increasing academic interest<sup>3</sup>, as Frank observes,

Translation anthologies were, until quite recently, part of a 'shadowculture', overlooked, by and large, by cultural critics, literary historians, and translation scholars alike. (1998:13).

Even though the dynamic is complex and difficult to analyse, this lacuna is somewhat surprising if one considers that literary anthologies are a highly effective means of transmitting a culture and expressing its spirit internationally.

We should first determine what the banner of translation embraces. Although in its widest terms translation is intralingual, a process constantly operating within just one cultural-linguistic system, it is interlingual translation that interests us here. Interlingual translation has been variously defined as 'identity across linguistic systems' (Quine, 1960:69), 'regulated transformation' (Derrida, 1987:20), 'refraction' (Lefevere, 1982:234), 'recodification' (Frawley, 1984:251), 'the process of intercultural communication' (Vermeer, 1989:222), an 'accurate collection of synonyms strung together in the most proximate syntax' (!) (Spivak 1992:398), 'an ideological activity' (Hatim and Mason, 1997:146), and 'a culture-bound phenomenon' (Lambert 1998:131). Translation may also be 'adaptation' (*les belles infidèles* of the 17<sup>th</sup> and 18<sup>th</sup> centuries), 'imitation' (discussed by Dryden in his 1680 preface to Ovid's *Epistles*) or even 'reterritorialization' (Brisset, 1986:10). A socio-historical systemic approach allows one to embrace all of the above within an expanded definition of translation that includes '...all utterances which are presented or regarded as such [as translation] within the target culture on no matter what grounds' (Toury, 1995:32).

As all the above models of translation have been valued within individual cultural systems at certain times, they are also justifiable within Even-Zohar's descriptive rather than evaluative concept of a literary polysystem, which holds that not only translation, but every kind of writing, is done to submit to or satisfy specific personal, political or social constraints and that certain cultural systems hold greater international influence than others. Even-Zohar's approach can be adapted to other uses for translation, but it tends to focus on literary

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<sup>3</sup> Cf Echevarría & Pupo-Walker (1996), Pym (1995) and Naaijken (2006), among others.

translation, i.e. ‘inter-systemic transfer’ of poetry, drama and prose created within a society along patterns of creativity in style, genre, and literary tradition, and which may include use of poetic and stylistic devices such as alliteration, rhyme, rhythm, metaphor, pun, irony, neologisms, intertextuality, and cultural allusions. Prior to the polysystem theory there was comparatively little consideration of the role translated works played within a given culture<sup>4</sup>; but because the theory is descriptive, target-oriented and functional, it is able to treat translation as deservedly having an important reflexive influence in literary systems and in the multicultural formation of literary styles.

This systemic approach is enticing. Although research into individual systems has been too limited to come to firm conclusions (cf. Even-Zohar 1978/1990:196) – if such things are indeed possible in translation studies –, its implications for both practitioners and theorists of translation are wide-ranging and positive, since literature seen in the light of the polysystem is flexible and reflexive, ‘a highly kinetic situation in which things are constantly changing’ (Holmes, 1985:150).

Systemic approaches have since been further developed by the Göttingen group as a theory that is transfer rather than target oriented and which suggests ‘that the translation of literature means the translation of a literary work’s interpretation, one that is subject to the literary traditions of the target culture.’ (Gentzler, 2001:191). Increasingly, connections are being forged between Cultural Studies and Translation Studies; scholars like Susan Bassnett and André Lefevere (1990 & 1998) and José Lambert have attempted to strengthen these interdisciplinary links in order to situate linguistic transfer within today’s realities, while at the same time studying the linguistic and textual forms that are used for cultural exchange.

The mid-century New Critics held that any kind of extra-textual commentary would distort a poem in its unity – this included study of the poet’s biography, philosophy, or historical-cultural context. This approach is nowadays considered by most to imply an idealized model of what a poem ‘should’ be, ‘should’ communicate. For a translator, particularly a translator of poetry, which has a multiplicity of codes and associative images, I believe it is untenable to pass over time, culture and values, using some ‘miraculous’ highway to access the ‘essence’ of a poem (if indeed such a thing exists). Therefore, in the scope of this

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<sup>4</sup> Although Levý’s 1963 study on literary translation *Umeňi překladau* (translated into English as *The Art of Translation* and reprinted by Benjamins in 2011) did address some related issues. Levý’s work is also addressed in Snell-Hornby (2006).

thesis, Anthony Pym's approach to translation history (cf. Pym, 1998) is more useful to consider, not only as a method of post-translation analysis and evaluation, but also as a pre-translational incentive to discover as much as possible about the poets to be translated, their influences, aims, and intertextual inspiration. This helps to contextualize work within a system, rather than diving headlong into the translation of uncontextualized syntax. In a similar vein, although he is referring to comprehension of a poem rather than to its translation, Antonio Candido suggests "o levantamento de dados exteriores à emoção poética, sobretudo dados históricos e filológicos"<sup>5</sup> (1994:29). I am convinced this kind of interpretation is an essential part of the hermeneutic circle.

Compared with Brazil, where, according to UNESCO<sup>6</sup> over 60% of all published texts are translated, translated literature in the UK and other English-speaking nations constitutes as little as 3% of all publications<sup>7</sup>. At face value these figures imply that translated literature holds a much less influential position in Anglophone countries than it does in Brazil. However, as they are generalized figures, they do not specify what *kind* of translated texts they encompass. While the former percentage is much higher and suggests that the Brazilian market is awash with translated works, one must consider the issue of quality rather than of merely quantity. There are hundreds of instruction manuals, potboilers and bestsellers that have been translated into Brazilian Portuguese, and while major works from the 'international' canon have also been translated, there have been, for example, relatively few anthologies of translated poetry when compared to the number on the Anglophone market. The seemingly insignificant ratio of translation in English-speaking countries tends to include more influential international works and also includes many more anthologies of poetry<sup>8</sup>. Source texts<sup>9</sup> are invariably carefully screened, as publishers do not wish to import something that their own language culture already has in plenty. However, it is thought provoking to find that there is no

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<sup>5</sup> "[...]collecting data, particularly historical and philological, that is external to poetic emotion" (author's translation).

<sup>6</sup> This use of "according to" is relevant as a great deal of what is published in Brazil is recorded neither by UNESCO or by the *Biblioteca Nacional*.

<sup>7</sup> Figures from the UNESCO Index Translatorium (2011). It should be noted that these figures indiscriminately include purely communicative, informative texts as well as literary ones.

<sup>8</sup> This is particularly because anthologies as a genre have been widely accepted for a much longer period than they have in Brazil. For more on these international exchange relations cf. Casanova (2005).

<sup>9</sup> As opposed to referring to an 'original' text I will use the term 'source text' to avoid any unwanted connotations that 'original' may carry.

translation award in major UK literary contests (and therefore presumably a lack of official recognition), whereas Brazil offers a translation category in the prestigious *Jabuti* prize, among others. There are several possible factors involved in the choice of a text for translation. Casanova (2005), in her wide-reaching study mapping the unequal relations of the literary market, posits a kind of literary “Greenwich meridian” that cuts through Paris, London and New York.<sup>10</sup> One of the factors that she suggests is influential in her relational system of values is translation<sup>11</sup>, both into and out of the source language. For literature written in a dominant language in the literary world market – a central literary capital, translation permits its international diffusion to more peripheral political and cultural languages and nations thus enriching national literary resources and redirecting literary wealth. For works written in less influential languages to be successful internationally they must also be made accessible through translation. If a text is only available in Brazilian Portuguese (for example), its international diffusion is somewhat handicapped.<sup>12</sup>

Even-Zohar posits three conditions for translating texts. The first is when a literary culture is young, the second when a literature is weak or on the periphery of the polysystem, and the third is when there are lacunae in a dominant literature (1978/1990: 193-194). The first condition corresponds with Brazil, as despite being colonised over 500 years ago, its literary culture is extraordinarily young<sup>13</sup>. This is because

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<sup>10</sup> However, she suggests this last city – along with Frankfurt – is more a leader on the *literary* market rather than the *literature* market.

<sup>11</sup> The others are the age of the culture, its lineage, the number of texts it has produced, and the number of internationally recognised texts pertaining to it.

<sup>12</sup> As the Peruvian writer Ventura García Calderón noted about the Brazilian symbolist poet Cruz e Sousa when he compared him with Baudelaire ‘without the world knowing about the poet because he wrote in Portuguese’. Ivan Junqueira had a similar belief; “O grande desafio da poesia brasileira não reside tanto no que ela própria produz, mas na barreira da língua, nesse medonho e absurdo gueto em que sempre se confinou o português, o que não deixa de causar certo estupor porque, além de ser uma língua de cultura, é a sexta mais falada no mundo, somando hoje um contingente de cerca de 200 milhões de pessoas, das quais quase 160 milhões vivem no Brasil, um país jovem e de pouca tradição. É preciso resgatar o nosso idioma desse gueto. Que se traduzam mais nossos poetas para outras línguas” (Interview with Ivan Junqueira “A poesia brasileira de hoje é muito superior á que se escreve noutras línguas” para *O Pão*, Fortaleza, Ceara, Maio, 1997).

<sup>13</sup> Haroldo de Campos (1989) disagrees with Candido on this point; he defends the Baroque as a foundation of Brazilian literature rather than just a manifestation of European literature; cf. *O Sequestro do barroco na formação da literatura brasileira; o caso de Gregório de Matos*, 2ª edicao, Bahia: Fundação Casa de Jorge Amado (and in abridged English translation; “Disappearance of the Baroque in Brazilian Literature: The Case of Gregório de Mattos” in Haroldo de Campos (2007) pp.178-194.

although Portuguese has been spoken since Europe's discovery of Brazil at the start of the sixteenth-century, it did not become the official national language until 1759. Until then, the *lingua franca* was *Nheengatu*, a simplified Tupi variant, which continued to be used until the 1820s. Brazil's first printing press was inaugurated in 1808; however it wasn't until the 1930s that Brazil began to produce its own translated publications rather than relying on those in European Portuguese<sup>14</sup>.

Antonio Candido suggests that it is due to this relative immaturity that Brazilian literature has always depended on the literature of others (1997:9). Clearly, there are exceptions to this rule, the United States (a young culture with a rich literary history) being one, but the stronger literatures that Candido cites as self-sufficient (French, Italian, English, German, Russian and Spanish) – much in keeping with Casanova's view – are older, and are thus able to reap the benefits of tradition: a major contributory factor to the notion of canon. It is not therefore surprising that when we look at the UNESCO index of translations, we find that the languages Brazil most translates from are English, followed by French, German, Spanish and Italian<sup>15</sup>, all languages with long-established literary cultures. We also find that Even-Zohar's third condition is in a way pertinent to Brazil:

There's no lack of quality in the Luso-Brazilian tradition, but rather of quantity, and there are some serious historical gaps [...] Thanks to these gaps, there are many possibilities we can and must explore. (Ascher, 2004).

Thus one could opine that Brazilian literature has a double need for translated texts. However, despite this, and the numerous published studies of Brazilian literature, it is only in Alfredo Bosi's *História Concisa da Literatura Brasileira* (1994) that we find a (albeit extremely brief) mention of translation, where he lists a selection of translated works which he feels have contributed to the Brazilian cultural sensibility. It should be noted that he privileges older literary translations, his organization is somewhat eccentric and his evaluation of the translations is unabashedly personal. Although there are many lacunae in Anglo-American literature (commonly considered a dominant literary culture and therefore one that also meets Even-Zohar's third

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<sup>14</sup> For more on this subject cf Barbosa & Wyler, 1998.

<sup>15</sup> <http://www.unesco.org/xtrans/bsstatexp.aspx> (accessed 18/10/11).

requirement), the ratio of translation is, as has been mentioned, much smaller than that of Brazil even though the quality of the texts translated and of the translations themselves is generally considered to be high. This is possibly to do with a perceived self-sufficiency<sup>16</sup> and perhaps a hesitancy to incorporate ideas and attitudes from other cultures, and it means that there is perhaps not such general acceptance and understanding of translated texts and their respective cultures. This leads me to believe that the translation of literary texts into English in a world frequently dominated linguistically by the English language continues to be important, as it may paradoxically help to destabilize the predominating monolingual complacency. Translated texts from other cultures can open minds and broaden horizons; and in an environment so frequently full of strife and petty-mindedness the opportunity to see other cultures and hear others' opinions may contribute to making people less subjective and more objective; and perhaps a little more tolerant of a shared humanity.

Brazil, "...a country where sometimes you suspect there are more poets than readers of poetry"<sup>17</sup>, has a vast poetic output, and this sheer volume makes the task of selection for an anthology of poetry particularly complicated. Pym (1998:136) discusses anthologists and their choices, and while, regarding anthologists of non-translational anthologies, he concludes that "Texts should be selected by authorities within the source culture", and that, "The anthologizer should be an authoritative source-culture figure external to literary authorship" (ibid: 137), his international (by which he means translational) regime finds that "The translator-anthologist can make authorial statements" and "Nationalist and internationalist positions are not absolute" (ibid:138). This implies that "translator-anthologists [are] far closer to their actual texts than[to] non-translational anthologies, allowing them a partly authorial status" (ibid.) The result of this perspective is that even though I am British and not a recognised authority on Brazilian poetry in Brazil, I may hope to justify my selections through other means.

There are certain elements that are important to define before embarking on the construction of an anthology of translated poetry. One should consider the target reader, at whom the anthology is aimed, in addition to its purpose; its 'Skopos' (Vermeer, 1989) or 'formal cause'

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<sup>16</sup> Although Anglo-American culture tends to import a significant amount of French, German and Italian literature, philosophy and also art.

<sup>17</sup> A quote from the "Tradução de Poesia" course by Paulo Henriques Britto in 2004 at the Universidade Federal de Santa Catarina for the Pós-Graduação em Literatura.

(Pym, 1998:155). It is also necessary to decide on the selection criteria within the pre-defined genre, language, culture and period. The temporal and cultural context into which the work will be inserted should be considered, and this further implies a consideration of the presentation and format, which include questions of organization and ordering, presentation (e.g. bilingual or monolingual), and additional information on poets and the translations.<sup>18</sup>

While an anthology should ideally be enjoyed by a wide range of readers, the particular target readers of the anthology under discussion are likely to be poetry lovers or those interested in or studying Brazilian or Latin-American culture and literature, who perhaps have a smattering of Portuguese (or Spanish) but are not fluent enough to be able to truly appreciate its poetic language. A bilingual format for an anthology such as this is vital. Although there may be editorial considerations of space for certain publications, it can be a frustrating experience to read a translation of a poem without having access to the poem in the source language (for examples of this incomplete format see Carlisle, 1983, and Weissbort, 1994.) A bilingual presentation also helps readers to reach a deeper understanding of the text – thus enriching the poetic experience.

Literary texts are fuller when read with their translation, [...] This is because taken together these texts and translations loosely enclose an interliminal space of meaning, allusion and sound. (Gaddis-Rose, 1997:73)

My purpose<sup>19</sup> is to bring a little more of Brazilian poetry to my own native culture. In doing so I do not intend to take the ST captive, nor do I wish to take the author to the reader in the more conservative translational sense. Neither do I believe that it is possible to recover and transfer all the ‘essential’ meaning of a ST into a TT (particularly as

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<sup>18</sup> Naaijkens, (2006) mentions the seven criteria for systematizing anthologies drawn up by Klein (1995): “1. intention, 2. (readers of the) target culture, 3. selection criteria (language; region, country, nation; diachronicity or synchronicity; genre, text type; theme; attitude, ideology; representativeness; quality), 4. compilation and compiler, 5. macro structure and context, 6. arrangement (‘main text sequence’: alphabetical, chronological, sections, groups etc) and 7. the impact of the anthology.”

<sup>19</sup> Somewhat along the lines of Goethe’s vision in the early 19<sup>th</sup> century of the translator as a mediator attempting to promote universal spiritual commerce and with the self-imposed task of assisting its progress.



‘essential’ is such a variable concept). However, it should be possible to create translations that are satisfactorily analogous. This thesis will treat both of the major aspects of literary translation; the process and the product. My aim is to compile and translate an anthology of poems representative of the Brazilian poetical canon from 1922, the year Brazilian Modernism was officially ‘launched’<sup>20</sup>, until the present day, and to present and evaluate these same translations as works that represent the source texts in the target culture.

There is disagreement about the origins of *Brazilian* literature (as opposed to literature written in Portuguese in the European fashion). Some believe that it came into its own with the declaration of independence in 1822, others suggest that it began in 1808 with the arrival of Dom João VI, and still others – like Haroldo de Campos – that it began even earlier, in the seventeenth-century with the Baroque. It is impossible to draw a dividing line clearly between a pre- Brazilian and Brazilian literature, as the formation of any literature is, by its nature, gradual. Although Stegagno Picchio (1997:473) suggests that in many ways the *Semana de Arte Moderna* was more of an arrival than a departure point in that it can be seen as a culmination of earlier artistic manifestations, I prefer here to use it in the latter sense, as the post-colonial rise of Brazilian Modernism is a convenient point of departure<sup>21</sup> that was most certainly representative of the *Brazilian* nation<sup>22</sup>. In an anthology that can be read as both a cultural narrative and a record, I intend to offer a selection of canonical and contemporary poems in translation, from a country overflowing with poetry, to a linguistic culture that can be enriched, enchanted and perhaps (utopian though it may be) even enfranchised by it. In order to go any further, it is first necessary to define the concepts of canon and anthology, to examine what constitutes the Brazilian canon, and to look at the cross-cultural Brazilian and Anglo-American canon.

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<sup>20</sup> And was also a symbolic date as the centenary of Brazilian independence.

<sup>21</sup> Especially in the light of “O ano de 1922 é um excelente ano-limite. A nossa civilização perdeu suas linhas tradicionais exclusivamente agrícolas e litorâneas” (Pedro Calmon in Coutinho, 2001:22). [The year of 1922 is an excellent cut-off point. Our civilization had lost its traditional exclusively agricultural and coastal defining contours].

<sup>22</sup> The idea that literary capital would derive from a national soul originated with the 18<sup>th</sup> century German philosopher Herder and led to the Romantics’ idea of ‘genius’, which was a vital concept to post-colonial emerging literatures.



## 1. ANTHOLOGIES AND CANON

O cânone poético literário de uma cultura tem certa importância política e pragmática. Idealmente, ele compreende os poemas que levam a língua de todo dia ao extremo de suas possibilidades de expressão, beleza, emoção e lucidez. O cânone é um capital linguístico. [...] normalmente um poema se torna canônico à medida que é consagrado como tal por sucessivas gerações de leitores.<sup>23</sup> (Moriconi, 2001:18)

What is it really that makes a text be perceived as 'good'? To define what is good poetry is just as difficult a task as establishing a theory that provides rules on how to create it, and there is no general agreement on a single definition of style or aesthetic effect. The Western canon is varyingly seen as an authoritative historical chronicle (a history of writing within communities), an idealized form of literary expression, and a didactic concept created in the nineteenth-century (with texts chosen for academic study in schools and colleges<sup>24</sup>).

Even-Zohar adheres to the first of these, defining canonised works as

those literary norms and works [...]which are accepted as legitimate by the dominant circles within a culture and whose conspicuous products are preserved by the community to become part of its historical heritage (1990:15).

Pascale Casanova takes this one step further on from an international perspective. She discusses a “certificate of literary standing” (2005:135) and a “certificate of literariness” (ibid:136) in which the act of

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<sup>23</sup> A culture's literary poetic canon has political and pragmatic relevance. Ideally it includes those poems that stretch common language to the limits of its abilities of expression, beauty, emotion and lucidity. The canon is a linguistic capital [...] normally a poem becomes canonical after being consecrated as such by successive generations of readers. (Author's translation).

<sup>24</sup> Thus leading to a potential link between the canonized and the institutionalised, and a potential crystallization of literature and politics.

translation from a less influential literary language into a major literary language is also one of consecration in that it becomes part of the stock of a literary centre.<sup>25</sup> Ezra Pound compiled his *ABC of Reading* (1934) with the didactic intention of helping readers to avoid unnecessary, irrelevant or obsolete texts. The fact that it was compiled in the 1930s but only included works up to the end of the nineteenth-century underscores the implication that tradition and longevity are strong contributory factors of canon: presumably a text must resonate within a culture over a sufficient period of time to be considered to have influence. One should also consider that nowadays value judgements are often made about poets and writers according to how many prizes they have won<sup>26</sup>, meaning that awards may also bestow what Casanova calls “literary credit” in what she sees as the literary economy<sup>27</sup>.

A common understanding of the term ‘anthology’ is that it is synonymous with a representation of “the best of”. In England at the end of the nineteenth-century it became a fashion to draw up lists of the ‘hundred best’ books, for edification and enlightenment. This, in effect, contributed to the canonization of the canon. The first ‘hundred best’ list was compiled in 1886<sup>28</sup> by Sir John Lubbock who, although he later (and perhaps belatedly) retracted his reification of the ‘hundred best’, had already started a trend which persists to this day (cf.1.3). Of course, the idea that it is possible to categorically state which works pertain to this mythical concept is preposterous; however, with a suitable disclaimer it can be a convenient form of literary transmission. Amusingly, when a complete edition of Lubbock’s hundred was published in 1896 it came “with the assurance that his list ‘remains today unchallenged as the best possible list of the best hundred books’”.<sup>29</sup>

There can be no definitive universal list of canonical works, as canon is not a standardised notion. Nor is canon limited to a single culture; each culture has its own and in any one culture the canon will include texts translated from several;

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<sup>25</sup> It should be noted that she also adheres to the importance of history: a national past and literary tradition are prerequisites for literary acceptance as well.

<sup>26</sup> For more on this subject see James English’s *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value*, (2005, Harvard University Press).

<sup>27</sup> This analogy of the literary and linguistic community as a market has in the past been used by T.S. Eliot, (“No poetic reputation ever remains exactly in the same place: it is a *stock market* in constant fluctuation”[1944:48]) and Jed Rasula (1996) among others.

<sup>28</sup> [http://standford.edu/group/SHR/6-1/html/carnochan/html" \ "18](http://standford.edu/group/SHR/6-1/html/carnochan/html) (accessed 25/10/2006).

<sup>29</sup> [http://standford.edu/group/SHR/6-1/html/carnochan/html" \ "18](http://standford.edu/group/SHR/6-1/html/carnochan/html) (accessed 25/10/2006).

...le discours traduit est omniprésent dans le vocabulaire, dans les métaphores, dans les vers, dans les procédés narratives e dans les marques génériques des toutes les littératures, mais il est rarement identifié comme un discours étranger; (Lambert, 1989:157).

This suggests that any significant study of canon should be comparative and cross-cultural in order to trace the relationships between literary cultures and approach an understanding of their complex dynamics; however, this is not within the scope of the present study.<sup>30</sup>

For my purposes here, canon may best be loosely described as a list of the 'essential' authors and works included in any record of artistic achievement in either one or several cultures.

A translated canon can be contributed to through both aesthetic and individual choice. Thus, a translator can be a kind of "agent of transfer" (Even-Zohar, 1997:1) and so be responsible for the works and genres that are imported into certain cultures. Although "...translating canonical works of literary masterpieces [...can be...] an attempt [by the target culture] to legitimize" (Brisset 1990/1996:347) one can also view the act of translation as canonising a text within its own source culture; as Benjamin posited, translation may secure the survival of a text and its 'afterlife' (1923).

O tradutor tem um papel importante na formação do cânone, uma vez que a tradução importa modelos, temática e gêneros, e, no processo de negociação destes elementos entre os códigos linguísticos, a prática tradutória possibilita renovação para a literatura da cultura de chegada na medida em que entrega marcas intertextuais do texto original à própria rede de referências intertextuais. Além de ajudar na formação do cânone local, a

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<sup>30</sup> For a fascinating discussion of this see Armstrong (1999), in which the author treats the inverse symmetry of the national/international reception of Jorge Amado and João Guimarães Rosa, as well as Machado de Assis, Clarice Lispector, Mário de Andrade and Carlos Drummond de Andrade.

tradução mostra-se fundamental no seu estabelecimento[...]”<sup>31</sup>(Freitas, 2007:108)

Anthologies, where the constituent parts are taken from their original context and re-contextualised alongside other elements, offer a platform from which many works can be most easily disseminated and digested.

## 1.1 ANTHOLOGIES AND THEIR ROLE IN CANON FORMATION

Anthologies can introduce new ideas to a literary culture – they are ideal for this, and additionally they are one of the most accessible and effective ways of transmitting culture internationally. Although there are also anthologies of literary extracts, short novels and short stories<sup>32</sup>, poetry is particularly suited to anthologising due to its condensed forms.

Just as in a well-arranged dinner, what one enjoys is not a number of dishes by themselves but the combination of good things, so there are pleasures of poetry to be taken in the same way... (Eliot, 1944: 44)

Aside from their primary purpose (which is to give pleasure), Eliot suggests three further uses for anthologies; to introduce the reader to lesser known writers (ibid: 41); to give the reader an overview of poets whose works we don't really like but feel we should know due to their reputation (ibid: 42); and to help compare different poets, genres and generations;

to pass to and fro [...] is to be able to get emotional experiences, as well as subjects for reflection, which concentration of attention on one poet cannot give.(ibid: 44)

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<sup>31</sup> The translator plays an important role in canon formation, as translation imports models, themes and genres, and in the negotiation between these elements and the linguistic codes, the practice of translation allows a renewal of the target culture literature bringing intertextual marks from the original culture to the self-same network of intertextual references. As well as contributing to the formation of the local canon, translation is also vital to its establishment [...].

<sup>32</sup> In addition there are now anthologies of translated statements about translation (cf Robinson, 1997 and Venuti, 2000 among others).

The word ‘anthology’ originally meant ‘a collection of flowers’ but began to be used in the metaphorical sense that we now understand it in the sixteenth-century. Anthologies nowadays imply a principle of selection rather than mere collection. A common strategy for the compilation of an anthology is to include texts that are already consecrated and then to add two or three new ones, fresh ingredients to spice up an old recipe. It is also worthwhile noting that the selection of the constituent parts of an anthology is on occasion made according to earlier anthologies, thus perpetuating previous choices and meaning that the role of anthologies in canon formation may be more significant than is commonly thought. This enables one to consider an anthology as a constellation with multiple readings and as a complex network of information.<sup>33</sup>

Every anthology is of course distinct and most adhere to some kind of a model, be it geographic, temporal, stylistic or thematic, and they follow “...principles of quality representativeness [...] arranged for informative or aesthetic purposes, or both”<sup>34</sup> (Frank, 1998:14). Whatever the chosen theme though; inclusion and exclusion will always be controversial in any form of anthologising, and – while it is arguably the choosing rather than the choice that is more relevant – there will always be readers who are dissatisfied with the final selection.

## 1.2 ANTHOLOGIES OF TRANSLATED POETRY

Anthologies, by and large, belong to a genre that responds on second instance: encompassing material that has previously been published elsewhere. This quality, to respond on second instance, they share with translations, also texts that follow other texts, both logically and chronologically. (Naaijken, 2006)

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<sup>33</sup> This concept of a network is similar to that of Anthony Pym’s “Mapping Networks” (1998:91) and it may be interesting in a future study to try to show this network in a visual form to demonstrate that more is involved than just the source texts, the translators and the translations themselves.

<sup>34</sup> Though commercial forces should not be ignored nowadays either.

Seen from this perspective, anthologies of translated texts are copies doubly so. However, paradoxically, they are also something completely new made of words and sounds that are cohabiting for the first time.

The criteria and ideologies for choosing the poetic components of a non-translated poetry anthology and an anthology of translated poetry differ in part due to cultural expectations. While both are usually dedicated to a specific period within one language culture, delineated in a combination of literary movements, genres and/or generations, anthologies of translated poetry are also almost always limited by geographical borders.

Frank (1998:14) makes the distinction between two kinds of translated anthology; "An editor's anthology resembles an art exhibition [...] whereas a translator's anthology is both an exhibition and a vehicle of transfer". At this point it is relevant to distinguish between *translated anthologies* and *anthologies of translated texts*. While the former are translations of imported ready-made anthologies compiled in a culture other than the target culture<sup>35</sup>, the latter are anthologies of translated works compiled in the target culture<sup>36</sup>. The significant difference is that the choices included in a translated anthology are imposed on the target culture by the source culture, whereas the decision-making in an anthology of translated texts is largely subject to target culture and translational criteria. Therefore the planned anthology under discussion here is a *translator's anthology of translated poetry*<sup>37</sup>.

The inclusion of works in a culture's literary canon is, as previously mentioned, generally considered to take time. It is also clear that exposure of a work in printed form is crucial for its dissemination, and therefore its literary status. In discussing his selection of poems and poets for an anthology of twentieth-century poets, Gusmão writes,

Este jogo, este vaivém entre o antes e o depois tendem a mostrar que, desde sempre, escrita e leitura<sup>38</sup> estão em instância, que o poema *é e não é* o começo absoluto: ele nasce e regressa ao nascimento envolvido ou

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<sup>35</sup> Eg. Bandeira, 1951.

<sup>36</sup> Eg. Ascher, 1997.

<sup>37</sup> "É freqüente encontrarmos antologias nas quais o responsável da seleção ocupa uma posição autoral forte [...] Essa posição forte acentua-se se a antologia implica a tradução e o organizador é também o tradutor." (Gusmão, 2003:210, in *Inimigo Rumor*, 14).

<sup>38</sup> Here translation can be seen as an act of reading.



enredado na linguagem (enquanto diálogo), na leitura e, contudo, ele tem de já ter sido escrito. Neste enredo (o poema, a sua escrita em repouso – a escolha/o encontro – a leitura – a escrita), não é apenas o poema, enquanto “objeto histórico”, que constitui aquilo que Benjamin (na tese XVII) designa como “a mônada” [...] [:] a cristalização de um encontro. (2003: 214-215)<sup>39</sup>

In this way the poem is reborn through its inclusion in an anthology and *doubly* so in a *translated* anthology. The ramifications for translation can only be positive ones – not only a second life, but a third – and presumably on and on.

If one takes Eliot’s suggestion for selecting the contents of an anthology, which is to include both ‘canonical’ and new elements, it is first necessary to gather further information about the Brazilian poetical canon in order to arrive at a provisional list of integrants. To gauge what constitutes the literary canon of a culture it is important to consider various modes (where ‘a mode is that material resource which is used in recognisably stable ways as a means of articulating discourse’ [Kress & Van Leuwen, 2001:25]) of dissemination: literary histories, books published by or about the poets, articles in newspapers, magazines, periodicals, supplements and journals, publishers’ poetry series (such as Editora Global’s *Melhores Poemas*), individual and group anthologies and even, in our computer age, the number of internet pages. I started by examining published anthologies in Portuguese and in translation into English including poetry from 1922 to the present day, as well as literary histories of Brazil in Portuguese, in translation into English and originally written in English – as a guide to poets’ exposure, popularity and reputation.

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<sup>39</sup> “This game, this toing-and-froing between before and after suggests that writing and reading vie with each other, the poem *is and yet is not* the absolute beginning: it is born and reborn through the language (as a dialogue), through reading and, more importantly, it has to have been written. In this scenario (the poem, its written state at rest – the choice/the discovery – the reading – the writing), it is not just the poem as an “historical object” that constitutes what Benjamin (in his thesis XVII) called “the monad” [...] the crystallization of a meeting” (Author’s translation).

### 1.3 ANTHOLOGIES – A SELECTION

#### 1.3.1 Brazilian Poetry Anthologies<sup>40</sup>

There have been numerous collections and anthologies of Brazilian poetry published over the past decades. As well as Modernist collections, there are those that focus on Afro-Brazilian poetry, the Romantics, Concrete poetry, sonnet selections, and regional collections (such as the series organized by Assis Brasil of poems by poets from the same Brazilian state). I have looked at a representative selection of eight anthologies from two university libraries that include poetry from the relevant period: 1922 to the present day.<sup>41</sup>

#### *Period*

While some of the anthologies in the study cover relatively short periods of time, others – like *Bandeira's Apresentação e Panorama* – span Brazilian poetry from its earliest representatives (the seventeenth-century Gregório de Matos) right up to the year of publication<sup>42</sup> encompassing the Arcadians, Romantics, Parnassians, and Symbolists before reaching the Modernists, who themselves both encompassed and paved the way for later twentieth-century movements. This temporal approach is shared by the *Antologia Poética Nestlé*, which despite its theme of *Modernidade Brasileira: um diálogo entre raízes e rupturas na arte e no desenvolvimento industrial* and which is purportedly a tribute to the 1922 *Semana de Arte Moderna*, in reality presents in reverse chronological order the work of forty-one poets (each represented by between one and four poems) beginning with the contemporary singer and songwriter Lenine and stretching all the way back to the previously mentioned de Matos. This technique is also adopted by *Os Sonetos*, a private non-commercial publication for the Banco Lar Brasileiro S.A (1982), which is a collection of 100 sonnets

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<sup>40</sup> A. Bandeira, Manuel (1946), B. Moriconi, Ítalo (org) (2001), C. Loanda, Fernando Ferreira de (1970), D. Borgatto, Ana Maria Trinconi, Terezinha Costa Hashimoto Bertin & Vera Lúcia de Carvalho Marchezi (orgs) (2002), E. Banco Lar Brasileiro (1982), F. Pinto, José Nêumanne (2001), G. Grünewald, José Lino (1987), H. Costa Pinto, Manuel (2006).

<sup>41</sup> For further details on exact poets and poems included in all these anthologies see Attachments 1-3. Please note that in the body of the text I refer to the poets by their full names. However, although the Brazilian tradition alphabeticizes by first name, in the attachments and lists I have followed the international method of ordering alphabetically according to surname in order to facilitate cross-referencing.

<sup>42</sup> Varying between 1946 (Bandeira) and 2006 (Costa Pinto).

by 100 poets chosen by an anonymous anthologist and ordered chronologically, starting with Gregório de Matos and ending with Renata Pallottini. José Lino Grünwald's *Grandes Sonetos da Nossa Língua*, published in 1987 by Editora Nova Fronteira, also encompasses this same time frame.

The anthology published most recently is *Antologia Comentada de Poesia Brasileira do Século 21* (2006), compiled and annotated by Manuel da Costa Pinto. It is a thought-provoking collection of poems by seventy poets (some already consecrated and others lesser-known) who have been “poeticamente ativos”<sup>43</sup> (cover blurb) since the year 2000, and it aims to offer a ‘snapshot’ of the wide-ranging scope of poetry as it is today in Brazil. The title of the anthology immediately raises the question of how one can present a selection of poets from the twenty-first-century before its first decade is even out. In Costa Pinto’s introduction, he acknowledges the irony of the title, but he also affirms his belief in seeing poetry as an “organismo vivo, em constante mutação, sujeito a avaliações no calor da hora, juízos provisórios e apostas”<sup>44</sup>, and this is a thought-provoking slant on tentatively establishing (or ‘pre’ establishing) canon or literary value.

Several anthologies published at the end of the millennium in the predictable burst of fin-de-siècle enthusiasm took advantage of the date to proffer selections representative of the twentieth-century. The year 2001 saw the publication of two similarly titled anthologies, both of which followed the “100 best” concept and which presented Brazilian poetry from the twentieth-century. *Os Cem Melhores Poetas Brasileiros do Século* (Nêumanne Pinto) published by Geração Editorial is arguably the less “learned” of the two and is divided into six chronological sections; Pré-modernismo; Modernismo; Geração de 45; Concretismo, Neo-concretismo, Práxis e Poema-Processo; Contemporâneos; and Poetas Populares. *Os Cem Melhores Poemas Brasileiros do Século*, compiled by Ítalo Moriconi (a fairly well-respected poet, and professor of literature at UERJ) covers the same period, but is divided into four chronologically ordered sections, the first of which encompasses the first three decades, and the last of which spans the final four decades of the century. The period from the start of the 1940s to the end of the 1950s is covered in the second and third sections, the latter with the title

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<sup>43</sup> By which he means they have published poems in one of several kinds of media – whether on paper or electronically - in the period.

<sup>44</sup> “A living organism, in constant mutation, subject to evaluations made in the heat of the moment, to provisory judgements and gambles”.

“O cânone brasileiro”. This is controversial, as although it includes those poets who Moriconi considers ‘nossos maiores monumentos literários’ (2001:18), these number only eight<sup>45</sup>, and have a mere fifteen poems between them. This same period – covering the years from the mid 1940s to the late 1950s – is also the focus for Ferreira de Loanda’s 1965 *Antologia da Nova Poesia Brasileira* (reprinted in 1970). Published by Edições Orfeu, it is a collection of poets with connections to the Geração de 45 – the group of poets that the associated poetry journal *Orfeu* – active between 1948 and 1953 – helped to bring to the fore.

### *Selection criteria*

Many of the anthologies in the study do not provide rational structural selection criteria. Due to the absence of any other explanation in Manuel Bandeira’s anthology, one must assume that his choices were based on a personal assimilation of canon and on his individual poetic taste. Considering his reputation as a poet and literary commentator he was more qualified than most to contribute an opinion on what formed the Brazilian poetic canon – however, although he was both the writer of the presentation texts and the anthologist, he did not include his own works, in spite of the fact that he was considered by others to be one of the most influential poets of his time.

Bandeira ended his introduction with a disclaimer that may seem familiar to readers of anthologies:

Cumpre-me ainda esclarecer que a antologia complementar deste estudo está longe de abranger toda a riqueza do patrimônio poético do Brasil: muitas figuras de primeiro plano a que me refiro no texto não figuram nela, o que de modo nenhum significa menosprezo ou esquecimento; a seleção foi feita no sentido de acusar o mais nitidamente possível a evolução do sentimento e da técnica em nossa poesia. E até no próprio texto foram omitidos muitos nomes que num estudo mais amplo

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<sup>45</sup> João Cabral de Melo Neto, Carlos Drummond de Andrade, Cecília Meireles, Henriqueta Lisboa, Jorge de Lima, Mário Faustino, Vinicius de Moraes and Ferreira Gullar are all worthy candidates, but it is surprising that neither Manuel Bandeira or Mário de Andrade make an appearance.

poderiam caber sem favor.<sup>46</sup> (Bandeira, 1946:150)

José Lino Grünewald was a highly respected literary critic as well as a prolific translator and a poet who was one of the five members of the Noigandres group. His criteria for *Grandes Sonetos da nossa língua* was nothing less than the title implied: to compile a collection of sonnets representative of Brazilian literary culture from its beginnings with de Matos, incorporating its popularity with the Parnassians and Symbolists and covering its uses in the twentieth-century.

In most of the anthologies looked at here the anthologists themselves are prominent – either on the title page and/or on the Brazilian literary scene<sup>47</sup>, however the sonnets in the Banco Lar’s private and non-commercial publication *Os Sonetos* (1982) were chosen by one or more anonymous anthologists. There appears to be no intention other than to give a panorama of Brazilian sonnets from their “origins” to the date of publication, and the anonymity and lack of any kind of preface raise and at the same time avoid questions about the selection criteria adopted. This collection is another example of the “100 best” formula, repeated by *Os Cem Melhores Poetas Brasileiros do Século* (2001) and *Os Cem Melhores Poemas Brasileiros do Século* (2001). The anthologist of the former, the journalist José Nêumanne Pinto, states clearly in his introduction that his choices are personal, a result of

[...] solitárias decisões individuais, nascidas muito mais do gosto pessoal de quem a organiza do que de critérios objetivos e cânones acadêmicos [...] Pois fique claro que essas opções pessoais estarão sempre contaminadas por idiosincrasias, mas também por leituras e pela auto-imposição de obras [...] Da mesma forma, o respeito do organizador por alguns especialistas fê-lo algumas vezes preferir escolhas alheias às

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<sup>46</sup> “I should also point out that the anthology that accompanies this study far from encompasses the wealth of Brazil’s poetic heritage: many of the first-rate poets to whom I refer in the text are not included in the anthology itself, which in no way implies disrespect or forgetfulness; the selection was made with the intention of describing as accurately as possible the evolution of sentiment and technique in our poetry. Even the text itself is missing many names that a broader study would be able to include”.

<sup>47</sup> Cf. Bandeira, Grünewald, Moriconi and Costa Pinto

que ele próprio faria.<sup>48</sup>(Nêumanne Pinto, 2001:12)

I found it interesting that Nêumanne Pinto also examined the contents of several other anthologies, including those by Manuel Bandeira and Waldir Ayala (1996), Assis Brasil (1998) and Gonçalves et al (1995)<sup>49</sup>, and this method bolsters the idea that anthologies contribute in no small way to canon formation. As well as discussing and justifying his choices of poets, he also explains some of the choices of the poems themselves, and professes to lean more towards the popular rather than the erudite.

In his turn, Moriconi's criteria were to offer the Brazilian public the 'best' twentieth-century Brazilian poems – which he has defined as “incontornáveis, definitivos, inesquecíveis”<sup>50</sup> (2001: 16); poems which he considers 'essential' to the national psyche. He describes his criteria and this essentialness as,

[...] critério editorial que foge dos rígidos padrões acadêmicos – norteou-se por um olhar contemporâneo e pelo critério da qualidade, valorizando a capacidade de um poema de ser exemplar, dentro de seu gênero, e definitivo na nossa memória<sup>51</sup>. (2001:17-18)

His justification of the poems needing to be exemplary within their genre is muddled though, as it is not clear whether his intention is to offer representativeness (ie of a genre) or the elusive and nebulous idea of “quality”. He goes on to list thirteen genres that include humorous poems, gender-neutral poems, erudite poems and popular poems such as Vinicius de Moraes' “Soneto de fidelidade” and João Cabral de Melo Neto's “Tecendo a manhã”. His selection was controversial at the time, and he has been accused of preferring the more

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<sup>48</sup> “[...] solitary individual decisions, born much more from personal taste than objective criteria and academic canon [...] It should be emphasized that these personal choices will always be contaminated by idiosyncrasies, but also by readings and by the self-imposition of certain works [...] In addition, my respect for several specialists has meant I have on occasion made choices different from those I would have made alone.”

<sup>49</sup> *Antologia de Antologias* organized by Magali Trindade Gonçalves, Zélia Thomaz de Aquino & Zina Bellodi (1998) is an anthology organized using other anthologies.

<sup>50</sup> Inescapable, definitive, unforgettable.

<sup>51</sup> “[...] editorial criteria that escape rigid academic models – it was guided by a contemporary perspective and by criteria of quality, valuing the ability of a poem to be exemplary within its genre and definitive in our memory”.

“easily digested” as opposed to the more intellectual (cf. [http://veja.abril.com.br/010801/p\\_140.htm](http://veja.abril.com.br/010801/p_140.htm) – accessed 01/11/2011), and even charged with choosing poems with homosexual references over less sexually charged ones<sup>52</sup>, this despite his justifying his selection as not being according to “critérios de representatividade acadêmica ou erudita [...]”.

The *Antologia da Nova Poesia Brasileira* (1965/1970) was published by Edições Orfeu, a small publishing house specialising in poetry that took its name from the poetry journal *Orfeu* that was active between 1948 and 1953. It is no surprise therefore that the selection of poets it includes are all associated with the Geração de 45, though in his introduction Loanda is careful to highlight the poets’ differences: “Cada um, no seu labor, dá-se ao poema sem a preocupação de um matiz que caracterize uma geração. Por isso são tão díspares os que enfeixam esta antologia<sup>53</sup>” (1965:11).

The anthology includes the work of twenty poets from the mid-century movement and purports to represent the *nova poesia brasileira* “em rigorosa seleção crítica<sup>54</sup>.” (ibid: 13), though this is not elaborated on.

In his introduction to the thought-provoking collection *Antologia Comentada de Poesia Brasileira do Século 21*, Manuel da Costa Pinto clearly outlines his selection criteria and admits that the number seventy is an arbitrary one for a presentation of contemporary poets (2006:10-11). Each poet is represented by a selection of poems purportedly from between 2001<sup>55</sup> and 2006, “em função da necessidade de fornecer uma amostragem representativa de seu trabalho<sup>56</sup>” (ibid). Although priority is given to more recent works, there is an attempt to provide a selection that offers an overview of the poets’ phases and evolutions (if any) and a “snapshot” of the wide-ranging reach of poetry as it is today in Brazil.

Manuel da Costa Pinto is a young (he was born in 1966) up-and-coming literary critic and journalist with a growing reputation and a

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<sup>52</sup> Pedro Lyra on <http://www.revista.agulha.nom.br/disseram37.html> “moriconium” (accessed 10/11/11).

<sup>53</sup> “Each, in his own way, gives himself to the poem unbothered by a template that characterizes a generation. This is why those incorporated in this anthology are so different.”

<sup>54</sup> In a rigorous critical selection.

<sup>55</sup> Perhaps unimportantly this differs from the cover blurb which states that it contains works from 2000. Although as Costa Pinto himself says (p11), Haroldo de Campos’ most *recent* published poem is from 2000.

<sup>56</sup> Due to the need to provide a representative sample of their work.

regular voice that can be heard through his fortnightly literary column ‘Rodapé’ in the *Folha de São Paulo*, and in a series of publications on Brazilian literature published by the newspaper’s publishing house ‘Publifolha’. His aim was to present the most significant poetic movements from the past decades (thus raising the question of indeed *how* relevant his chosen title is for the publication), yet without any overt value judgements. This though I would think is implicit in the selection process itself – the inclusion/exclusion of certain poets automatically implies a value judgement of a kind.

The three Portuguese language and literature teachers who organized the *Antologia Poética Nestlé* (2002) published by the Fundação Nestlé de Cultura in partnership with the Ministério de Cultura, rather stuffily propose to offer “um panorama que flagre momentos de manifestação poética que permitam o estabelecimento de um diálogo intertextual no tempo, na Literatura, na História<sup>57</sup>”; however, they also include a disclaimer that is in-line with their didactic aims:

O critério de seleção não pretendeu ser um filtro de qualidade estética, mas apresentar uma visão que permita ao jovem perceber o desenvolvimento artístico como um continuum [...] <sup>58</sup>(2001:13)

The primary function of the anthology is educational and this is presumably why the editors have included song lyrics as forms of poetic manifestation as well as more traditional forms in order to draw in their market. The publication is also unequivocally commercial as the Nestlé trademark is present throughout, thus making its foundational criteria somewhat shaky.

### **Target readers**

When compiling a collection of works for an anthology it is important to have a target audience in mind, and the *Antologia Nestlé* – one of the winners of the fourth edition of *Viagem Nestlé Pela Literatura* – is aimed at encouraging young people to reflect upon and

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<sup>57</sup> “A panorama that reveals moments of poetic manifestation which allow the establishment of an intertextual dialogue in time, in Literature, in History”.

<sup>58</sup> “The selection criteria were not intended as a filter of aesthetic quality, but as a presentation of a vision that will allow young people to perceive artistic development as a continuum [...]”.



consider literature. The organizers' proposition of establishing an intertextual dialogue within different literary and historical periods is though a little eccentric, bearing in mind the youthfulness of their target readers; however, it does suggest that their justification for their choices is considered, if not totally convincing.

Along similar lines to Nêumanne Pinto's anthology, Moriconi outlines his imagined reader as a

[...] 'marciano' no planeta da poesia [...] brasileiro de nascença, bem alfabetizado, razoavelmente informado, amante da leitura, e teria por característica básica não conhecer nada ou quase nada da melhor poesia literária de seu país, mas estaria com muita vontade de passar a conhecê-la, de explorar esse terreno.<sup>59</sup>(Moriconi, 2001:15-16)

In an interview with the magazine *Veja*, in 2001, he suggested also that the most likely target audience would be university students ([veja.abril.com.br/010801/p\\_140.html](http://veja.abril.com.br/010801/p_140.html)) – and this again reinforces the potential didactic properties of many anthologies.

The target-audience at the time of Bandeira's 1946 anthology would have been very different (educationally, financially and socially) from its equivalent now, just as would that of Ferreira de Loanda's in 1965. The former was originally commissioned by the Mexican Cultural Foundation, aimed at bringing the poetry of Brazil to a Mexican market, though it was only published in Mexico five years after its initial publication in Brazil. The latter included a short and rather pompous introduction by Adonias Filho that leads one to conclude that the target reader was assumed to be both well-educated and articulate, and this is confirmed by the tiny print-run of 110 copies.

The other of the anthologies with a particularly small print-run is *Os Sonetos*. Although the anthologist(s) are anonymous and there is no introductory text to indicate either the selection criteria or the target public, the fact that the books are expensively bound and printed on heavy quality paper and have illustrations specially commissioned for

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<sup>59</sup> “[a] Martian on planet poetry, Brazilian by birth, literate, reasonably well-educated, a book lover, and while characterised by near complete ignorance of the poetry of their own country, keen to discover it, to explore this land”.

the project, suggests that it was designed as a worthy gift to pander to wealthy clients, perhaps with little specialised literary knowledge but with a respect for “culture”.

This desire to acquire and learn is catered for considerably in Manuel da Costa Pinto’s twenty-first-century anthology, which not only supplies biographical data, but also highlights and briefly analyses elements of each poet’s work. The fact that Costa Pinto is a recognized critic and regular contributor to the *Folha de São Paulo* and other literary publications suggests that many of the potential readers of this anthology will already have attained a certain level of literary awareness, and are curious to delve a little deeper into the poems.

### ***Format***

The format of Bandeira’s anthology – with a foreword by Otto Maria Carpeaux and Bandeira’s own extended introduction followed by the poems themselves – is one worthy of emulation. Both Bandeira and Carpeaux are respected names in Brazilian literature and this inspires confidence and helps to contextualize and situate Brazilian poetry for all potential readers (both Mexican and Brazilian), many of whom may have scant prior knowledge of the subject. The poems are presented chronologically and it is a sign of Bandeira’s dedication to his art that over the following three decades he added to the anthology in its subsequent reprints, with the third and final updated edition in 1967 including poetry by the prolific and multi-faceted Cassiano Ricardo, the concretist Augusto de Campos and Ferreira Gullar.

Both 2001 publications follow the “100 best” format with Moriconi’s divided into four chronological sections and Nêumanne Pinto’s into six. Within the individual sections of the latter the poems are arranged alphabetically in the Brazilian tradition using first names. This kind of alphabetical presentation format within the chronology makes searching for poets within the book relatively simple; however, it makes the task of trying to find a temporal or stylistic route (or routes) through the poems significantly more difficult. Each poet is represented by a single poem, which is preceded by the poet’s dates, place of birth and death, and a brief biography and bibliography of the most significant works. If accurately done (which unfortunately is not always the case), this could be an effective format for providing basic information from which to make further research should readers be curious to find out more. In Moriconi’s *Os Cem Melhores Poemas Brasileiros do Século*, although each of the four – unconventionally and

almost frivolously named – sections are chronologically ordered, the selections of poems within them are not. The idea of chronological labels and ordering is familiar; however it can be problematic if care is not taken. Moriconi's first section, entitled "Abaixo os Puristas" – the call to arms of the Brazilian modernists – not only includes work by the early modernists, but also includes poems by the Parnassians Olavo Bilac and Alphonsus de Guimaraens – the very purists the modernists were seeking to supersede. A further anomaly of this collection is its cover, which while attractively graphic, is at odds with the title; although the collection is of the 100 best *poems*, the names on the cover are those of only a percentage of the *poets* inside. The beginnings of the trend for the "100 best" were outlined at the start of this chapter, and although there are persuasive reasons for following this presentation format – it is concise and provides a ready-made mould for an anthology – it can verge on the "one size fits all" formula and should therefore be approached with care. It does not seem to be appropriate in the context of the anthology under construction here.

The material in Loanda's *Antologia da Nova Poesia Brasileira* is organised according to poet, and each poet is represented by between seven and thirty-one poems that are nearly always chronologically ordered. The lack of a contents list is a frustrating omission, but an unusual compensating touch is the inclusion of photographs of the poets and facsimile reproductions of some of their hand-written poems at the start of the book; these add both interest and an almost 'Pymian' touch of personality that bring together the poets and their work.

The majority of the anthologies looked at in this study offer at least a brief bio-bibliography for each of the poets involved. This is also the case for *Os Sonetos*, which is again chronological, but has a slightly different presentation format from that of the "100 best" anthologies, with each sonnet on the right-hand page with the poets' dates and brief bibliographies printed on the left, preceded by an illustration for the poem.

As implied by its name, the *Antologia Comentada de Poesia Brasileira do Século 21* goes further, and is challenging in that not only does it supply bio-bibliographical data, but (as touched on earlier) it also briefly analyses the style and key elements of each of the poets' work. For an anthology of new poetry by poets with whom readers are perhaps not familiar, this format is both informative and interesting. The poets are organized alphabetically – in this case according to the international system that alphabetizes surnames rather than first names (though there

does appear to have been some confusion between the letters ‘E’ and ‘G’). This alphabetized format in the limited temporal scope of half a decade is one that is uncomplicated, as each poet is represented by a selection of poems chronologically ordered, from between 2000 and 2006. Although priority is given to more recent works, there is an attempt to provide a selection that offers an overview of the poets’ phases and evolutions (if any) within the period.

### *Poets*<sup>60</sup>

The poets in these anthologies span the last four centuries, from the seventeenth-century to 2006. In general, although the aim of most is to provide an educational sample of “the best of” – an overview of the national canon –, many (like Bandeira, Moriconi, Nêumanne and Grünewald) have also followed their own personal assimilation of canon and preferences. Bandeira clearly found the task of selection a difficult one, and to compensate for the fact that he felt so many poets were missing from the anthology itself, he included them in his foreword. Even though Bandeira steadfastly refused to include his own work alongside the other illustrious names included, Carpeaux, in his preface managed to slip in one of Bandeira’s poems in its entirety, thus assuring his poetical position alongside his fellow poets.

The title *Os Cem Melhores Poetas Brasileiros do Século* is self-explanatory; it showcases the work of those poets whom the anthologist considers the one hundred “best”. However in *Os Cem Melhores Poemas do Século*, the 100 poems chosen are represented by only 59 poets, of whom as previously mentioned, only eight – described as “nossos maiores monumentos literários” (Moriconi, 2001:18) – are deemed canonical<sup>61</sup>.

The *Antologia da Nova Poesia Brasileira* (1965) aims to represent the *nova poesia brasileira* and presents the work of twenty poets from the twenty years prior to publication. It includes works by among others, Mauro Mota, Alphonsus de Guimaraens Filho, João Cabral de Melo Neto, Paulo Mendes Campos, Marcos Konder Reis, Darcy Damasceno, José Paulo Moreira da Fonseca, Lêdo Ivo, Geir Campos, and Fernando Ferreira de Loanda himself. In 1951 Loanda had

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<sup>60</sup> For a complete list of all the poets and poems printed in these Brazilian anthologies see Attachments 1 and 3.

<sup>61</sup> João Cabral de Melo Neto, Carlos Drummond de Andrade, Cecília Meireles, Henriqueta Lisboa, Jorge de Lima, Mário Faustino, Vinicius de Moraes and Ferreira Gullar.

also been responsible for another anthology of poetry from the Geração de 45 which included his own work, and which he introduced with the words “Somos na realidade um novo estado poético, e muitos são os que buscam um novo caminho fora dos limites do modernismo”.

In addition to the more conventionally consecrated Brazilian poets, the *Antologia Poética Nestlé* (2002) also included song lyrics as forms of poetic manifestation (something that Moriconi mentions having considered including in his anthology) by Gilberto Gil, Lenine, Caetano Veloso and Tom Zé. The two collections of sonnets however – both published in the 1980s –, tend towards more conventional choices of poets. This is perhaps a consequence of the sonnet form itself, which is commonly associated with tradition.<sup>62</sup> More recently though there has been renewed interest in the sonnet form, and as well as having been deconstructed, teased, and manipulated in a variety of ways, it is still being used in its fixed form by poets such as Affonso Ávila, Nelson Ascher, Alexei Bueno, Reynaldo Damazio and Glauco Mattoso – all of whom appear in Costa Pinto’s *Antologia comentada da poesia brasileira do século 21*. The styles and genres in this anthology are wide-ranging and include 205 poems by seventy poets born between 1916 and 1978, all of whom produced work within the period between 2000 and 2006.

Of the total of 173 poets represented in the above anthologies (cf Attachment 1), 49 were represented in three or more (Attachment 2). Of these 49, 23 were represented in four or more of the anthologies studied, leading one to reasonably conclude that these poets hold a certain position of status within the Brazilian poetical canon. In general, this list reaffirms many of the names that may come to mind when pondering which poets form the twentieth-century Brazilian canon. Attachment 2 shows that Ferreira Gullar is the only poet to appear in all eight anthologies, and that Mário de Andrade, Carlos Drummond de Andrade, Jorge de Lima, Paulo Mendes Campos and Vinicius de Moraes are the five poets with six appearances each. Of the seven poets with five appearances Manuel Bandeira, Cecília Meireles and Murilo Mendes are probably the best known (however, I was surprised that the first was not more widely represented), while Lêdo Ivo was (at least for me) a less expected presence. It was unexpected that, considering his reputation, João Cabral de Melo Neto was among the ten poets with four representations each in the anthologies; this group also includes

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<sup>62</sup> Régis Bonvicino wrote damningly of “[...] the pallid formalism of metrical verse, which still insists on reviving the sonnet”. (Hoover et al, 2000).

Guilherme de Almeida, Domingos Carvalho da Silva (a member of the Geração de 45), Hilda Hilst and Haroldo de Campos. Twenty-six poets were represented in three of the volumes, including one of the ‘fathers’ of modernism, Oswald de Andrade, and the ‘mad dog of Curitiba’ Paulo Leminski – one of the more notorious names in contemporary Brazilian poetry.

### **1.3.2 Anglophone Anthologies of Twentieth-Century Brazilian poetry**

There are relatively few studies on or even mentions of anthologies of translated poetry in the English language. However, there is a – by no means comprehensive – list of anthologies of Brazilian poetry (including some translated into English) in Echevarría & Pupo-Walker (1996), and two sections in France (2000): one on poetry (in the chapter “Text Types”, [Weissbort, 2000: 89-96]) and the other on Brazilian literature (Barbosa, 2000: 443-445) in the chapter “Hispanic Languages”. Although the former is precisely this – a list of anthologies between 1947 and 1992 – it provides valuable information that can be used as a springboard for further research and study. The latter is little more than the most general of overviews of Brazilian literature in translation, but it is an interesting summary and Barbosa notes at the time of writing that

Over four hundred Brazilian literary works of all genres have been translated into English since 1886 and published in book form. The vast majority [...] are novels, while short stories and poetry have usually appeared either in anthologies, most frequently of Latin-American works, or in scholarly journals [...]. (ibid:443)

This is a number that will have certainly since increased significantly.

Anthony Pym also refers to translation anthologies and what he calls the ‘networks’ (Pym, 1998:136) that form connections between other translated and non-translated anthologies and so lead to a view of interconnected texts: “the international and the national” (ibid:137). He concludes, “[...] translation anthologies had a parasitic status with respect to the international system producing the nontranslational anthologies” (ibid.), as the latter are seen as having authority over the

former. As previously mentioned, it will be an interesting and potentially revealing future study to draw up a similar network chart to see how or if this reflects on the anthologies discussed here.

As well as anthologies of selections of Brazilian poets translated into English there are also anthologies of works by individual Brazilian poets in English, the most often published being Carlos Drummond de Andrade, with six collections. Five of these are North American (only one of which is bilingual) and the other is British with the text in English only.

These anthologies (though it should be pointed out that this list is not exhaustive) are to date as follows:

Poet	Total number of anthologies	Number	Mono/Bilingual	Country
de Andrade, Mario	1	1	English only	USA
de Andrade, Carlos Drummond	6	4	English only	USA
		1	English only	UK
		1	Bilingual	USA
Bandeira, Manuel	2	1	Bilingual	USA
		1	English only	UK
Cabral de Melo Neto, João	3	1	Bilingual	USA
		1	English only	USA
		1	English only	Brazil
Espinola, Adriano	1	1	English only	USA
Gullar, Ferreira	1	1	Bilingual	USA
Lisboa, Henriqueta	1	1	Bilingual	Brazil
Mereiles, Cecília	1	1	Bilingual	USA
Moraes, Vinicius de	1	1	English only	USA
Nejar, Carlos	1	1	English only	USA
Olinto, Antonio	2	2	Bilingual	USA
			Bilingual	UK
Padilha, Telmo	1	1	Bilingual	UK
Prado, Adélia	2	2	Bilingual	USA
			English only	UK
Seixas, Cid	1	1	Bilingual	USA

Of the seventeen published single poet anthologies, ten are bilingual, seven of which are from the USA and three from the UK. Only five of the anthologies are British, and this supports the general consensus that exposure to Brazilian literature has at least until now been greater in the USA than in Britain. The difference between the standard formats of publication in the two countries is of interest, as it appears from these brief figures that a bilingual format is more common in the States and a

monolingual presentation is more commonly acceptable in Britain. This, if indeed true, warrants separate further investigation.

There have been several anthologies of selected translated Brazilian poetry since the anthology edited by Elizabeth Bishop and Emanuel Brasil in 1972 that was influential in bringing Brazilian poetry to a wider readership in the English-speaking world. Although the majority of the existing anthologies in English are of twentieth-century poetry, there has not been one that has spanned the period between the 1922 *Semana de Arte Moderna* and the present day; and it appears that neither has there been a bilingual format anthology with distribution outside Brazil and the United States since the 1970s. These facts, in conjunction with the evident growing interest of the United Kingdom in Brazilian culture and literature<sup>63</sup>, lead one to conclude that a new anthology is not entirely inappropriate.

Lambert asks, "Quelle est la fonction des traductions dans las littératures et principalement dans leur développement?" (1989:152). How does literature come to cross borders, both temporal and geographical? How is the translated canon formed?

In Brazil, Anglophone poetry in translation is comparatively well represented; in the Anglo-American literary polysystem Brazilian poetry holds a very minor position. The languages most commonly translated from (in overall volume of translated texts, be they literary, didactic or technical) in the United Kingdom are French and German, although this may be slowly changing. In the USA, due to the large Hispanic population, translations from Spanish are more common and, because of this, there is greater exposure to the literature of South America – including that of Brazil. However, Brazilian literature still constitutes only a tiny proportion of the overall literature market. In his mid-century study of Brazilian literature, the North American translator Samuel Putman wrote,

It is significant that while Brazil has a literature much older than ours and by the seventeenth-century [...] had produced a highly sophisticated satirical poet like Gregório de Matos, none of her authors of literary importance had appeared in English

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<sup>63</sup> Seen in elements as diverse as the numerous travel articles on Brazilian destinations in British newspapers, to the recent Brazil theme in a major London department store, the increase of courses in Capoeira and Samba available, and also the growth of University courses in Latin American Studies.



translation in this country before 1920...  
(Putnam, 1948: viii)<sup>64</sup>

Harold Bloom's concept of poetry as a "repressed freedom" is also relevant to poetry translation and perhaps also to a translated poetic canon. The freedom to read the poetic literature of other cultures may be repressed through the autonomy of the translators and the conditions that produce the translations and the translators themselves. By repressing their own creative "freedom", "Poetry, revisionism, and repression verge upon a melancholy identity, an identity that is broken afresh by every new strong poem, and mended afresh by the same poem". (Bloom, 1986:343).

In order to gauge the Brazilian poetic canon in English translation, and to tentatively compile a list of a cross-cultural and cross-literary canon, I will look at the selection, criteria for and creation of eleven English-language anthologies of translated twentieth-century Brazilian poetry<sup>65</sup>.

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<sup>64</sup> This is contradicted by Barbosa (in France, 2000) who wrote: "Isabel Burton [1831-1896] [...] translated *Iracema, lenda do Ceará* (1865), a novel belonging to the immediate post-colonial period, the best known work by celebrated romantic writer José de Alencar" (p: 444). Burton's translation was entitled *Iracema, the Honey-lips; a Legend of Brazil* (1865). However, Isabel Burton was English and not North American, so it is possible that Putnam was unaware of this.

<sup>65</sup> A. Bishop, Elizabeth & Emanuel Brasil (eds.)(1972): *An Anthology of 20<sup>th</sup> Century Brazilian Poetry*, Middletown, Connecticut: Wesleyan University Press, B. Brasil, Emanuel & William Jay Smith (eds.) (1983). *Brazilian Poetry 1950-1980*, Portuguese & English texts, Middletown, Connecticut: Wesleyan University Press Wesleyan Poetry in Translation Series, C. Baptista, Josely Vianna (ed.) (1995): *Desencontrários/ Unencontraries: 6 Poetas Brasileiros/6 Brazilian Poets*, tr. Regina Alfarano & others, Portuguese & English texts. Curitiba: Bamerindus, D. Carlisle, Charles Richard (ed. & transl.) (1983): *Tesserae: A Mosaic of Twentieth Century Brazilian Poetry*, English text only, Fort Worth, Texas: Latitudes Press, E. Corona, Ricardo (ed) (1998): *Outras Praias 13 Poetas Brasileiros Emergentes =Other Shores 13 Emerging Brazilian Poets*, Iluminuras, F. Ponteiro, Giovanni (1969): *An Anthology of Brazilian Modernist Poetry*, London: Pergamon Press, G. Palmer, Michael et al (eds.) (1997): *Nothing The Sun Could Not Explain*, Los Angeles: Sun and Moon Press, H. Weissbort, Daniel (ed.) (1994): *Modern Poetry in Translation, Modern Poetry From Brazil*, MPT New Series No.6, Winter '94-95, English text only, King's College London, I. Williams, Frederick G. (2004): *Poets of Brazil: A Bilingual Selection*, Provo & Salvador: Brigham Young University Studies & Universidade Federal de Bahia, J. White, Stephen F. (1997): *International Review of Poetry*, Greensboro: University of North Carolina, K. Tapscott, Stephen (ed.) (1996): *Twentieth Century Latin American Poetry: A Bilingual Anthology*, University of Texas Press.

**Period.**

The first of these anthologies was published in 1969 and was compiled by Giovanni Pontiero, a well-respected translator and at the time, a lecturer in Latin-American Studies at the University of Liverpool. It aimed to cover the period from the start of Brazilian Modernism through its several phases including *Verdeamarelismo* and the *Festa* group to the Geração de 45. The next anthology in print was Elizabeth Bishop and Emanuel Brasil's 1972 *An Anthology of 20<sup>th</sup> Century Brazilian Poetry*, which was the first anthology of Brazilian poetry to reach a wider audience, and due to its success was reissued in 1997 to commemorate its 25<sup>th</sup> anniversary. One of the likely reasons for its longevity is quite possibly Bishop's considerable reputation in the USA (the anthology, though, has never been published in Britain). There has also been a surge of interest in Brazilian culture internationally over the past decade and a half; "Brazil has long been discovered, but its spiritual cartography is only begun, and this anthology is a powerful atlas"<sup>66</sup>. As the title suggests, the 59 poems by the 14 poets in the anthology span the period from the 1920s up to but not including the concretist era. Emanuel Brasil tried to remedy this in part in his following anthology *Brazilian Poetry (1950-1980)*, which – as the title makes clear – contains works from poets of the generation of the 1950s to 1980.

The ambitiously wide-reaching *Twentieth-Century Latin American Poetry: A Bilingual Anthology* was published in 1996 and it holds over four hundred poems by eighty-five Latin-American poets of whom twelve are Brazilian,<sup>67</sup> – including “the most famous representative poems of each poetic tradition accompanied by other poems that represent the best of that tradition and of each poet's work within it” (cover blurb). In addition to the main body of work, which is organised chronologically according to the poets' birthdates, there is a fourteen-page appendix on poems by the Brazilian Concretists, with work by Augusto de Campos and Décio Pignatari.

The 1995 collection *Desencontários / Unencontraries* contains poems by contemporary poets from the previous decade or so, as do both the 1997 collaboration between North American poet/editors

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<sup>66</sup> Helen Vendler in *The New York Times Book Review* referring to the 25<sup>th</sup> anniversary re-edition.

<sup>67</sup>One of whom (represented by four poems) is curiously Cruz e Sousa, who was already dead by the start of the twentieth century.

Michael Palmer and Douglas Messerli and Brazilian poets Nelson Ascher and Régis Bonvicino, *Nothing the Sun could not Explain* and the 1998 collection *Outras Praias: 13 Poetas Brasileiros Emergentes = Other Shores: 13 Emerging Brazilian Poets*.

Published in 2004 jointly by Brigham University Studies and the Universidade Federal da Bahia, Frederick G. Williams' expansive anthology *Poets of Brazil: A Bilingual Selection* presents poems by thirty-three poets covering the period from the early sixteenth-century to the present day; it is a huge undertaking that includes the translations of 121 poems that were crafted over a period of nearly 30 years.

### ***Selection Criteria.***

In Bishop and Brasil's anthology, the selection is described as "Inevitably [...] more representative of the editors' personal tastes than all inclusive". This use of 'inevitably' suggests that personal selections are a foregone conclusion rather than an option. Certainly, the poems selected tend towards the more lyrical and elegiac of the poets' works, which is in keeping with Bishop's style.

For his collection *Tesserae*, in addition to selecting the poems and translating several of them himself, Carlisle also wrote the introduction (which gives a generalized overview of twentieth-century Brazilian poetry) in which he suggests that a suitable subtitle to the anthology would be "An Anthology of Brazilian Modernist Poetry" (1983:vii) – echoing the title of Pontiero's 1969 anthology. In spite of this conceit, he spends the first seven pages discussing Romanticism, Parnassianism and Symbolism, before he actually reaches Mário de Andrade, "the so-called 'Pope' of Brazilian Modernism" (ibid: viii), citing *Ode to the Bourgeois* (ibid: viii-ix), even though the latter's work is not included in the anthology itself. Carlisle goes on to discuss Manuel Bandeira; the first of the poets included in the collection and writes prosaically: "If Modernism is the grout linking the tesserae of twentieth-century Brazilian poetry, Bandeira colors that grout" (ibid: ix). Other poets mentioned in his introduction, but who are not included in the anthology itself are the modernists Oswald de Andrade, Cassiano Ricardo, Menotti del Picchia, Raul Bopp, Plínio Salgado, later poets like Cecília Meireles and Henriqueta Lisboa, and several poets from the Geração de 45, Manuel Cavalcanti, Alphonsus de Guimaraens Filho, and Marcos Konder Reis. Carlisle's justification for his selection is rather vaguely that they "share [...] to one degree or another, in the

vitality brought to Brazilian poetry by the Modernist Movement.” (ibid: x), however, he presents no clear criteria for his choices, translation approaches, or for the fact that they are presented in a monolingual format, and the reader is left slightly unfulfilled, feeling that the English language poems have been left hovering in a vacuum.

The selection criteria are much clearer for *Desencontrários/Unencontraries* – as it is an anthology of work by those Brazilian poets who were invited to the II Biennale Internationale de Poètes in Val-de-Marne, France in 1995 – and for the 1998 anthology *Outras Praias*, which Ricardo Corona undertook after being invited “by the American poet and publisher, Lawrence Ferlinghetti, who was interested in a significant sample of recent Brazilian poetry for the magazine *City Lights Review*”. Corona wanted to present a varied selection and range of contemporary poets, and many of the poems included had their first printing in this anthology. The poet, essayist and anthropologist Antônio Risério writes in the preface,

O recorte de *Outras Praias* não traz a marca de uma escola. Não é nitidamente geracional. Não parece se articular sobre uma base claramente estética. Nem sugere ter se formado em função de querelas literárias”<sup>68</sup> (ibid:21)

Rather, it intends to give a general perspective of Brazilian poetry and poets at the end of the century. Considering the contemporaneity of the poets and the fact that several of the poems were previously unpublished there is clearly a question mark about their resilience in temporal (as well as cultural) terms. As the title admits, work by “Emerging” poets will lack the conventional markers of critical reception, thus meaning that Corona had to make his selection based on his own judgement and – to a certain extent – taste, both of which are notions that destabilize the idea of canon as described in this thesis (p.16).

In contrast to this, the conventional idea of canon – resistant to the vagaries of time – is much more strongly present in the selection of poets and poems in Pontiero’s *An Anthology of Brazilian Modernist Poetry*, in which he acknowledges a debt to five previous anthologies published in Brazil between 1953 and 1967 – including one looked at

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<sup>68</sup>“The selection of *Other Shores* does not convey the signs of any given school. It is not clearly generational either. It does not seem to be organized on a clear-cut aesthetic axis. Nor does it suggest having been shaped according to any petty literary war”.

here, Ferreira de Loanda's *Antologia da Poesia Brasileira*. Frederick G. Williams also acknowledges that his selection of the poets and the poems was guided by Candido's *Formação da literatura brasileira* (first published in 1959) and by *Presença da literatura brasileira* (1968, written by Candido in collaboration with Aderaldo Castello), so it is salient to reiterate that after a poem or translated poem has been included in one anthology, it may indeed become a part of others. Stephen Tapscott, the editor of *Twentieth-Century Latin American Poetry: A Bilingual Anthology*, states that he used the Elizabeth Bishop and Emanuel Brasil anthology as one of the sources to aid him in the selection process; thus further underscoring one of the possible paths that can lead towards the canonization of certain poets and poems.

The 1997 anthology *Nothing the Sun could not Explain* (later re-edited as volume 3 of the PIP anthology of World Poetry of the twenty-first-century) was edited by the North American poet Michael Palmer (who also contributed some of the translations) in collaboration with Régis Bonvicino<sup>69</sup> and Nelson Ascher. It was heralded in the publisher's blurb as "the first major collection of Brazilian poetry since Elizabeth Bishop and Emanuel Brasil's 1972 volume", yet it is self-conscious of the potential pitfalls of anthologising;

Anthologies always run the risk of excessive partiality or superficiality. We hope to have kept these evils at a distance. However, it should be clear that other selections can and must be made. Among the young poets, there are many other promising names not included in this book [...]. This is only our reading of what is most significant and representative in modern Brazilian poetry. Nothing the sun could not explain!"  
(<http://www.brazilsfl.org/culture-poetry>)

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<sup>69</sup>Who wrote in his introduction "Paul Hoover generously invited me to edit an anthology of Brazilian poetry from this century for *New American Writing*. I proposed a selection of the poets whom I consider the most resilient of my generation, at least until the present, and also likely to withstand the judgement of time."

### *Target Readers.*

Although an awareness of target readership has been around for centuries<sup>70</sup>, the idea of a target reader group for a specific publication is one that has become more articulated in the past twenty-five years, especially as Translation Studies has developed as a discipline. Despite this tendency though, many of the anthologies looked at in this study still skirt around the issue of target readership. While Bishop's introduction addresses merely "the American reader" (1997: xv), Carlisle's is even less explicit, directing his introductory "essay" at simply "the English-speaking reader", although it is clear he is hoping for readers with curious minds (at the very least) as he writes – a little earnestly – that "This book gives [...] – some random tesserae – in the hopes that the reader will examine each one closely and then step back to take in the design of which these poems are a part" (1983:xii).

Norma Rinsler in her address "To the Reader" in *Modern Poetry in Translation* – volume 9, is the least specific of all, intending to "offer a representative selection" (p:5), and "to help them [our readers] experience the pleasure of the text". This indefiniteness is also present in the contemporary collection *Outras Praias*. One must accept that the aim of presenting new poets and poems in a bilingual format is to transpose them so that readers whose Portuguese (or – unusually English<sup>71</sup>) is not of sufficient standard to interpret the poems in their original form. Although not defined in as many words, a publication such as this must be aimed at fostering interaction and shared knowledge between Brazilian and North-American poetry-lovers. While it has "a laudable purpose of outreach (to other Brazilian states and other parts of the world in its sights)" (Perrone, 1996:264), the issue of its being published in Brazil raises a question of its impact on an English language market as its distribution is presumably hindered.

Writing about the anthology *Nothing the Sun could not Explain* over a decade after its publication, one of the organizers Régis Bonvicino suggested that it "is a visible sign of a new cohesion in Brazilian poetry" (the "Introduction" in Hoover, 2000), and it was positioned at the time as a major new anthology of contemporary

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<sup>70</sup> With reference to Sir Thomas Hoby (1530-66), Delisle and Woodsworth in the section "Elizabethan England: translating with a purpose" write "In his preface, Hoby indicates that he is addressing a readership extending beyond aristocratic circles to include the gentry and higher merchant class." (1995:203).

<sup>71</sup> While most of the poems were written in Portuguese and then translated into English, several were written originally in English, and translated into Portuguese.

Brazilian poets for the North-American market. Although clearly not aimed at the North-American market in general it did sell out its initial print run (admittedly small) within three months, and is now in its third edition.

The target readership of Giovanni Pontiero's anthology is also unspecified, however what is clear is that it was not aimed at the average Anglophone reader, as the poems are reproduced in the original Portuguese without any translation.<sup>72</sup> One can only deduce that it was intended for a very limited group – probably students on the kind of Latin-American Studies courses that Pontiero himself taught, who were expected to be familiar enough with the language to understand the content. Frederick G. Williams is another academic, though of Luso-Brazilian rather than of Latin-American studies, and his bilingual anthology was published by Brigham Young University Studies in conjunction with the Brazilian *Editora da Universidade Federal da Bahia*. This collaborative approach, and the fact that not only the poems but the preface, poets' biographies and the note on the translator are all presented bilingually, suggests that its projected target audience is potentially both North-American and Brazilian students of literature and translation studies as well as general readers from both countries.

### ***Translation approaches.***

Some of the translated poems from Bishop and Brasil's anthology were reprinted in Stephen Tapscott's 1996 *Twentieth-Century Latin American Poetry: A bilingual anthology*. This approach of reprinting translations made over 25 years before could be interpreted either as a revalidation of their quality (the canonization of a translation), or alternatively be classed as mere opportunism. Bishop's anthology counted on translations by sixteen translators, including Elizabeth Bishop herself and such respected names of the time as James Merrill, W. S. Merwin, Mark Strand and Richard Wilbur. Despite the respectful reception by the public at the time, I find Paulo Henriques Britto's comment on Bishop's stance thought-provoking:

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<sup>72</sup> A similar later anthology was *Brazilian Literature. Volume 3: 1920-1960: Modernism*, Washington: Georgetown University School of Languages and Linguistics by Claude L. Hulet, which with an introduction and selected general bibliography in English, presents the untranslated works (both poetry and fiction and drama extracts) preceded by a biography and short critical commentary of Modernists including Manuel Bandeira, Guilherme de Almeida, Jorge de Lima, Cecília Meirelles and Carlos Drummond de Andrade.

And when Bishop wrote, as she did in the introduction to her anthology of modern Brazilian poetry, that Portuguese was a “primitive” language, and that it was impossible to use colloquial Portuguese poetically, she betrayed not only her general ignorance in linguistic matters, but, what is worse, her lack of qualification to edit an anthology of modern Brazilian poetry. For the most important thing about modern Brazilian poetry is surely its affirmation of colloquial Portuguese as a proper medium for poetry. How could Bishop read Bandeira and Drummond and Cabral – how could she *translate* these poets – and fail to see that? (Britto, 2001:4-5)<sup>73</sup>

Bishop’s conception of the Portuguese language hints at an attitude not uncommon at the time, which was that the English language was more refined than many other. This outlook, in combination with the fact that many of the translations were “done from literal prose translations of the Brazilian poems” (Introduction: xv), raises questions about the continuing satisfactoriness of the translations in later editions or in a twenty-first century context. The reality of an anthology being translated by a group of translators rather than a single translator is not exclusive to Bishop and Brasil’s anthology. Brasil’s later 1983 anthology in collaboration with Smith also counted on translations by several translators, as did the collection *Desencontrários/Unencontraries*, and *Tesseræ* – the anthology organized and edited by Modern Languages professor Charles Richard Carlisle (published the same year as that of Brasil and Smith), which includes translations by himself and five other North American translators and scholars. As discussed above, the monolingual presentation format leaves the translations as solitary monoliths, and would seem to make it even more important that the quality of the translations themselves is good enough for them to stand on their own as poems in their own right. Unfortunately, although Carlisle’s enthusiasm

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<sup>73</sup> Presented at the opening of the VIII Encontro Nacional de Tradutores e II Encontro Internacional de Tradutores, promoted by the Associação Brasileira de Pesquisadores em Tradução – ABRAPT, the Department of Anglo-Germanic Languages and Literatures and the Program of Graduate Studies in Linguistic Studies of the Faculty of Letters, Universidade Federal de Minas Gerais, Belo Horizonte, 23 July 2001.



for his subject is clear, and there is a dose of humour as well as earnestness in his approach, the domesticating strategy of the translations detracts from the quality of the source poems, and despite the respectable qualifications of the translators, not all, but much of the final product seen from a twenty-first-century perspective is not only stilted and dated, but also sadly inaccurate, and even in some cases incomplete or mis-titled.

This anthological approach is in stark contrast to that of Pontiero's, and a comparison of the two should form the basis for an interesting future study. Pontiero's translational approach is Nabokovian in the most minimalist of ways. His introduction in English (with extracts in Portuguese from relevant Brazilian poems and manifestos) is followed by short biographies of the poets also in English and a bibliography of works by the author and of studies on the author's works. These are followed by the poems themselves in their unadulterated Portuguese and with no translation whatsoever. The only concession made to a non-Portuguese reader is a fourteen-page section at the end, entitled "Notes to the Poems", a glossary of indigenous, folkloric and unusual terms and neologisms, and a list of suggestions for further reading, including anthologies, general studies and works of reference, essays and articles, and a list of "The Important Revistas and Manifestos of Brazilian Modernism" (though these last are all in Portuguese).

Given the increased awareness of translation – and particularly poetry translation – as a discipline and as involving more than mere lexical equivalencies, I found it surprising that the contemporary anthologies, all three of which counted on translations by several translators, did not mention the issue of translation with greater awareness in their introductions. Some of the poets in *Outras Praias* were translated by more than one translator, and some poems were translated by the poets themselves (cf. Antonio Cícero, Maurício Arruda Mendonça and Rodrigo Garcia Lopes). But there is barely mention of how the translations were made and under what circumstances; and the translated poems themselves – by several different translators – including the highly respected Charles Perrone – are of unequal quality. The introductory note by the Brazilian editor Ricardo Corona – also one of the poets included in the anthology –, written in Portuguese, has disappointingly (considering translation is such an integral part of this book) been translated into rather uncomfortable English.

The translation approach of the organizers of the 1997 *Nothing the Sun could not Explain* was one that took full-advantage of the (at the time relatively new) internet communication, with translators including Robert Creeley and Michael Palmer in dialogue with the poets themselves throughout the translation process. In 2009, Douglas Messerli (the North-American poet and one of the original editors before it was reissued as the *PIP anthology of World Poetry of the 20<sup>th</sup> century* – Volume 3) wrote “O objetivo foi o de correr o risco de um novo contemporâneo brasileiro, global, e de estabelecer um diálogo inédito.<sup>74</sup>” (<http://www.sibila.com.br/index.php/mix/879-memoria-o-lancamento-de-nothing-the-sun-could-not-explain> - accessed 01/11/11)

The majority of the poets and poems in the volume of *Modern Poetry in Translation* “Poetry from Brazil” series 6 were selected by the guest editor John Milton, professor of English Literature and Translation Studies at USP, who “collated the work of colleagues and friends in Brazil and the UK, and [...] contributed translations of his own” (MPT, 1994:5). These translations were then added to by the editors with translations by a further three translators. Readers are given no information on the translation strategies employed, other than the journal’s general mission which is that

Translation is neither a mechanical process nor a once-for-all performance, and we see MPT as, among other things, a permanent workshop – or poetic Superhighway sans satellite – in which poets and translators can comment creatively on each other’s works. (ibid)

As with the other anthologies, prior to the poem selection there is an introduction on Brazilian Modernism and its legacy written by David Treece, who was also one of the translators involved in the project.

An issue that is surprising in many of the introductions to anthologies of translated poetry is that in their discussions of poetry the editors/anthologists/organizers clearly expect the reader to accept the translated works as *the real thing*. This assumed collective suspension of disbelief is a little unconvincing and bizarrely ingenuous. It is one thing to discuss the Brazilian Modernists’ use of the spoken language in their

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<sup>74</sup> The aim was to run the risk of a new Brazilian, global, contemporaneity, and to establish a brand new dialogue

new style of poetry, and yet another to try to transfer it into English decades later without any explanation.

This is not the case in the preface to the anthology *Modern Poets of Brazil: A Bilingual Anthology*, as it gives ample explanation. However, though the anthology is admirable in its scope, it is clearly a product of an older generation; it is enthusiastic but rather vague, is peppered with terms like “original”, “faithful”, and shows an explicit concern to preserve form over content (2004:9). Williams cites the Portuguese poet Jorge de Sena:

Translation is not to make our own poetry with the poetry of others, but to do with our language what an Emily Dickinson would have done and said if, in Portuguese, she had experienced the same identical poem. (ibid:11)

This approach is clearly fraught with numerous potential difficulties, and these are reinforced by Williams’ introductory text, in which he discusses literature in the nineteenth-century and refers glaringly to ‘King John’ (ibid:25) rather than ‘Dom João’ (ibid:24), which hints perhaps tellingly at domesticating translatorial strategies. Sprinkled with adjectives like ‘outstanding’, readers should read this collection as a personal rather than a scholarly one.

### ***Format.***

The translations in Bishop and Brasil’s anthology are presented facing their Portuguese counterparts as are those in Brasil’s later anthology. The collections of contemporary poetry *Desencontrários/Unencontraries: 6 Poetas Brasileiros/6 Brazilian Poets, Nothing the Sun could not Explain* and *Outras Praias* are also all bilingual. The latter gives fourteen pages with a varying number of poems to each of the poets involved, and the translations are presented facing the source poems. The foreword – written by Antonio Risério – is little more than a description of the contents of the anthology, and the afterword was written by Charles Perrone. For a translator of poetry as experienced as Perrone, it is surprising that his text is largely a discussion of the role and function of poetry today and barely touches on the issues of poetry translation.

As can be deduced from its title, *Poets of Brazil: A Bilingual Selection* is also in a bilingual presentation. The poets are organized

chronologically in three separate sections: the Colonial Period, the Independent Empire and the Twentieth-Century Republic. Each poet's work is preceded by a short biography (in both Portuguese and English) and the translated poems again face the source poems, a format that allows for effective comparison and therefore permits a wider comprehension and sense of the poem. The cover blurb is attributed to Harold Bloom, which is surprising insofar as it is rather atheoretical and inaccurate:

[It] is the only book available that gives these poets to us in both languages, Portuguese and American English. The choice of poets is remarkably inclusive and various and is particularly enlightening in the works of the twentieth-century Republic of Brazil. In particular, the representation of Manuel Bandeira, of the three Andrades and of Archanjo<sup>75</sup> are brilliantly rendered. The quality of the introduction and notes is also estimable. (Harold Bloom, cover blurb)

Although it is dated in style, the bilingual preface and the introductory text "Overview of Brazilian Literature in its Cultural Context" both attempt to deal with some of the issues involved in compiling and translating an anthology of poetry and with the history of that very poetry; the addition of a bilingual index of poets is also an interesting one.

Contrastingly, Charles Richard Carlisle's *Tesseræ* is one of the few published in a monolingual English language format. This resolutely monolingual format is deeply unsatisfactory; other than the final selected bibliography (pp116-117) there is barely a word in Portuguese in the entire volume. The book begins with an acknowledgement and introduction that gives a background to Brazilian poetry and gives extracts from poems and manifestos, all of which are in English. The chronologically ordered sections with translated poems by each poet are each preceded by English biblio-biographies of the translators. The reader is given neither the source or dates of the poems translated and not even the title of the poem as it was in its original Portuguese. This last lacuna is particularly aggravating as it makes it

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<sup>75</sup> Who "Archanjo" is, though, unclear - he was perhaps referring to Augusto dos Anjos.

hard to find the source poem (particularly when the translation of a title is inaccurate or “creative”).

A monolingual presentation format is also used in *Modern Poetry in Translation – Modern Poetry from Brazil: volume 9*. This format is the standard presentation for the journal MPT, and the common justification for it is due to space restrictions – the editors explain<sup>76</sup> that all the space available in each edition is for the promotion of international poetry in the English language. Unfortunately, in conjunction with the monolingual format, the chronological and alphabetical confusion of the organization and the overall sense of haste conveyed by the whole project<sup>77</sup> mean that the anthology is neither a success in translational terms nor as a collection of poems in its own right.

As we have seen, the opposite translational extreme is the case for Pontiero’s anthology, which pays mere lip-service to English, and expects considerably more from its readers. While the poems within each poets’ sections are ordered chronologically, the poets themselves are ordered neither chronologically nor alphabetically – there is no explanation for their order and nor is there any clear reason for it. The introduction to each poet however is very concise and clear, and it is useful in that it is followed by bibliographies of the authors’ works and by an additional selection of studies on each author’s works.

### **Poets.**

Bishop and Brasil’s anthology includes poems by fourteen poets, but nearly half the book is taken up with works by Carlos Drummond de Andrade and João Cabral de Melo Neto, including many of those that are commonly considered as belonging to the Brazilian poetic canon. Ten years later saw the publication of the collection *Brazilian Poetry (1950-1980)* – which is smaller in its range, with only 6 poets from the 1950s and 60s; Ferreira Gullar, Haroldo de Campos, Mário Faustino, Augusto de Campos, Décio Pignatari and – a little surprisingly – Lindolf Bell. *Desencontários/Unencontraries* also has the work of six poets though these are more contemporary; Nelson Ascher, Régis Bonvicino, Haroldo de Campos, Paulo Leminski, Duda Machado and Josely Vianna Baptista.

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<sup>76</sup> In private correspondence with the author.

<sup>77</sup> There are several errors, at least one of which is fairly major. For more on this see 3.1.

The chronologically ordered *Tesserae* starts with Manuel Bandeira and moves through poets of the Geração de 45 with Mauro Mota and João Cabral de Melo Neto, to poetry that Carlisle calls “somewhat concretist” (1983:xii) by Lélia Coelho Frota and José Carlos Meira Mattos. The selection is along similar lines to Pontiero’s *An Anthology of Brazilian Modernist Poetry*, which is composed of “modernist” poets from Bandeira (born 1886) to Cabral (born 1920) and includes poems that were written up to as late as 1964 (by Augusto Frederico Schmidt).

The “International Poetry Review” was founded in 1975 in the utopian hope that “the world will be a better place as we cross language barriers to hear the voice of the poet in different countries.” (1997:2) The “Brazil Issue” presents the work of thirty-one poets, organised alphabetically by first name according to the Brazilian tradition, each represented by one poem and its translation by Stephen F. White. White suggests it is impossible to be objective in the choice of material for an anthology, and he instead directed his efforts at offering a representative selection of poets from all over Brazil, while consciously trying to avoid the southeast Rio-São Paulo axis.

A special feature of the journal *Modern Poetry in Translation*, founded in 1966, published by King’s College London and funded by the Arts Council, the sixth edition was edited by Daniel Weissbort, with John Milton as a guest editor. It contains a selection of nineteen poets from Guilherme de Almeida to the contemporary poets Armando Freitas Filho and Silvio Fiorani.

*Outras Praias: Other Shores* includes a representative selection of poems – some of which are here published for the first time – by thirteen contemporary poets including Antonio Cicero, Carlito Azevedo, Ricardo Corona, Claudia Roquette-Pinto, Júlio Castañón Guimarães and Adriano Espínola and *Nothing the Sun could not Explain* continues in a similar vein and shows the immense influence of, and reaction to the Modernist and experimental traditions of Brazilian literature, with work by twenty poets born between 1944 and 1963 including Ana Cristina Cesar, Paulo Leminski, Francisco Alvim, Duda Machado, Júlio Castañón Guimarães, Régis Bonvicino, Nelson Ascher, Arnaldo Antunes, Carlito Azevedo, Claudia Roquette-Pinto and Josely Vianna Baptista.

Williams’ 2004 anthology includes the work of thirty-three poets that span the colonial period (the early sixteenth-century) to the *Geração de 60*; fifteen of whom are relevant to the period of this study.

Of the one hundred and two poets represented in the above anthologies (cf. Attachment 6), thirty-one were represented in two or more (cf. Attachment 7). Two poets – João Cabral de Melo Neto and Carlos Drummond de Andrade were in seven of the anthologies, three – Manuel Bandeira, Ferreira Gullar and Jorge de Lima – were in six, and five poets – Mário de Andrade, Oswald de Andrade, Cecília Meirelles, Murilo Mendes and Vinícius de Moraes were in five of the anthologies.

A poet's status is clearly not formed through anthologisation alone; it is also built from individual publications, literary histories and studies, newspaper supplements, articles in journals and literary collections, and increasingly in today's internet world through dissemination in blogs, websites and social media. Nearly all of the poets mentioned in this chapter published collections of their own poetry, so it may be productive to also peruse the major literary histories for a deeper investigation as to what constitutes the Brazilian poetical canon.

## 1.4 LITERARY HISTORIES AND CRITICISM – A SELECTION.

### 1.4.1 Brazilian Literary Histories

...falta à literatura hispano-americana uma tradição crítica rigorosa, capaz de definir as linhas de força do processo como um todo, situando corretamente os valores. Obras como [...] mais recentemente, a de Antonio Candido, não encontram paralelo na crítica dos países irmãos<sup>78</sup> (Arrigucci, 1999:111)

Usually written by literary critics and experts in the field, literary histories have a primarily didactic purpose. As discussed at the start of this chapter, this element is often considered a strong contributory factor in the formation of a literary canon; therefore any study of the Brazilian canon would be incomplete without consideration

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<sup>78</sup> [...] Hispanic-American literature lacks a rigorous critical tradition, capable of defining the major trends of the process as a whole, correctly placing the values. Works such as [...] more recently, that of Antonio Candido, are unparalleled in criticism in neighbouring countries.

of some of these texts. As in any other literary system there are key texts that are more respected than others and I have looked at a selection<sup>79</sup>.

Names such as Davi Arrigucci Jr., Alfredo Bosi, Antonio Candido, Otto Maria Carpeaux and Afrânio Coutinho are highly respected in Brazilian literary circles. While *O estudo analítico do poema* (2004), by Antonio Candido<sup>80</sup>, focuses on more contemporary modernist poets, in particular Manuel Bandeira, Alfredo Bosi's volume, the *História Concisa da Literatura Brasileira* (first written in 1970, but regularly updated since then) begins with Pero Vaz Caminha's letter to the King of Portugal, Dom Manuel I in 1500, and follows the course of Brazilian literature through to the 1980s; it has become such a staple for Brazilian literature lovers that many consider it indispensable to the field. Although (or perhaps because) the context of this work is a *concise* history of literature, Bosi seems to resort to rather frequent lists of comparisons (see for example pages 463, 465, 474) and in his brief section on "Traduções de Poesia" he gives yet another (by no means extensive) list with truncated comments and rather subjective evaluations, where he only discusses those texts translated *into* Portuguese and not from it. Bosi was also responsible for *Leitura de Poesia* (1996) which concentrates on eight twentieth-century poets.

The text book *Literatura brasileira* (1994) was created with the intention of helping students to prepare for the 'vestibular' – the Brazilian university entrance exam. It covers Brazilian literary history from its early beginnings, but the pertinent areas here are the chapters on poetry from Modernism onwards, which, in a relatively simplistic manner, treat Modernismo, the Geração de 45, the Concretists, Poesia-Práxis, Poema Processo, Poesia Social, Tropicalismo, Poesia Marginal and Outros Caminhos.

Temístocles Linhares' *Diálogos sobre a poesia brasileira* (1976) aims to provide a panorama of twentieth-century poets from

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<sup>79</sup> A. *Coleção melhores poemas* (Editora Global), B. *O estudo analítico do poema* (Candido, 2004), C. *História Concisa da Literatura Brasileira* (Bosi, 1994), D. *Literatura brasileira* (Faraco & Moura, 1994), E. *Diálogos sobre a poesia brasileira* (Linhares, 1976), F. *História de Literatura Brasileira* (Stegagno Picchio, 1997), G. *Outros Achados e Perdidos* (Arrigucci, 1999), H. *Leitura de Poesia* (Bosi, 1996), I. *Marvellous Journey: A Survey of Four Centuries of Brazilian Writing* (Putnam, 1948), J. *Seven Faces: Brazilian Poetry since Modernism*, (Perrone, 1996), K. *Brief History of Brazilian Literature* (Dimmick/Bandeira, 1958).

<sup>80</sup> Described by Carpeaux (2005:686) thus: "Se entendermos o termo 'crítica literária' não no sentido de acompanhamento semanal ou mensal do movimento editorial (não tenho medo de rimas inevitáveis), mas no sentido de elucidação cada vez mais profunda do corpus de obras presentes e permanentes, então merece Antonio Candido o título de nosso melhor crítico literário da atualidade."



Modernismo to the mid-seventies, and covers the Modernists, the Geração de 45, Concretism and Poesia Práxis. Although Linhares was purportedly at the time “um dos mais respeitados especialistas em literatura brasileira do país” (cover blurb) it is a grating book to read as it is written in overly jovial pseudo dialogue with snippets of information, and it lacks a bibliography of any kind, something which detracts both from its critical and theoretical value.

In 1967 (re-edited in 2005) Carpeaux wrote,

Parece-me que todas as histórias escritas por nacionais da respectiva literatura pecam pela manutenção de tradições enraizadas e nem sempre justificáveis. A melhor história da literatura inglesa é dos franceses Legouis e Cazamian. [...] Depois de uma leitura de Sílvio Romero, José Veríssimo, Ronald de Carvalho e de *Literatura no Brasil* desejávamos uma história da literatura brasileira escrita por um estrangeiro bem informado mas vivendo fora do país e independente de tudo que a vida aqui dentro fatalmente inspira (de tradicionalismo assim como de polêmica)<sup>81</sup>. (Carpeaux, 1967/2005:772)

This predated the first draft of Stegagno Picchio’s *História da Literatura Brasileira* by five years. It is intriguing, and from my perspective, rather reassuring, that one of the most widely respected books on the history of Brazilian literature was written by a foreigner; Stegagno Picchio is an Italian philologist, university professor and translator. The study was first published in Italy in 1972 as part of a collection of world literature<sup>82</sup>, and was then revised and reprinted in its present form in Brazil twenty-five years later. Following the introduction, the seventeen chronologically ordered chapters of discussion of Brazilian literary movements are all followed by thorough,

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<sup>81</sup> It seems to be that all the literary histories written by natives of the respective literature make the mistake of sticking to deeply-rooted yet not always justifiable traditions. The greatest literary history of English literature is by the Frenchmen Legouis and Cazamian. [...] After reading Sílvio Romero, José Veríssimo, Ronald de Carvalho and *Literatura no Brasil* one would like a Brazilian literary history written by a well-informed foreigner who lives outside the country and who is independent of everything that living here fatally entails (whether traditionalism or polemic).

<sup>82</sup> Itself an expanded anthology, constituting a ‘world canon’ variant.

if not exhaustive bibliographies, intended as tools for research and further study. The quality of the publication is unquestionable; however, it is just very slightly undermined by the following extract from the book;

Na risada surrealista que acompanha a confissão [de herói sem nenhum caráter], na pitada de loucura que é a consequência da incoerência, está uma das constantes não só da literatura, mas da história, da civilização, da vida, da humanidade do Brasil através dos séculos. E um de seus encantos. (1997:31)

In spite of her awareness of the self-conscious irony of the description, her evaluation that a surreal laugh and incoherent madness are one of Brazil's "charms" reveals a rather suspect and romanticised view of the country; one seen through the eyes of an educated, privileged European *visitor*. The book spans Brazilian Literature from its early beginnings to 1996, the year it was republished. It is ambitious in its scope and impressively comprehensive, with major names from the canon deserving individual entries and discussions of their principal works, and lesser names mentioned at least briefly. The period that interests here treats poetry in five separate sections, the first – dealing with the period from 1922-1930 (“Os anos da vanguarda”) – presents thirteen poets including Guilherme de Almeida, Mário de Andrade, Oswald de Andrade, Manuel Bandeira, Carlos Drummond de Andrade, Jorge de Lima, Murilo Mendes, Augusto Meyer, and Cassiano Ricardo. The second period treats the years between 1930 and 1945 (“Estabilização da consciência criadora nacional”) and cites among others Joaquim Cardozo, Carlos Drummond de Andrade, Henriqueta Lisboa, Cecília Meireles, Dante Milano, Vinicius de Moraes, Mário Quintana and Cassiano Ricardo. The section ‘Os poetas de 45’ mentions ten poets and follows on with a brief chapter on the concretists which includes Ronaldo Azeredo, Augusto de Campos, Haroldo de Campos, Ferreira Gullar, and Décio Pignatari. The penultimate section which treats poetry is ‘A Diáspora das Vanguardas: Neo-concretismo, Práxis, Vereda, Ptyx, Poema-processo’, and discusses among others, Mário Chamie, Armando Freitas Filho, Ferreira Gullar and Cassiano Ricardo, and the final chapter on the period between 1964-1996 includes Nelson Ascher, Paulo Henriques Britto, Ana Cristina Cesar, Chacal, Orides Fontela, Hilda Hilst, Paulo Leminski, Carlos Nejar, Renata Pallottini,

Carlos Pena Filho, Affonso Romano de Sant'Anna and Sebastião Uchoa Leite.

Candido's 2004 study treats six "canonical" poets and their poems; Guilherme de Almeida, Mário de Andrade and *Louvação de tarde* (p.9); Manuel Bandeira and *O Cacto* (p.113), *O Major* (p.116), *Canção das duas Índias* (p.117) and *Soneto Italiano* (p.118); João Cabral de Melo Neto and *De um avião* (p. 64); Carlos Drummond de Andrade and the first stanza of *Canção da Moça-Fantasma de Belo Horizonte* (p. 43); and Murilo Mendes.

Bosi's *Historia Concisa* is wider reaching; the main body of the work encompasses nineteen poets from 1922 including Mário de Andrade, Oswald de Andrade, Manuel Bandeira, Cassiano Ricardo, Guilherme de Almeida, Carlos Drummond de Andrade, Murilo Mendes, Jorge de Lima, Vinicius de Moraes, Cecília Meireles, João Cabral de Melo Neto, Ferreira Gullar and Mário Faustino. In his later section "Outros Poetas", he mentions Dante Milano, Joaquim Cardozo, Dantas Mota, and Guilhermino César, and in "Desdobramentos da vanguarda concretista" he cites Sebastião Uchoa Leite, Régis Bonvicino, Nelson Ascher, Duda Machado, Carlos Ávila, Frederico Barbosa and Mário Chamie and ends with a brief mention of contemporary poets like Renata Pallottini, Carlos Nejar, Hilda Hilst, Ivan Junqueira, Orides Fontela, Adélia Prado, Augusto Massi, Ana Cristina Cesar, Cacaso, and Paulo Leminski.

According to Bosi, Modernism began with Mário de Andrade's *Paulicéia Desvairada*, which, although published for the first time in 1922, was actually written between 1920 and 1921. Other works Bosi cites as "fundamentais para a inteligência do modernismo" (1994:340) are Oswald de Andrade's *Memórias Sentimentais de João Miramar*, *Pau Brasil*, and *Estrela de Absinto*, Mário de Andrade's *A escrava que não é Isaura*, *Losango Cáqui*, *Amar Verbo Intransitivo* and *Clá do Jabuti*, Cassiano Ricardo's *Vamos caçar papagaios* and *Martim Cererê*, Guilherme de Almeida's *Meu* and *Raça*, and Bandeira's *O Ritmo Dissoluto*.

Faraco & Moura's *Literatura Brasileira* (1994) discusses thirty-one poets from 1922 until today, and includes Manuel Bandeira, Mário de Andrade, Oswald de Andrade, Cassiano Ricardo, Carlos Drummond de Andrade, Murilo Mendes, Jorge de Lima, Vinicius de Moraes, Cecília Meireles, João Cabral de Melo Neto, Ronaldo Azevedo, Augusto de Campos, Haroldo de Campos, Décio Pignatari, Ferreira Gullar, Mário Chamie, Caetano Veloso, Paulo Leminski, Ana Cristina

Cesar, Adélia Prado, Arnaldo Antunes and Orides Fontela. Linhares treats a similar number (to a greater or lesser extent); thirty-two poets from the Modernists to the mid-seventies including those previously mentioned names like Mário de Andrade, Manuel Bandeira, João Cabral de Melo Neto, Carlos Drummond de Andrade, Cecília Meireles, Murilo Mendes, Dante Milano, Mário Quintana and Cassiano Ricardo.

*Leitura de Poesia* (1996) consists of separate chapters dedicated to a different poet and written by a different specialist and treats eight twentieth-century poets; Mário de Andrade, Manuel Bandeira, João Cabral de Melo Neto, Raimundo Correia, Mário Faustino, Jorge de Lima, Murilo Mendes and Caetano Veloso.<sup>83</sup>

One of six volumes covering Brazilian literature from the Renaissance to the 1990s, Coutinho's *A Literatura no Brasil 5: Era Modernista* (6th edition, 2001) covers the modernist revolution and modernism in poetry – with concretism and neo-concretism, poesia-praxis, poema-processo and arte-correio as well as fiction and literary criticism. The poets it mentions are among others Oswald de Andrade, Mário de Andrade, Ronald de Carvalho, Guilherme de Almeida, Cassiano Ricardo, Raul Bopp, and Manuel Bandeira. Interestingly, although the latest edition was published in 2001, it still only discusses texts up to the end of the 1960s, which continues the implication that for a text to be worthy it must stand the test of time.

Arrigucci's collection of beautifully written texts, articles and criticism *Outros Achados e Perdidos*, was first published in 1979 and then reissued with the addition of previously unpublished texts two decades later. His writing style is concise yet wide-reaching in its images; he uses his words carefully but imaginatively enough to take readers with him on his literary journey. His subjects include international writers as well as Brazilian writers and poets of renown since 1922 such as Mário de Andrade, Oswald de Andrade, Manuel Bandeira, Augusto de Campos, Carlos Drummond de Andrade, Alphonsus de Guimaraens Filho, Murilo Mendes, Augusto Meyer and Dante Milano.

In addition to individual publications of criticism on Brazilian poetry, one of the most well-respected literary and poetry journals of recent years is *Inimigo Rumor* with its frequent articles on and poems from twentieth-century and contemporary poets. *Inimigo Rumour* – published by 7Letras in partnership with Cosac Naify – began in 1997

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<sup>83</sup> With respectively the poems "Pauliceia Desvairada", "Poética", "Anoitecer", "Juventude", "Soneto como sombra invasora", "Aproximação do tenor" and "Cajuína".

and has thus far reached its twentieth edition, with coverage of poets as venerated within the culture as João Cabral de Melo Neto (Vol.1), both de Campos brothers and Murilo Mendes (Vol.2), Ferreira Gullar (Vols. 3 & 12), and Carlos Drummond de Andrade (Vol. 14), as well as poets entering the arena of the national canon such as Júlio Castañon Guimarães (Vols. 2, 11, & 14), Paulo Henriques Britto (Vols.2, 8 & 11), and Carlito Azevedo (Vols. 8, 14 & 16).

Neither strictly anthology nor criticism (although each edition has a critical foreword), the *Coleção Melhores Poemas* series published by Editora Global is also representative of the concept of “the best of” approach to canonicity. With its first edition published in 1990, it is a collection so far of 56 books by Lusophone (including some Portuguese) poets who are defined in the company blurb as ‘clássicos da poesia brasileira’. While the series includes some sixteenth, seventeenth, eighteenth and nineteenth-century poets, the majority are from the twentieth-century. The twenty-seven poets with their own anthologies from the period pertinent to this study include Guilherme de Almeida, Mário de Andrade, Manuel Bandeira, João Cabral de Melo Neto, Haroldo de Campos, Mário Faustino, Ferreira Gullar, Murilo Mendes, Dante Milano, Carlos Pena Filho, Mário Quintana and Cassiano Ricardo<sup>84</sup>. Apart from five of these, all appear in Attachment 2, and fourteen are included in the final list of twenty-two poets, thus lending further weight to the findings so far.

Each of the books in the collection includes the poet’s biography and bibliography and a foreword by the individual anthologist, different in each case and a specialist on the work of the poet presented. It is a worthy proposition, though one that is perhaps not as lofty as it aspires to, especially if one takes into account that despite “o zelo pela fidelidade à produção original do autor”<sup>85</sup> there are several misprints; one of which – in the volume on Guilherme de Almeida – is extremely serious (for more on this see 3.1).

### 1.4.2 Anglophone Literary Histories

There are relatively few studies or articles on anthologies of translated Brazilian poetry; however, there is – a by no means

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<sup>84</sup> For a full list see Attachment 4.

<sup>85</sup> Publisher’s blurb on

[http://www.globaleditora.com.br/colecoes\\_literatura\\_brasileira.asp?colecacao=2](http://www.globaleditora.com.br/colecoes_literatura_brasileira.asp?colecacao=2) accessed on 25/10/2006.

comprehensive – list of anthologies of Brazilian poetry (including some translated into English) in Echevarría & Pupo-Walker (1996), and two sections in France (2000): one on poetry (in the chapter “Text Types”, [Weissborn, 2000: 89-96]) and the other on Brazilian literature (in the chapter “Hispanic Languages” [Barbosa, 2000: 443-445]).

One of the earliest literary histories of Brazil<sup>86</sup> published in English was *Marvelous Journey*, published in 1948 and written by Samuel Putnam, the North-American translator of Gilberto Freyre, Euclides da Cunha and Jorge Amado, and also a corresponding member of the Brazilian Academy of Letters. This was heralded at the time as “the best study in English that has yet been made of writing in Brazil” by the writer Carleton Sprague Smith (cover blurb). It is dated and rather flowery in style, but is nevertheless entertaining and informative, and it calls itself a “definitive book” in the area; it was certainly the first book of its kind in its scope and ambition. As it was published in 1948 and appears to have not been reprinted, its time-scale is obviously limited to the first half of the twentieth-century. The contents are divided into four parts, covering the period between the ‘discovery’ of Brazil in 1500 to the year prior to going to print. The last section, “The modern spirit”, is the one particularly relevant to our purposes. The first poet from this section is Mário de Andrade from whose *Pauliceia Desvairada* (Hallucinated City of São Paulo) he quotes a small part in an English translation; he then goes on to discuss Oswald de Andrade and Jorge de Lima. Rather amusingly (with hindsight) he declares, “Today modernism is dead” (1948: 211), and while he may have really believed so in 1947, the movement did certainly not die out. Putnam focuses in particular on prose, but he does dedicate the final two pages of his work to poetry from 1930, and mentions briefly Jorge de Lima (and “that classic Brazilian poem *That Negress Fulô*”<sup>87</sup> [p: 217] and *The Seamless Robe*), Carlos Drummond de Andrade (and *Fen of Souls*), Manuel Bandeira, Vinicius de Moraes, Guilherme de Almeida, Cecília Meireles, Murilo Mendes (*Time and Eternity*) and Adalgisa Nery and also some “newer” voices like Emílio Moura and Henriqueta Lisboa. In

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<sup>86</sup> Earlier publications on Brazilian literature written in English were Goldberg, Isaac (1922): *Brazilian Literature*, New York: A.A. Knopf, which contained a brief history of Brazilian literature, followed by studies of representative personalities and a selective bibliography, and Ford, Jeremiah D.M., Arthur F. Whittam, and Maxwell I. Raphael (1931): *A Tentative Bibliography of Brazilian Belles-lettres*, Cambridge, Massachusetts: Harvard University Press. The first histories of Brazilian literature written in a language other than Portuguese were it seems in French, first in 1863, *Le Brésil Littéraire* by Ferdinand Wolf and then in 1913; *Littérature Brésilienne*, by Victor Orban, Paris.

<sup>87</sup> All poem titles are given only in English.

addition he provided a useful bibliography of works in English on Brazilian Literature up to the time of writing, and of Brazilian literature in English translation, including an anthology of Latin-American contemporary poetry<sup>88</sup> that I had not found reference to elsewhere:

In Dudley Fitt's *Anthology of Contemporary Latin American Poetry*, in the remarkable translations of Dudley Poore, the English-language reader will find selections from the work of half a dozen poets of today who are among the best their country has to offer (p:218)

Ten years later Ralph Edward Dimmick translated the section on Brazil from Bandeira's *Noções de História das Literaturas* that had first been published in 1940. Dimmick also provided an extensive bibliography for "Brazilian Literature in English" and "Other Sources of Information on Brazilian Literature" "for the benefit of those whose acquaintance with Portuguese is limited or non-existent" (1958:11). Dimmick's/Bandeira's *Brief History of Brazilian Literature* is intriguing as it is a translation from the Portuguese original, yet it is also a work situated in its own right. The book gives a history of Brazilian literature from the sixteenth-century, and also includes a short chapter on the Modernist Movement and Post-Modernist Poetry which touches on the work of poets including Mário de Andrade, Guilherme de Almeida, Raul Bopp, Cassiano Ricardo, Cecília Meirelles, Carlos Drummond de Andrade, João Cabral de Melo Neto and Vinicius de Moraes.

*Seven Faces: Brazilian poetry since modernism* (1996), by Charles A. Perrone, charts Brazilian poetry from the 1920s to the date of publication and is the only book of its kind currently in print on the English language market. It is divided into six chapters that encompass the beginnings of *Modernismo*, Concrete Poetry, Political poetry of the 1960s, Poetry of Song, Marginal Poetry of the 1970s, and contemporary poets, and is a convincingly thorough description of the poetry of the twentieth-century.

Perrone writes about forty-four Brazilian poets from 1922 to the present day including Mário de Andrade, Oswald de Andrade, Nelson

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<sup>88</sup> I have been unable to access a copy; however it appears that in bilingual presentation it included work by Bandeira, Ronald de Carvalho, Menotti del Picchia, Drummond de Andrade, Jorge de Lima, Murilo Mendes and Ismael Nery.

Ascher, Manuel Bandeira, Régis Bonvicino, João Cabral de Melo Neto, the de Campos brothers, Ana Cristina Cesar, Carlos Drummond de Andrade, Mário Faustino, Ferreira Gullar, Paulo Leminski, Jorge de Lima, Glauco Mattoso, Cecília Meireles, Murilo Mendes and Vinicius de Moraes.

### 1.5 Poet and Poem Selection

Although almost inevitably there will be personal elements in the selection of poets and poems for the anthology under construction that is the focus of this thesis, most of the major choices were dependent on analysis of past publications and on the consensus of Brazilian literary historians and specialists with more experience and expertise than myself. By using this process of selection not only do I hope to offer an accurate picture of Brazil's national canon, but I also hope to sidestep criticism of overtly personal bias – thereby avoiding the risk of succumbing to Venuti's (1995) disparaging concept of "simpatico"<sup>89</sup>. Although this anthology is aimed at the target culture – UK readers, and although I myself belong to that target culture, as a resident of Brazil for nearly two decades my intention is to export these works rather than to import them.

Thus far we have reached two separate lists of the most represented poets in anthologies of Brazilian poetry in the original Portuguese and in translation into English, each forming what may be called a canon in their respective literary environments. Attachment 9 shows both these lists with the names of the eighteen poets that are represented in both columns in bold. This leads to a shared Anglo-Brazilian comparative and cross-cultural anthological canon which includes the poets **Guilherme de Almeida, Mário de Andrade, Oswald de Andrade, Manuel Bandeira, Raul Bopp, João Cabral de Melo Neto, Haroldo de Campos, Carlos Drummond de Andrade, Mário Faustino, Ferreira Gullar, Paulo Leminski, Jorge de Lima, Cecília Meireles, Murilo Mendes, Vinicius de Moraes, Mauro Mota, Mário Quintana and Cassiano Ricardo.**

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<sup>89</sup> "...the tendency to choose a poet we can identify with, try to get to the man [sic] behind the poems and then recreate his poems in our own language so that they read as if they had been written in it" (Britto, 2001). This is a double-edged concept as the first step involves getting into the shoes of the source poet, and the second is trying to write the translated poem as if were the source text. While I personally advocate the first step, the second I do not.



If we consider Attachment 5, which shows the most cited poets in the literary histories looked at here, we can formulate a further list of fourteen poets who are cited in five or more of the texts. The canon suggested by the literary histories is only slightly different from that of the anthologies, and a comparison of the two cross-canon anthology and literary history lists gives us in alphabetical order almost identical results:

<b>Brazilian and English language anthologies (cited in 5 or more)</b>	<b>Brazilian and North American literary Histories (cited in 5 or more)</b>
Almeida, Guilherme de	Almeida, Guilherme de
Andrade, Mário de	Andrade, Mário de
Andrade, Oswald	Andrade, Oswald de
Bandeira, Manuel	Bandeira, Manuel
Bopp, Raul	_____
Cabral de Melo Neto, João	Cabral de Melo Neto, João
Campos, Haroldo de	_____
Drummond de Andrade, Carlos	Drummond de Andrade, Carlos
Faustino, Mário	_____
Gullar, Ferreira	Gullar, Ferreira
Leminski, Paulo	_____
Lima, Jorge de	Lima, Jorge de
Meireles, Cecília	Meireles, Cecília
Mendes, Murilo	Mendes, Murilo
_____	Menotti del Picchia, Paulo
_____	Milano, Dante
Moraes, Vinicius de	Moraes, Vinicius de
Mota, Mauro	_____
Quintana, Mário	_____
Ricardo, Cassiano	Ricardo, Cassiano

This brings us to what may be (loosely) defined as a canon in the interspace between the two literatures, that is, a shared Anglo-Brazilian anthological and literary canon. The poets in the anthologies without significant mention in the literary studies are Raul Bopp, Haroldo de Campos, Mário Faustino, Paulo Leminski, Mauro Mota and Mário Quintana, and those with greater mention in the literary studies are Menotti del Picchia and Dante Milano. In order to make room for other, more recent poets, I have chosen not include Raul Bopp and Mauro Mota as they have lesser support from the literary histories and critics, and I have also made the decision to leave out Menotti de Picchia, as although he was a very active and influential figure in the Modernist movement – and therefore his presence is strong in any history of Brazilian modernism – his poetry has not been as resilient. Thus we have arrived at seventeen intercultural canonical poets:

Guilherme de Almeida, Mário de Andrade, Oswald de Andrade, Manuel Bandeira, João Cabral de Melo Neto, Haroldo de Campos, Carlos Drummond de Andrade, Mário Faustino, Ferreira Gullar, Paulo Leminski, Jorge de Lima, Cecília Meireles, Murilo Mendes, Dante Milano, Vinicius de Moraes, Mário Quintana and Cassiano Ricardo.

The projected anthology would consist of poetry from 1922 (the year of the *Semana de Arte Moderna*, and the ostensible start of Brazilian Modernism) onwards, and twenty-two seems a felicitous number to include in such an anthology. It allows room to include both the poets who hold central positions in the literary poetic polysystem as well as lesser-known names, and thus provides the elements of both stability and stimulation that are in keeping with Eliot's concept of anthology compilation. I wish to expand a little on the 'canon' of Brazilian poetry translated into English as well as to re-establish those who have already achieved certain recognition, and so in addition I will include several poets who have had relatively little or no exposure in the Anglo-American community. I do not have unrealistic expectations of turning the canon, but I would like to build upon, encourage and expand awareness of Brazilian poetry beyond its geographical borders.

We now have seventeen cross-canon poets sharing space with five poets whose reputation is considerably lesser in the Anglo-American literary polysystem. My selection criteria for these have been varied. Of the five, Carlos Pena Filho – whose death was untimely at only thirty-one – is probably the poet who occupies the most central space in the Brazilian canon, yet to my knowledge his work has never been translated into English. The others are less well known – but no lesser. I have chosen Nelson Ascher, Paulo Henriques Britto, and Glauco Mattoso as they are all contemporary poets who continue to write (and in the case of the first two, to translate), however they are each very different in style. I have a personal connection with each one, and this I hope will make the translation of their poems for this anthology a stimulating and worthwhile challenge, both for myself and for future readers. The final poet I selected is Orides Fontela, whose work is little known not only abroad, but in Brazil as well. I will discuss her work and my translation of two of her poems in 3.3).

Thus we have arrived at the final twenty-two poets to be included in the anthology. They are, in alphabetical order;

Almeida, Guilherme de
Andrade, Mário de
Andrade, Oswald de
Ascher, Nelson
Bandeira, Manuel
Britto, Paulo Henriques
Cabral de Melo Neto, João
Campos, Haroldo de
Drummond de Andrade, Carlos
Faustino, Mário
Fontela, Orides
Gullar, Ferreira
Leminski, Paulo
Lima, Jorge de
Mattoso, Glauco
Meireles, Cecília
Mendes, Murilo
Milano, Dante
Moraes, Vinicius
Pena Filho, Carlos
Quintana, Mário
Ricardo, Cassiano

Although there are numerous ways of arriving at a selection for an anthology, all are open to accusations of partiality and/or neglect. One of the most democratic methods of text selection I have come across was that used for the Brazilian anthology of translated North-American poetry organized by José Roberto O'Shea (1997). He invited four contemporary North-American poets to each suggest ten poets, who were then asked to send in ten of their own poems, five of which were chosen for the anthology. Although a significant number of these poets were fairly well known in Anglo-American circles, not many had found a voice in Brazil, and the result was an anthology that encompassed the pluralism and polyphony that is currently in vogue in many literary circles. My method of poet selection, though certainly more conventional, has in a similar way also tried to avoid overtly personal imposition.

After selecting the poets, the next stage is to choose the poems to be translated. My intention is to inform readers and build on and expand perspectives of Brazilian poetry. It would be self-defeating in the context of this project to impose my personal choices, even though these will inevitably be implicit in the translations themselves.

The poems by the 22 selected poets that have been printed in either or both the Brazilian and the English-language anthologies can be

found in Attachment 11, and the poems that have been printed more than once in the anthologies in either or both languages are shown in Attachment 12. In the latter, the third column shows the poems that share the canon interspace. It demonstrates that these poems not only pertain to the Brazilian canon, but also already have an English language voice. This suggests that, unless the translations are particularly unsatisfactory, retranslation may be otiose. While on occasion there can be other reasons for retranslation – a translation ‘can never be more than a single interpretation out of the many whose image it darkly mirrors’ (Holmes, 1988: 30) – in general, given the paucity of Brazilian poetry in English translation, I consider it preferable to avoid too many repeat translations. The information most pertinent to this investigation is a comparison of the third column with the first column; this shows the poems with a certain level of exposure in Brazil but none in the Anglo-American literary environment, and this is fair justification for their inclusion in this anthology.

In addition to these poems, others from the Brazilian anthologies that have not been translated into English are also candidates for inclusion. The final choice of poems for each poet will be based on several factors, including any literary criticism relevant to the poets, study of any anthologies of the individual poets’ work, and potentially the poets’ own preferences.

Rather than merely looking for editorial lacunae in which to market a book of translated poetry, I am aiming also to provide both a thematic pluralism and a representative selection of the Brazilian poetic canon.

## 2. POETRY AND TRANSLATION

### 2.1 LITERARY TRANSLATION

Num texto literário há essencialmente um aspecto que é tradução de sentido e outro que é tradução do seu conteúdo humano, da mensagem por meio da qual um escritor se exprime, exprimindo uma visão do mundo e do homem.<sup>90</sup> (Candido, 1994:27)

Em certas literaturas o papel histórico das traduções é grande. A literatura alemã não seria o que ela é sem o Homero de Voss e o Shakespeare de Schlegel. Traduções de Sêneca e Lucano desempenharam papel fundamental na formação das línguas poéticas inglesa e espanhola.<sup>91</sup> [...] (Carpeaux, 1967/2005:786)

While the idea of an ‘original’ text itself being a translation is nothing new, for a translator of literary texts it is refreshing to be reminded of this directional translational flow. Though positive in one sense, this concept can however make a translated text doubly complex to decipher, as it encompasses not only the source text but also the translation, filtered this time through the translator.

The literary translator’s task is to attempt to restore the communication between writer and reader that, due to changes in language, time, place or tradition, has been lost, “to make the source text available as a literary work of art in the target language” (Lefevere, 1975:42), and to try to represent it on as many levels of correspondence as possible in the target language. This may appear to be in opposition to translation theorists such as Venuti (1992/1995) and Levine (1992) who hold that translators should also demand authorial status. Venuti writes:

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<sup>90</sup> “In a literary text there is an essential aspect that is the *translation* of meaning, and another that is the *translation* of its human content, of the message through which the writer expresses himself, expresses a vision of the world and of mankind”.

<sup>91</sup> “The historical role of translation is considerable in certain literatures. German literature would not be what it is without Voss’ Homer or Schlegel’s Shakespeare. Translations of Seneca and Lucan played a fundamental role in forming the poetic languages of English and Spanish”.

Recognising the translator as an author questions the individualism of current concepts of authorship by suggesting that no writing can be mere self-expression because it is derived from a cultural tradition at a specific historical moment...Translators will do well to insist on their authorial relation to the translated text during negotiation [...](1995: 311)

This, though, seems somewhat paradoxical, as if one accepts that there is no single author, how can one accept the idea of a single translator as author? If we follow that translation is a text like any other, then surely the term translation would itself be superfluous, as would authorial rights. Therefore, while the source texts may well be products of other texts (or perhaps owe a debt to other texts) they are nevertheless recognised by readers as unique entities in their language culture, thus being, in a sense ‘originals’.

Britto, who calls the attempt to create a ‘new’ work (in effect – a source text) “autonomization” and the attempt at faithfulness to a source text “approximation”, concludes that while in translation there is an effort to balance the two (with a tendency towards the latter), in “original” writing there is generally a conspicuous attempt at the former.

We may say that the first source, or original, has a controlling effect on the translation: every time the translation strays too far from the original, confrontation with the original pulls it back home (Britto, 1999:11)

Similarities and references to other national and international sources are inscribed in most literary texts. These intertextual references in themselves help to confer status on the texts referred to, so enriching literary (inter)culturality. In a similar way, the target literary culture can be said to “benefit from the experience of other literatures” (Even Zohar, 1978/1990:194) through literary translation; meaning that the act of translation is a service that expands literary horizons.

As mentioned in the previous chapter, cultures that hold a peripheral position in the global polysystem tend to translate more than ones that are more central. Lambert suggests that while the latter generally avoid more extreme translational approaches (foreignised translations, neologisms, exoticisms, stylistic innovations and avant-garde genres [1989:153]), younger or more peripheral literary systems

feel able to take more liberties. This not always the case however, as paradoxically it is possible that "translation, by which new ideas, items, characteristics can be introduced into a literature, becomes a means to preserve traditional taste" (Even-Zohar, 1978/1990:195).

'Equivalence' is a common marker used for evaluating translations<sup>92</sup>, but it is hazy and fraught with difficulties. It is conventionally judged to represent the set of ideal qualities that would allow a target text to be considered representative of a source text; but this raises the question of whether these qualities are fixed, based on a set of socio-cultural values, or of whether they actually exist at all. Although there has always been a socially determined expectation that target texts should stand in some kind of equivalence relation to their source texts (cf. Pym, 1995:166), Dorothy Kenny writes "The problem of pinning down the essential nature of equivalence seems to be related to the problem of pinning down the nature of linguistic meaning itself" (1998:78), and this is commonly held to be impossible as meaning is not immutable; almost all texts encompass a multiplicity of meanings.

Notions of equivalence are commonly focused on rank (word, sentence or text) or meaning type and are at various levels. 'Referential' equivalence is when the source language and target language refer to the same external signified. 'Connotative' equivalence is when both texts trigger similar social, evaluative, emotive, and stylistic associations in the minds of the receptors<sup>93</sup> (cf Kenny, 1998:77). Nida's constructivist rooted 'dynamic' equivalence (1964) seeks to generate a comparable effect in the target and source reader (which is, paradoxically, in itself extremely subjective), and 'functional' equivalence is purportedly established when both the source text and target text share the same function in their respective cultures.

There are different translational strategies of representing equivalence that can be used depending on the position of the target text in the target literary culture. The most common are: foreignization (using the source text word with footnotes, a glossary, or nothing at all), explication (explaining the source text word), paraphrase (describing the source text word in as close terms as possible), familiarization (substituting the nearest target language/culture equivalent) and domestication (substituting a target culture equivalent with the same function).

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<sup>92</sup> Indeed it is so common that most users of bilingual dictionaries do not even question it.

<sup>93</sup> Something I would suggest is nearly impossible to achieve. The element of subjectivity is an important one to consider, as each individual has a personal chain of relations.

As nowadays Brazil and its culture is, at least superficially, more familiar to the kind of fairly educated English speaker at whom the anthology is aimed, I feel that there is often – though not always – a case for ‘foreignising’ and retaining some of the Brazilian Portuguese. Although this technique may run the risk of ‘distancing’ the reader, I find the use of explanatory footnotes so advocated by Nabokov in the 1950s (in, for example, Pontiero’s anthology of 1969 and John Milton’s translations of *Pauliceia desvairada* in Weissbort, 1994) can frequently be heavy-handed and clumsy: adjectives little suited to poetic language.

Malmkjaer summarises that ‘translational equivalence is created by the two texts “[...] It is not created by the translator” (2001:3), but Pym is less prescriptive. He views translation as a transaction, where equivalence is negotiable, and translators are the negotiators (1992). This is in line with his later socio-historic method of translation analysis (1998) and also with Toury’s descriptive target-oriented *equivalence postulate* and notion of ‘norms’ (1978/1995) as socio-historic models of behaviour or production. Rather than questioning if texts are equivalent, they question the relations that exist between texts and their specific socio-cultural situations and also control the *kind* of texts translated. Toury then introduced the idea of an *initial norm* (ibid: 200-201), which represents the translator’s decision to adhere to either source text or target text norms. The former implies ‘adequacy’ and the latter ‘acceptability’ (ibid) (somewhat similar to ‘foreignization’ versus ‘domestication’). However, he does not suggest that these are mutually exclusive, and accepts that they are more realistically used for textual instances rather than entire texts. If we accept that norms govern equivalence, this means the concept of equivalence is relative and not the absolute that it is made out to be by some, nor the fiction it is made out to be by others. Although both Pym and Toury’s theories were elaborated with the intention of *post*-translation analysis, they can also be adapted for *pre*-translation consideration and are particularly positive for translators of poetry, as poetic language is so notoriously difficult to measure. While the idea of the instability of meaning – and therefore the impossibility of translation in texts is persuasive, the reality is that in practice translation is done. It strikes me that it should be possible to combine a descriptive approach with a deconstructivist non-stable subjectivist concept of text transformation, so as to offer a historically contextualized, deeply researched, but none the less inevitably subjective (and therefore intrinsically unstable) *translation*. Carpeaux



calls the problem of translation “O mito de Sísifo”<sup>94</sup> (1960/2005:523) and this seems singularly fitting; he continues; “[...] o critério da exatidão só vale para a tradução de prosa científica”<sup>95</sup> (ibid:524), and goes on

As grandes traduções do século XVIII já são hoje inutilizáveis. As traduções do século XIX envelhecem rapidamente. Numa tradução feita em determinada época descobrimos mais os traços característicos dessa época do que os do original.<sup>96</sup> (Carpeaux, 1960/2005:525)

Translations of this type were responsible for our Victorian Greeks and Romantic Romans. A translation cannot *not* be an adaptation in a certain way – it will always depend on connotation and subconscious cultural symbolism, but it also has the power to exercise the target language and to make it express something that it would not otherwise have expressed if left to its own devices.

If we consider the journey that language makes towards the poem, the journey the line makes towards poetry, the journey of experience towards poetics; it is interesting to consider the journey that a poem in one language makes towards the very same poem in another language. All these journeys are a part of the same movement of language ↔ poetry, journeys as regulated transfer.

If a poet can be seen as a master of language, then a translator of poetry is surely a master of at least two; attuned to the ‘little nothings’ of poetic language.

## 2.2 POETRY TRANSLATION

Fundamental principles of structuralist linguistics are, first, the arbitrary and, second, the diacritical nature of the sign. By the former is meant that there is no natural relation between the sound or

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<sup>94</sup> The myth of Sisyphus.

<sup>95</sup> [...] The criteria of exactitude is only fitting for the translation of scientific prose.

<sup>96</sup> The great translations of the 18th century are today un-usable. The translations of the 19th century are fast getting on. In a translation from any era, we can find more characteristics in it from this era than from that of the original.

appearance of a word and what it signifies. By the latter is meant that the sign is fundamentally expressive of a difference. Made up of a signifier (sound image) and a signified (concept) in arbitrary relationship, the sign is in itself differential (Adams, 1986:7)

If we take this whimsical nature of language to be true, there are serious problems for the translation of poetry, as sound and meaning in poetry *are* so interlinked. Saussure believed that the sign and signifier are arbitrary constructions; however, over time and within cultures it is clear that they can take on and do accumulate suggestive power. Thus we have motivated signs like onomatopoeiae<sup>97</sup>, and certain sounds do appear to carry certain attributes. Grammont (cf. Candido, 2004: 50) posited that words with an ‘r’ sound have a grating, roaring quality, for example the Portuguese *gritar*, *raspar* and the English *roar*, *grate*, *growl*. There are also other sounds with well-documented and oft accepted qualities, the light dry ‘*fl*’, the liquid glottal ‘*gl*’ and ‘*l*’, the soft sibilants ‘*s*’ and ‘*sh*’, the hard, ordered, rhythmic explosives ‘*t*’, ‘*d*’, ‘*ch*’, and the nasal ‘*ão*’ and ‘*ng*’ and closed vowel sounds that can contribute to a feeling of confinement.

Ultimately, a discussion of poetry can be endlessly circular, “Definir a poesia, isto é, traçar-lhe os confins, tornou-se um dos mais apaixonantes e ruinosos empreendimentos do pensamento estético.”<sup>98</sup> (Berardinelli, 1994).

While it is unrealistic to expect to translate all alliteration, assonance and encantation in a poem, it is feasible to hope to compensate for them using other recourses. In a similar way, although it is perhaps etymologically impossible to translate elipses, tenses, grammars, one can hope to transpose them musically and analogically.

It is generally accepted that the translation of poetry involves more difficulties than other literary forms due its high density of language, greater frequency of metaphor, connotational rather than denotational language, and, if not explicit, then implicit metre, rhyme, rhythm, alliteration, and pun. Heine’s observation that anything that can be said in good prose is not worth saying in poetry implied that ambiguity is one of the central tenets of poetry. Prose can be

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<sup>97</sup> Such as *slimy*, *squelch* in English, in Portuguese, *tiquetaque* and *cacarejar*.

<sup>98</sup> To define poetry, to try and describe its confines, has become one of the most fascinating and destructive tasks of aesthetic thinking.

summarized, but, like music, poetry cannot<sup>99</sup> and it is this perhaps that leads to the common assumption that translations of poems are inferior to the 'originals'. However, in his preface to *Poesia Alheia* the poet and translator Nelson Ascher suggests a feasible alternative reason for this; that this assumption is a

...consequência não lógica mas tão somente prática do fato trivial de que os poemas selecionados pelos tradutores são com frequência os melhores, mais complexos, bem acabados e refinados dentre os escritos numa determinada língua<sup>100</sup>.(1998:31)

At this point we have a selection of twenty-two poets, whose works span the period between 1922 and the present day. Some of their poems are written following strict poetic metrical conventions and others adhere to no prescriptive form, other than that they meet the requirements of a thus far hazy definition of poetry. De Beaugrand's summary of poetic language is convincing; "[...] poetic language slows down processing and heightens concentration, whereby increased awareness of formal features becomes possible" (1978:23).

Adams defined poetic language as "a departure or deviation from a linguistic norm" (1986:13), but this definition requires another, the definition of the 'norm' and is in fact nothing more than the same old well-used yet vague distinction between poetic and quotidian language. In its attempt to decontextualize texts the New Criticism emphasized the separation of poetic and quotidian language; contrastingly the Post-structuralist movement held that any conscious separation of the two elitised poetry<sup>101</sup>. Although it is true that poetry frequently intimidates, this is not necessarily because of a perceived difference between the language styles used, it is also related to numerous other factors such as literacy and education (with 'academia' elitising poetry and thus corraling it). Antonio Candido values poetry as the "universo expressivo que tem sido alvo predileto dos estudos da

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<sup>99</sup> Although to a certain extent narrative poems can.

<sup>100</sup> ...Not a logical, but a practical consequence of the trivial fact that the poems selected by translators are often the best, the most complex, well turned and refined within those written in a certain language.

<sup>101</sup> Something it had in common with many of the Brazilian modernist poets.

crítica mais renovadora deste século<sup>102</sup>, (2004:17) and suggests that, while prose can withstand a lot of poetry, poetry cannot stand up under the weight of too much prose. This is refreshingly simple, and may be useful to consider when distinguishing the freest of free verse from prose.

Although a poem is made from language, it is also an autonomous and independent linguistic object – a linguistic entity in itself, and is generally considered more than just a graphological text written in lines: it is more than the sum of its parts. As this, a poem should be appreciated in its ineffable entirety as well as for the individual parts of the whole. It is perhaps this very element of ineffability that has led to remarks like Robert Frost’s notorious (and fatuous) comment that ‘poetry is what gets lost in translation’.

The question of the (im)possibility of poetry translation is an old one. There are famously those like Frost and Nabokov who believe it is impossible to translate poetry without losing its poeticity; that a poem and its translation can never be married satisfactorily. Rather more encouraging for potential translators is Harold Bloom’s view of poetry as both resisting and crying out for interpretation (and consequently, translation):

A poem is, [...] a fierce, proleptic debate *with itself*, as well as with precursor poems. Or, a poem is a dance of substitutions, a constant breaking-of-the-vessels, as one limitation undoes a representation, only to be restituted in its turn by a fresh representation. Every strong poem, at least since Petrarch, has known implicitly what Nietzsche taught us to know explicitly: that there is only interpretation and that every interpretation answers an earlier interpretation, and then must yield to a later one. (Bloom, 1976 in Adams, 1986:343).

In his aesthetic problems of modern philosophy (in Adams, 1986), Stanley Cavell debated “the controversy about whether a poem, or more modestly, a metaphor, can be paraphrased [...] the heresy, namely, of supposing that a poem constitutes a statement of some sort” (1965:25). This association between poems and metaphorical language

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<sup>102</sup> Expressive universe that has been the favoured focus of the most stimulating critical studies of the century.

is not new; it encompasses the vision that a poem and a metaphor are distortions of meaning, or as Candido writes, a “transferência de sentido” (2004:111), which is of course, though in a slightly different sense, what a translator does all the time. A metaphor such as a ‘sea of stars’ is literally false; however, it can be true magically and poetically. Metaphors and poems are paradoxes because both are false (in their textual literal import) yet true in their imaginative sense. It is this ambiguity that contributes such power of suggestion and poetic evocation and that consequently causes so much disagreement about translatability. To follow this idea through to its conclusion implies a fundamental paradox in the translation of poetry. A poem and a metaphor can be translated; but to attempt to translate all the possible implications, inferences, connotations, suggestions and references – be they intertextual or personal – is to be doomed to failure through incompleteness.

Carpeaux suggests that if one takes any “good” poem and tries to paraphrase it in prose the result will be banal. If it is not, then he suggests the poem would perhaps have been better written in prose in the first place. This leads to the question of whether a translated poem should be the nearest approximation possible to the source text in formal and semantic terms, or should be a poem in its own right in the target language.

An important consideration in any translation of poetry, but particularly for the Brazilian Modernist poets, is that they greatly valued the originality and newness of images. An issue for any translator working with older source texts is whether to translate ‘historically’ (using what was ‘new’ at the time of the source text, but which may have become clichéd decades later) or to translate ‘newly’ in order to attempt to arrive at a similar dynamic to the one that would have been created at the time; producing a similar response. This latter approach suggests that a translator has equal status to the source text writer and that a translated text is a new text, a deconstructionist textual transformation into the target language, which Weissbort (in France, 2001:90) suggested should be “open to neologisms and foreignizations, yet self-assured enough to stand on its own without wavering or self-doubt”.

A book of poetry translations and their originals is inherently duplicitous or, to adapt Ricardo Domeneck's analogy, “amphibious” (2004:123). Although their duality may suggest a dichotomy this is not so, as they are more like two sides of the same coin. According to

Domeneck, form should be seen as the “center around which”, or “means through which” rather than as the “box within which” (2004:125). This sounds like an open-minded approach to handling the translation of form; yet again though one is left with criteria for evaluation that is dependent on nebulous judgements of “quality”.

### 2.2.1 Historical approaches

Over 2000 years of argument and precept, the beliefs and disagreements voiced about the nature of translation have been almost the same. Identical theses, familiar moves and refutations in debate recur, nearly without exception from Cicero and Quintillian to the present day (Steiner, 1975: 239)

Questions on how to translate literature are ancient, and in the Western world stretch back to the first-century B.C. with Cicero, who is frequently cited as the founder of Western translation theory. Over four hundred years later his comments on translation were taken up by St Jerome, who, in his letter to Pammachius (Jerome, 395) prescribed a ‘sense for sense’ approach as the most successful for translation practice; ‘I have always attempted to translated the substance, not the literal words” (ibid:26). This was elaborated on by Dryden in his 1680 preface to *Ovid’s Epistles* in which he outlined the three main techniques of poetry translation; ‘metaphrase’, ‘paraphrase’, and ‘imitation’ (ibid:174). This trichotomy of terms is still in use today in the more common guise of ‘word for word’, ‘sense for sense’ and ‘free translation’, and has also been described as, “the correct, the good, and the personal”<sup>103</sup>. One intention that many translators over the ages have had in common is to try to transpose the “author entire and unmaimed” (Pope, preface to Homer in Robinson, 1997) though Pope’s success was arguable, and his translation received Richard Bentley’s now famous retort; “A very pretty poem, Mr Pope, but you must not call it Homer”. This approach to translation is assimilative and turns the source text into an imaginary idea of what it might have been had it been written at the time of the translation itself and in the target language (much like Alexander Fitzgerald’s translation of the *Rubayat of Omar Khayyam*). It was perhaps to this type of translation that Nabokov was referring when

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<sup>103</sup> Simon Vestdijk (1937) in Naaijken (2006). According to Naaijken, Vestdijk believed that the ideal poetry translation should be a combination of all three.

he described poetry translation as being “begrimed and beslimed by rhyme”. There have been attempts to break away from these pervasive models and to draw up alternative translation approaches. Some of the more recent include those for poetry translation proposed by André Lefevere (1975) and James Holmes (1988).<sup>104</sup>

Lefevere makes a distinction between ‘interpretation’ and ‘translation proper’; and for the latter he suggests six different strategies. The first he calls ‘Phonemic translation’, in which the translator attempts to reproduce the sounds of the ST to create the poem’s phonetic image in the TL. This is followed by ‘Literal translation’, which focusses on fidelity to the ‘meaning’ of the ST, aiming for ‘word for word’ (then ‘group for group’ and finally ‘clause for clause’) and equates with Dryden’s ‘metaphrase’. His third, fifth and sixth strategies have in common a rigid metrical scheme (whether traditional or self-imposed) which can result in the translator being ‘forced to mutilate words in a number of ways, in order to make them fit the all-important line’ (Lefevere, 1975: 38); the fifth strategy however, also has the additional restriction of rhyme. Lefevere offers some techniques that the rhyming translator can resort to, but concludes not only that it is a double bind that is ‘doomed to failure from the start’ (ibid: 49), but that all three techniques run the risk of creating a heavy pedantic caricature of the ST. His last strategy is ‘poetry into prose’, which he believes avoids ‘most of the distortions and verbal antics one finds in verse translations’ (ibid: 42), but he concludes that even after taking into account alternative techniques for restoring poetic emphasis it ‘distorts the sense, communicative value, and syntax of the source text’ (ibid: 49).

According to Holmes (1988), traditionally there have been four possible approaches to adopt for the translation of poetry into poetry. The first is the ‘mimetic form’, which maintains the form of the source poem in translation and is equated with foreignisation and poetry in translation of the nineteenth-century. The next approach is the ‘analogical form’, which substitutes the SL poetic tradition for an appropriate TL poetic tradition and is equated with domesticating strategies and translated poetry of the eighteenth-century (cf. Alexander Pope, 1715:193). The third approach is classed as an ‘organic form’ as it allows the TT to take on its own shape and form from the semantic

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<sup>104</sup> For a more detailed discussion on these works cf. Attwater (2002/2006).

material, “since form and content are inseparable”<sup>105</sup>(*ibid*: 28). It is fundamentally pessimistic about the possibility of form transfer and is more often equated with the twentieth-century. Finally there is the ‘extraneous form’ that puts the TT in a form that bears no relation to the ST form or content and has been a resort for translators since the seventeenth-century ‘who lean in the direction of imitation’ (*ibid*). (cf. D’Ablancourt [1662:160] and Fitzgerald [1859: 249]).

There have even attempts made to write instructions on how to translate poetry successfully<sup>106</sup>, but the fact is that while the choices and solutions made are inevitably influenced by time and culture, they are equally inevitably personal and therefore cannot follow preset formulae.

For the translations included in this anthology I found that in order to feel comfortable with the poems before beginning the work of translating it was vital to find out as much as possible about the poets themselves. I wanted to know why certain images were repeated, and how periods in the poets’ lives may have reflected on the poems’ moods and perspectives. Without this information it is tricky to know whether to follow one’s own instinct or go against it in favour of the poets’ known priorities. A simple example is that, depending on the poetic ‘I’, connotations of the word ‘night’ may be hot, sweaty and itchy, or they may as Drummond suggests (cf. Bosi, 1994:444) be cold, solitary and profound. This gives further weight to Pym’s belief that one should investigate the ST writer<sup>107</sup> in order to try to comprehend, rather than to judge or evaluate. Carpeaux discussed the new criticism and the “antibiografistas” saying

[...] O estudo biográfico do autor é capaz de desvirtuar completamente a interpretação da obra. Mas também é capaz de prestar contribuições indispensáveis. Depende de quem o maneja e como é manejado<sup>108</sup>.(1959)

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<sup>105</sup> Which could be seen as paradoxical, as if they are indeed inseparable then any translation of content should automatically be of form as well. However, Paulo Britto contests this, suggesting that both semantic and phonological-rhythmical material suffer inevitable changes from one language to another, and the change undergone by one will not necessarily be strictly analogous to that undergone by the other.

<sup>106</sup> e.g. Robert Bly’s *The Eight Stages of Translation* (1983).

<sup>107</sup> And the TT translator in the case of post-translation evaluation.

<sup>108</sup> “Biographical study of the author can potentially completely ruin the interpretation of a work. But alternatively it can make an indispensable contribution. It depends on who is doing it and how it is done”.



In addition to believing in the value of research into the poets' backgrounds, I also believe that a poem's form constitutes a vital and inseparable part of it, as do frequently its metre and rhyme. As I intend to try to maintain these features (where used in the source poems) in the translations made for this anthology, they warrant further investigation of these elements.

### 2.2.2 Prosody in Lusophone and Anglophone poetry

“A poesia é feita de pequeninas  
nadas<sup>109</sup>”. (Manuel Bandeira)

Verse form plays an important role in poetic expression and experience. Many believe that its value is in its rhetorical effect which can link, support, frame, highlight, sharpen, and elaborate on the semantic content.

All of the functions of metre [...] can be broadly classified as modes of semantic reinforcement or modification: the rhythmic features operate in the same field as the meanings conveyed by the words, whether to strengthen or to modify them. This has proved to be the type of metrical function most amenable to critical discussion, since rhythm is thereby assimilated to a notion of poetry as an expression of certain truths about the world beyond it with a subtlety or forcefulness denied to non-poetic language. (Attridge, 1982: 306)

As a translator of poetry, if one follows this idea to its logical conclusion, it is not possible to translate poetry and not maintain its verse forms without some significant loss. There are contrasting opinions that suggest that verse forms, rather than supporting the semantic meaning, serve as aesthetic impediments.<sup>110</sup> However, both perspectives suggest that without the verse form, the poem would be something else entirely. Some believe that the verse form itself has

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<sup>109</sup> Poetry is made of tiny little nothings.

<sup>110</sup> This idea of impediment, of difference in similarity can be extended to other semantic poetic recourses such as allegory, simile, analogy and synecdoche, thus making it difficult for the text to have a stable meaning, and calling into question the success of any communication through language.

communicative import: ‘In any poet’s poem the shape is half the meaning’ (Fussell, in Raffel, 1988:64). All of these views have in common the belief that a poem would not be what it is without its form. This is an important issue to take into account when transferring a poem from one language into another and makes it essential to have an understanding of the versification of the source language in order to be able to evaluate and thus translate it.

Different verse forms can represent different perspectives on the world. Metres and forms like the pentameter, the sonnet, and the rhyme royal imply proportion, shaping and flexibility, whereas structures like the quatrain, the tercet, and the couplet tend to communicate repetition and rigidity. Sonnets in particular are recognised as organised rational propositions that often also propose resolutions. The compact size of the sonnet form may be considered analogous to a picture frame that ‘physically frames its paradoxes and tensions within a single unit [...] within the limits of a fixed, ideally balanced form’ (Stein, 1975:199), isolating the poetic image; ‘In this way, the poem operates as a structure capable of promoting some of the static, framed, sensual impact of the pictorial image’. (Scott, 1988:2). The compressed communicative power of a sonnet enables it to be ‘read as much as a diagram as a discourse’ (Scott, 1988:79).

At this point it is pertinent to differentiate between prosody and versification. The former encompasses syllabification, stress, tone, intonation, and rhythmic organization that order linguistic prominence/non-prominence into coherent forms. The latter describes conventionalised patterns that have developed in cultures and traditions over time that both stimulate and constrain poetic creation. Versification elicits a rhythmic response even if the beats themselves are not regularly rhythmic.

A metrical foot (of most commonly two or three syllables) is the principal Anglophone strategy of versification; while not all word stresses are always on the ‘beat’, and frequently a beat of a line is missing<sup>111</sup>, the versification allows us to pass over these discrepancies thus leading to a phrasal rhythm made up over lines or over the poem as a whole.

In contrast, most Lusophone poetry is syllabic. Antonio Candido makes a distinction between metre and rhythm in his *O estudo analítico do poema* (2004). He defines the former as the number of poetic syllables to a line and the latter as the number of rhythmical

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<sup>111</sup> An “unrealised beat” Attridge, 1982.

sections of stressed syllables (Candido, 2004:82), and goes on to opine that rhythm to a poem is like breathing to man: essential. He asserts that rhythm is the soul and driving force behind a poem, “a alma, a razão de ser do movimento sonoro; o esqueleto que ampara todo o significado<sup>112</sup>” (2004:69). His method of graphically representing stress patterns and rhythm is simple but fascinating. He uses a graph, where *A* represents the primary stress, *B* the secondary stress, and *C* the unstressed syllable. The example he uses to demonstrate this are the opening lines of Manuel Bandeira’s *Gazal em Louvor de Hafiz*<sup>113</sup>.

Escuta este gazal que fiz  
Darling , em louvor de Hafiz

When separated into syllables this becomes

<b>Es-</b>	<b>cu-</b>	<b>ta/es-</b>	<b>te</b>	<b>ga-</b>	<b>zal</b>	<b>que/eu</b>	<b>fiz</b>
<b>A</b>	<b>C</b>	<b>A</b>	<b>B</b>	<b>C</b>	<b>C</b>	<b>A</b>	<b>B</b>

  

<b>Dar-</b>	<b>ling</b>	<b>em</b>	<b>lou-</b>	<b>vor</b>	<b>de/Haf-</b>	<b>iz</b>
<b>A</b>	<b>C</b>	<b>B</b>	<b>B</b>	<b>A</b>	<b>C</b>	<b>A</b>

and is graphically represented as:

<b>A</b>	_____●_____	_____●_____	_____●_____	_____●_____
<b>B</b>	_____●_____	_____●_____	_____●_____	_____●_____
<b>C</b>	_____●_____	_____●_____	_____●_____	_____●_____
	<b>Es</b>	<b>cu</b>	<b>ta/es</b>	<b>-te</b>
	<b>ga</b>	<b>zal</b>	<b>que/eu</b>	<b>fiz</b>

<b>A</b>	_____●_____	_____●_____	_____●_____	_____●_____
<b>B</b>	_____●_____	_____●_____	_____●_____	_____●_____
<b>C</b>	_____●_____	_____●_____	_____●_____	_____●_____
	<b>Dar</b>	<b>ling</b>	<b>em</b>	<b>lou</b>
	<b>or</b>	<b>de/Haf</b>	<b>iz</b>	

<sup>112</sup> “The soul, the sound movement’s reason for being; the skeleton that anchors the whole meaning”.

<sup>113</sup> A poem in the oriental Gazal form composed of between 4 and 14 lines connected by rhyme, where the lines of the first couplet also rhyme.



*Sinérise* (ibid: 20) is similar to a *sinalefa*, but the creation of a diphthong from two consecutive vowel sounds occurs within the same word, for example “po-ta” instead of “po-e-ta”. This was particularly associated with Parnassianism, but the modernists and later movements continued to use it; an example from Manuel Bandeira’s *A Camões*,

**Em teu po- ma de/he- roís- mo/e de be- le- za.**  
**1 2 3 4 5 6 7 8 9 10**

While not the exact opposite of a *sinérise*, a *diérese* (Sânzio de Azevedo, 1997:26) imposes a hiatus on a diphthong which would not be present in normal speech; however, it has rarely been used since 1922. There is also a technique called *suarabácti* which was particularly associated with Gonçalves Dias, the “brasileiro de fala mole” (Bandeira, 1952:232), which adds an extra vowel between two consonant sounds within the same word in order to meet metrical exigencies. It was used by, among other modernist poets since 1922, Cassiano Ricardo and Mário Quintana (from whose work comes the following example);

**Par- ou, fi- cou a/ol- há- la/ad- ‘ ’ mi- ra- do,**  
**1 2 3 4 5 6 7 8 9 10**

where “admirado” is pronounced with a clear extra syllable as “adimirado”.

There are other recourses of syllabic manipulation (cf. Sânzio de Azevedo, 1997:18-38 and Chociay, 1974) but their relevance to the context of this study is lesser as they are more often to be found in classical, neo-classical, romantic and symbolist poetry.

In Lusophone poetry it is also possible to dislocate the final unstressed syllable of a line and transfer it to the following line for purposes of metre (*a sináfia*). The reverse process is a means to the same end; one can take the first syllable of a line and transfer it to the end of the previous line, and this is rather confusingly also known as a *sinalefa* (Sânzio de Azevedo, 1997:42-5). These strategies do not hold the same relevance in Anglophone poetry because, as already mentioned, it tends to be scanned according to metrical feet and not syllabically. An advantage of scansion using metrical feet is that free verse can also be analysed according to its components. It is possible to

scan some Brazilian poetry according to feet, and the most common correspond to the four English measures based on groups of two or three syllables where,

-/	iamb – jambo
/-	trochee – troqueu
--/	anapaest – anapesto
/--	dactyl – dáctilo

The Portuguese counterpart that most closely corresponds to the iambic pentameter – the standard metre for sonnets in English language poetry – is commonly considered to be the decassílabo<sup>114</sup>. Britto’s table of diminishing correspondence is here useful for purposes of evaluation.

English	Portuguese
˘ / ˘ / ˘ / / / /	˘ / ˘ / ˘ / / / /
Iambic pentameter	Iambic decasyllable
Pentameter	Decasyllable
Long line	Long line (eg Alexandrines)

Alternatively, Candido (2004:82) cites Pius Servien’s method of describing the distribution and separation of syllables, in which each line is followed by a series of numbers that represent the number of unstressed syllables up to and including the stressed syllable. Thus, “Quando eu te fujo e me desvio cauto” becomes

**Quan- do/eu te FU- jo/e me des- VI- o CAU- to (4- 4- 2).**  
 1 2 3 4 5 6 7 8 9 10

Using this method Servien believed he had found the grail of poetic translation – a ‘law’ that enabled the transposition of rhythm and metre; however, although interesting to consider, it is questionable whether this transference of metre is actually viable if vocabulary, syntax and melopoeia are given equal value.

Traditionally there are four different denominations for the scansion of the Lusophone *decassílabo* depending on the position of the stressed syllables. The *Heróico* normally has stresses on the 6<sup>th</sup> and 10<sup>th</sup> syllables (6 – 10) (although other additional stresses are possible). The *Sáfico* must have stresses on the 4<sup>th</sup> and 10<sup>th</sup> syllables (4 – 10), with the

<sup>114</sup> One of the most credible theories for the popularity of both is that they reflect the natural capacity of the lungs and the limitations of our breath.

remaining stresses being flexible; this scheme is often the closest to the iambic pentameter. The 5<sup>th</sup> and the 10<sup>th</sup> syllables must be stressed in the *Ibérico* (5 – 10) (again other additional stresses are possible) and this scheme was used by Bandeira, Drummond, and Cassiano Ricardo among others. The fourth scheme is the *Verso de Gaita Galega* in which the 4<sup>th</sup>, 7<sup>th</sup> and 10<sup>th</sup> syllables are stressed (4 – 7 – 10 or a dactylic 1 – 4 – 7 – 10) and is associated with a lack of fluency; Britto (2006) suggests 2 lines from Drummond’s “Oficina Irritada” to demonstrate: “Seco abafado, difícil de ler” and “Esse meu verso antipático e impuro”. The *Martelo-agalopado* is also a much used Brazilian metre – of Italian origin – with stresses on the 3<sup>rd</sup>, 6<sup>th</sup>, and 10<sup>th</sup> syllables (3 – 6 – 10).

Although it is possible for a poem to stick rigidly to one of these schemes, more commonly – particularly in the twentieth-century – they are used in conjunction with one another in the same poem.

Each literary culture has its distinct prosodic schemes, and one must question how much communicative power a prosodic scheme carries and how important it is to attempt to reproduce this same prosody in the translated poem. In the context of iambic pentameter Paulo Britto suggests that,

A aceleração causada pelo acúmulo de tempos fracos poderá denotar — dependendo, é claro, do sentido das palavras em questão — rapidez, leveza, frivolidade, nervosismo, etc. Já a diminuição do ritmo, além de dar ênfase às palavras em que incidem os tempos fortes justapostos, implicará, conforme o caso, lentidão, gravidade, nobreza, indignação, etc. Seja como for, uma coisa é clara: a ocorrência de um desvio do padrão jâmbico terá quase sempre o efeito de chamar a atenção para a passagem desviante, tanto mais quanto mais forte e mais prolongado for esse desvio<sup>115</sup>. (Britto, 2006)

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<sup>115</sup> “The acceleration caused by the build-up of weak stresses could denote – depending of course on the meaning of the words in question – speed, lightness, frivolity, nervousness etc. The reduction of speed, as well as emphasizing the words that are stressed, can, depending on the individual case, imply slowness, gravity, nobility, indignation, etc. What is clear though is this: any diversion from the iambic pattern will almost always have the effect of attracting attention to the passage that has strayed, the more so the stronger and longer-lasting this diversion is”.

The pentameter is longer than the decasyllable, as the trimeter tends to be longer than the hexasyllable, however, whatever the metre or syllable count, the fact remains that one can hope to only approximate the count in the target language. The great flexibility of the Lusophone method of versification (and syllable counting) is that although an octosyllable has 8 syllables, the stressed syllables are variable. Those traditionally stressed are the fourth and eighth; however, it is possible to make them the first and sixth, or the third and fifth etc.

A poetry translator needs to decide whether for example to translate a *redondilha* of seven syllables (which in reality often have eight if one takes into account the squashed-together sounds and/or the unstressed syllable(s) that may come after the final tonic syllable) into equivalent 7/9 syllable lines or into something similar but more culturally acceptable such as 4 iambic feet, where unstressed words may be absorbed into the metre, just as in Portuguese many of the vowel sounds are compressed into each other.

### 2.3 Brazilian Poetry since 1922 – An Overview

Commonly, forewords to literary anthologies of all types include a discussion of the literary movement or movements covered. As the anthology under construction is to include poems from 1922 to the present day it is relevant to provide, if not an in depth study, at least an outline of the principal poetic movements and their defining features. I would point readers who wish to investigate further to the annotated bibliographies of selected Brazilian and English Language Literary Histories at the end of this work.

#### *Modernismo*

[...] o modernismo jamais foi um coro e muito menos uma escola.<sup>116</sup> (Stegagno Picchio, 1997:498)

The 1922 *Semana de Arte Moderna* represents one of the most significant artistic manifestations in Brazilian history. It was a milestone, despite the fact the event itself was only held over three days. The year 1922 was the centenary of Brazilian independence from Portugal, and this gave rise to questions of whether the hundred-year-old freedom Brazil had obtained was true or whether it was merely illusory.

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<sup>116</sup> “Modernism was never a chorus, and even less so a school”.



In order to understand Brazilian modernism it is important to comprehend what came before. Prior to it had been the Symbolists – heralding the early stirrings of modernism – and prior to Symbolism was the rigidity of the European influenced self-consciously intellectual Parnassian legacy with its classical themes and strict metrical forms. In order to write what was generally considered “poetry” one had to follow prescriptive norms, which required not only ability and willing, but a certain level of education and practice, thus making it a rather elitist occupation. However, regarding this elitism, Bosi criticizes the *modernistas* from the ‘fase heróica’ for inconsistency as, “Constatam apenas as fatais limitações de um grupo nascido e crescido em determinados estratos da sociedade paulista e carioca numa fase de transição da República velha para o Brasil contemporâneo<sup>117</sup>” (1994:343).

Brazilian modernism was not a homogenous chronological<sup>118</sup> or aesthetic concept, and while it shared certain qualities with its English language counterpart<sup>119</sup>, it was completely separate. Its main characteristics were the search for modern, original and polemic means of communication, a multi-faceted, conspicuous and self-conscious nationalism, a return to the valorisation of Brazil's indigenous roots<sup>120</sup>, an embrace of the concurrent technical and urban revolution and an attempt to escape the procrustean use of the elevated language that had been so in vogue (cf. Menotti del Pecchia, 1922:231). It proposed an approximation to language as it was spoken colloquially, a *Brazilian* language, not one in which traces of the earlier European hegemony still lingered. It advocated surprising metaphors, unexpected elisions, neologisms, unfamiliar rhymes, and the combination of old and new forms. All of these lead to the one constant of the modernist movement

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<sup>117</sup> They show only the fatal limitations of a group born and raised in specific spheres of São Paulo and Rio society in a transitional phase between the old Republic and contemporary Brazil.

<sup>118</sup> Though a chronological definition (based on Stegagno Picchio (1997:463) and Wilson Martins) as beginning in 1922 and fading out towards 1945 at the end of the second world war is useful to bear in mind.

<sup>119</sup> It explored technical innovations, questioned conventional juxtapositions and abandoned ‘beauty’ as the ultimate poetic ideal. It also aimed to use language for language’s sake, free verse, poetic sonic effects and collage as a literary technique. North American Modernism also began to create poetry in a uniquely North American idiom, and this attempt resonated with the Brazilian Modernist quest for a *Brazilian* language.

<sup>120</sup> Cf Oswald de Andrade and the *Pau Brasil* movement which was to become the basis of the *Manifesto Antropófago* in 1928, and the separate *Verde-Amarelismo* movement of the same year.

– the juxtaposition of contradictory and surprising elements such as Mário de Andrade's Parnassian poem about Malfatti's expressionist painting *O Homem Amarelo*, and Graça Aranha rejecting "...tristeza [...] lirismo e[...] formalismo..." (1922:224) but in almost the same breath admiring Guilherme de Almeida's "lirismo [...] sutil e fresco".(ibid). In his rousing call to arms on the second night of the conference, Menotti del Picchia expressed modernism thus:

Queremos exprimir nossa mais livre  
espontaneidade dentro da mais espontânea  
liberdade. Ser, como somos, sinceros, sem  
artificialismos, sem contorcionismos, sem  
escolas<sup>121</sup>." (1922:231).

It was a demand for things to change. With the benefit of hindsight da Silva Ramos defined modernism rather more soberly,

Denomina-se Modernismo, em poesia, o  
movimento literário que se prolonga da Semana  
da Arte Moderna até o meado do século. Seu  
signo principal é o da liberdade de pesquisa  
estética, isto é cada poeta não encontra regras  
prefixadas que seguir: tem de eleger suas  
próprias<sup>122</sup>. (in Coutinho, 1955:44)

Modernismo is commonly divided into three major phases; the first being the *fase de ruptura*<sup>123</sup>, which continued until around 1930. The second phase moved onto a greater focus on individuality and is generally applied to the poetry of the following fifteen years, this is the poetry that Stegagno Picchio calls "a grande poesia de consolidação" (1997:544), and this was followed in 1945 by what is sometimes known as *Neo-modernismo*, but which is more commonly referred to as the Geração de 45.

The early stages of Brazilian modernism held two quite different directions; one that adhered to a "futurismo" exemplified through a modern language inspired by industrial and technical

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<sup>121</sup> "We want to express our most free spontaneity within the most spontaneous freedom. To be, as we are, sincere, without artificialisms, contortionisms, without schools [of thought]"

<sup>122</sup> "Modernism in poetry is defined as the literary movement that extends from the Semana da arte Moderna to the middle of the century. Its main trait is the freedom for aesthetic research, meaning that poets do not have fixed rules to follow: they must find their own".

<sup>123</sup> Characterized by the break from the "traditional" poetic styles.

advances (cf. Apollinaire, 1918 and Menotti del Picchia, 1922), and another that was aligned with “primitivismo”, which in turn led to

*Verde-amarelismo* – a group that saw harmony in the multi-racial miscegenation that forms Brazilian-ness – and to the *Pau Brasil* movement and *Antropofagia* which contrastingly saw this miscegenation as a hotchpotch of these elements that were still in formation. Despite these differences, modernismo as a whole meant that “...depois de 1922 ninguém mais confunde um poema brasileiro e um poema francês escrito em lingua portuguesa<sup>124</sup>” (Carpeaux, 2005:368).

Essentially, Brazilian modernism was not intended for exportation, in a way it was quite the opposite. It repudiated foreign influences and made a concerted attempt to assert itself to itself, and value itself for this very reason. For literature to achieve a certain international appeal, even if specific topics or locations are national, underlying themes tend to be international. Therefore though much of Brazilian modernism contained specific themes of Brazil, and thus arguably limited its potential for international recognition – there are other factors that play a role in its international dissemination.

After the first spirit of modernism, the ideas and intentions gradually dispersed through other regions of the country, first to Minas Gerais and then up to the North-eastern states and down to Rio Grande do Sul in the far south. This geographical movement contributed to a further understanding of nationalism and thus of internationalism as a whole and affected the use of language, allowing a re-evaluation of the different uses of the Portuguese language throughout Brazil and its local regionalisms.

The language of the people in Brazil became inextricably linked to that of the Modernists; their intention was to absorb the former into previously elite poetic language forms, and in so doing, to redefine both, in order to escape from old definitions of Brazil as a colonial culture. To do this nationalism played an important role, as universal themes had already been used by the colonising cultures for several centuries. Universal themes are universal for a reason; they touch on our shared humanity and after the initial enebriation with quotidian language, poets began to return to the age-old themes, but in more individualistic (and thus personal) forms of expression.

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<sup>124</sup> After 1922 it was no longer possible to confuse a Brazilian poem and a French poem written in the Portuguese language

## *Geração de 45*

The Geração de 45 was the term used loosely to describe the group of poets who produced work from the early 1940s onwards; a period that saw the end of WWII, the end of the Vargas dictatorship, and the death of Mário de Andrade. Bosi associates the group with the symbolists – and goes as far as to call them ‘neo-simbolistas’ (1994: 465). These neo-symbolists were intimists; they correlated images and symbols that both disguise and reflect feelings synaesthetically, and they often externalised feelings to an extent that they almost became formalized. In general they supported a return to poetic form and order, rhetoric and balance, which lead to accusations of neo-parnassianism which were (in general) unfounded as there were many elements that continued from modernism and its achievements in their poetry. Emotional but also intellectual, these ‘classical modernists’ saw poetry as a carefully worked craft rather than as mere lyrical inspiration, and the contributors to *Orfeu*, the most important poetry journal of the Geração de 45, included Lêdo Ivo, Carlos Pena Filho, Vinicius de Moraes<sup>125</sup>, Ferreira Gullar and João Cabral de Melo Neto, Décio Pignatari and the young Haroldo and Augusto de Campos who went on to create the highly influential concretist movement.

## *Poesia Concreta*

It is difficult to pinpoint the exact roots of what became known as Poesia Concreta, as although it began in the mid 1950s with a carefully crafted collaboration between the founders of Noigandres movement in conjunction with the Swiss-Bolivian poet Eugen Gomringer, it came to exert international influence in the 1960s with the embracing of “spatio-temporal juxtaposition of verbal material” (Perrone, 1996: 27) that it is now more commonly associated with – all this despite the fact that its proponents were fewer than those for previous post-*modernismo* movement. Poesia Concreta was initially a distinctive and more provocative extension of the Geração de 45 with its prioritizing concern for aesthetic effect – though it rejected the latter's regressive lyricism - and the first published works by the de Campos brothers and Décio Pignatari appeared in the poetry journal *Noigandres*

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<sup>125</sup> Though his first book was published in 1933, and so predates the 45 group, his spirituality and approach is often associated with them.

*I* in 1952<sup>126</sup>. This initial stage of the movement was consolidated with the publication of *Noigandres 3* in 1956 which had a new focus on disarticulation. The expression *concreto* was first used by Augusto de Campos in an article in *Noigandres 2* in 1955: “eis que os poemas concretos caracterizar-se-iam por uma estrutura ótico-sonora irreversível e funcio-dinâmica, verbivocovisual...”<sup>127</sup>. The term *Concrete* here implies graphic representation, and concrete poetry calls three possibilities and potentialities of a word into play; the semantic, the aural/oral and the visual – hence the adoption of Joyce’s neologism; *verbivocovisual*. The early poems show clear similarities with the poetry of the Geração de 45 with their attention to form and metre, but became differentiated by their tone and through the introduction of graphic elements which were the basis for a semantic vision that saw the first manifesto for concrete poetry; the “plano piloto para a poesia concreta” written and printed in the fourth edition of the journal *Noigandres*, and which reached its peak in *Noigandres 5* (1962).

In a way, the concrete movement took over from where *modernismo* had left off. It was very different from the intimism of the Geração de 45: “são processos que visam a atingir e a explorar as camadas materiais do significante (o som, a letra impressa, a linha, a superfície da página, eventualmente a cor, a massa)”<sup>128</sup> (Bosi, 1994:476), and its ties with concrete visual artists and musicians meant it became increasingly visual<sup>129</sup> and was seen as a critical evolution of forms which saw the end of verse form, seeking to use graphic space as a structuring element leading to non-verbal communication. “Poems” as they had been known were taken apart and re-constructed intersemiotically.

Concrete poetry used ideograms, lexical coincidences, polysemy, punning, juxtaposition and rupture, neologisms, foreignization, multi-linguistic combinations, intertextuality, separated word segments, alliteration and assonance, non-linearity, graphism, and paronomasia. It is highly theoretical and full of elements to consider, and although it may have no ‘theme’ (other than itself) this is no reason to accuse it<sup>130</sup> as being empty of meaning; its form, layout, suggestive

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<sup>126</sup> However, Perrone (1996:197) suggests that the movement ran from 1950-1965.

<sup>127</sup> “And so the concrete poems are characterized by an irreversible and functional-dynamic, verbivocovisual optical-sonorous structure...”

<sup>128</sup> “These are processes that aim to affect and to investigate the material layers of the signifier (the sound, the printed letter, the line, the page surface, even the colour, the substance”.

<sup>129</sup> That led to Pignatari’s “poema-código” in 1964

<sup>130</sup> There are those who think it is no more than very sophisticated word play

power and lack of ‘sense’ offers readers much to digest. By abandoning lyrical metaphorical musicality and breaking the barriers of what is expected of poetry, when it is well done, concrete poetry brings the structural quality of a poem to the fore and appeals to a strictly intellectual aesthetic sensibility, though this does make it vulnerable to criticism that it is elitist and overly academic; “uma série de inovações que deixaram perplexo o leitor mais culto e completamente indiferente o leitor comum, para o qual se dizia eram endereçados tais poemas<sup>131</sup>” (Mendonça Teles, 1996:76).

The influence of Poesia Concreta has been considerable; it caught the imagination of the world and was well received abroad, so much so that it has had considerable influence on poetry outside Brazil, both poetically and artistically, particularly since its first exposure at the *I Exposição de Arte Concreta* in 1956. The movement also established firmly the visual reception of writing, as well as greatly influenced the type-setting and graphic design of the future, changing presentation, layout and visual communications, and introducing intersemiotic elements that are nowadays taken for granted.

Referring in particular to Gullar’s poem “Formigueiro” – which was made of 76 huge posters – Bandeira wrote that concrete poetry “é tremendamente especial”. Soon after this, however, came the ideological rift between the São Paulo group (with the de Campos brothers and Pignatari) and the Rio group (with Gullar and several visual artists) in 1958 which led to a new movement and manifesto.

### ***Neoconcretism***

The Neoconcretists, born from the aesthetic disagreements between Ferreira Gullar and Augusto de Campos were the first group to splinter from the Poesia Concreta movement; it was formed in 1957/58, and exhibited for the first time in 1959 in Rio at MAM-RJ.

The Neoconcretist manifesto wished to move away from the mathematical conceptions and stringent linguistic objectification of Poesia Concreta, seeing it as a mechanistic “blind alley”. The collaboration between Ferreira Gullar and several other Neoconcrete visual artists purported to be after the Ulm school (whose chief proponent, the geometric constructivist Max Bill exhibited at the First São Paulo Biennial in 1951), but more importantly, it placed greater

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<sup>131</sup> A series of innovations that perplexed the more educated readers and left the layman – for whom they claimed these poems were written - completely indifferent.

value on the work itself than on the guiding theory, and its intention was to reclaim words as holders of meaning in themselves. A further significant element of Neoconcretism was its non-acceptance of the support as merely a support – rather, it saw it as an integral part of the work. It was non-figurative, so while the concretists found themselves limited by their presentation format, the Neoconcretists abandoned traditional form and embraced their structures (supports, frames, surfaces) as part of the works themselves.<sup>132</sup> Neoconcretism was somewhat freer and less dogmatic, and more embracing and less elitist than Poesia Concreta – but it was relatively short-lived both temporally and influentially; the last Neoconcrete exhibition was held at MAM-SP in 1961.

### *Poesia Práxis and Poema Processo*

[...] a poesia concreta, que fez a poesia retroceder à palavra frase, busca em Oswald de Andrade, Drummond e Cabral os seus precursores brasileiros, e a práxis foi buscar em Mário de Andrade os seus pontos de referência histórica<sup>133</sup> (Mendonça Teles, 1996:187)<sup>134</sup>

Poesia Práxis (where práxis means “democracia, socialismo” [Bosi, 1994:448]), first appeared as a movement in 1962 with Mário Chamie’s split from the Concretists and his book *Lavra lavra*, whose postface – the “Manifesto didático” – questioned the ideology of concretism and attempted to integrate social intentions within the proposal – which also included use of paronymy and sound effects, nominalism and multiple alliteration. Poesia Práxis followed three conditions of action against pre-defined forms; “a) o ato de compor; b) a área de levantamento; c) o ato de consumir”<sup>135</sup> (Chamie, 1961:352), and required three things in order for the poet to be able to create; a black

<sup>132</sup> “A página poesia neo-concreta é a espacialização do tempo verbal: é pausa, silêncio, tempo”. (*Jornal do Brasil*, 22/03/59)

<sup>133</sup> Concrete poetry, which reduced poetry to the word phrase, sought in Oswald de Andrade, Drummond and Cabral its Brazilian predecessors, and Práxis sought in Mário de Andrade its historical reference points.

<sup>134</sup> Mendonça Teles considered concrete poetry and poesia praxis and as the final manifestations of Brazilian modernism which sprang from what he called the *Vanguarda Européia* – the European avant-garde.

<sup>135</sup> “Or a) the act of composing, b) the area to be surveyed, c) the act of consumption”.

space – being made up of the words themselves and their interaction on the page<sup>136</sup> –, intercommunicative mobility of the words – where the position and layout are part of the communicative message, and an internal support of meanings – where the composition reflects off the black space and the layout to generate further possibilities which thereby creates diverse interpretations.

Poesia Práxis saw the reader as a form of co-author; much of the interpretation of the elements was left to the readers themselves, and this, in conjunction with Chamie's term "signos em conexão" in opposition to the more traditional idea of "verse" made the poem into a kind of eternal pre-text. Cassiano Ricardo (with *Jeremias sem-chorar*), Drummond (with *Boitempo*), Cabral (with *A educação pela pedra*) and Murilo Mendes (with *Convergência*) were also associated with the movement – despite it being relatively short-lived.

Poema Processo as a movement appeared almost simultaneously in Natal and Rio de Janeiro in 1967 – and gave a new voice to Brazilian poetry. With it the poem came to lose its literary associations and began to be seen as an object removed from books and reinstalled in posters, murals and other forms of communication such as *arte correio*. It was immediately polemic and widely publicised in the media due to the Dadaist protest which saw protesters tearing up books by Drummond, Vinicius de Moraes and Cabral at the Teatro Municipal. The aim was to try to escape the confines of language as a simple tool for communication and to force it to challenge its conventional limitations. This led to radical forms of visual poetry, phonetic poetry and multi-dimensional poetry – this last including work that was tactile, spatial, cinematographic – even pluridimensional.

The poets associated with this movement questioned the whole precept of poetry under censorship and traditional poetic recourses. Their intention was to destroy the literary hierarchy of critics and publishers, to create intersemiotic works that went beyond traditional limits and to emphasize the creative element of poetry rather than mechanistic and imitative forms, and to include a political voice to attempt to break the arbitrary values of the era by using non-verbal signs and codes for its dissemination.

### ***Poesia Marginal***

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<sup>136</sup> This was explicitly *not* in opposition to the "blank space" of the concretists.



The Poesia Marginal of the 1970s was less a formal movement than a political fusion of non-commercial poetry and prose and other, non-literary, influences. Its poets were those born after the start of the Geração de 45 who had grown up with the poetry of the Concretists and Neoconcretists, and with the work of Drummond, Gullar, and Cabral<sup>137</sup>, and who were living under the censorship imposed by the dictatorship that had begun in 1964 and was to last for 21 years (under 5 successive military presidents). Against the backdrop of tremendous cultural and societal changes in other areas of the world, particularly the United States, the wealth of poetic history in Brazil in combination with the inflexible and highly repressive military regime provided fertile ground for poets such as Chacal, Cacaso, Paulo Leminski, Glauco Mattoso and Ana Cristina Cesar. Due to the censorship, access to publishing was difficult, so many of these poets took matters into their own hands and publicized their own work using pamphlets, mimeographs, and other alternative means, and frequently personally handed out work to members of the public. Themes were a reaction against the self-conscious intellectualism of the earlier movements, and were non-conventional, confessional, scatological, sexual; they returned to a subjectivist perspective and used popular colloquial culture and subversive humour and satire. There was a sense of neo-romantic nonconformity that was expressed in Glauco Mattoso's 1981 essay "O que é poesia marginal?" Due to the repressive external environment, it is possible that the symbolic value of Poesia Marginal – which was often on the fringe of literary culture – was greater than its actual literary value.

### *Contemporary poets*

Brazilian poetry at the start of the twenty-first-century encompasses countless processes of literary creation, pastiche, parody, translation (adaptation), forgeries, pseudo translations, permutations, cuts, expansions, collages, homophonic texts, (fragmentary) meta-language, incongruence, groups, movements, which are all part of the contemporary stage that is "post" modernism. One reason for this is perhaps that given by Mendonça Teles, who suggests that "[...] as principais aberturas do início do século foram de tal ordem revolucionárias na literatura que ainda não se esgotaram todas as

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<sup>137</sup> All three maintained a voice throughout his movement.

possibilidades expressivas técnicas e temáticas de seus vários manifestos<sup>138</sup>, (Mendonça Teles, 1996: 82).

It appears that there is little point in trying to label poets in current conditions, and there is much greater awareness of the reader as a participant in the poetic process. Bosi writes, with particular reference to João Cabral de Melo Neto and Ferreira Gullar:

[...] as formas que se oferecem aos *sentidos* do leitor não terão nenhum sentido antes de serem decodificadas pela rede perceptual deste, condicionada por contextos culturais, morais, estéticos e políticos que devem ser afetados por essas formas. E um dos méritos das poéticas mais recentes está precisamente em dar ênfase ao processo global de criação-transmissão-recepção do texto, o que, de início, abala velhos compromissos com a expressão intimista<sup>139</sup>. (Bosi, 1994:469)

In this section I have used conventional chronological classifications to give an overview of poetry in Brazil, starting with Modernismo and progressing onwards. However, it is interesting to consider an alternative method of classification outlined by Paulo Henriques Britto, and then elaborated on by Amaral (2009), which avoids these convenient and perhaps overused labels, and focuses on the poetic quality of the poetry itself rather than on a chronological standardized notion using four definitions of poetry.

‘Poesia Construtivista’ places importance on the language itself. It is generally impersonal, and aims to suppress subjectivism. The poets who can be grouped under this umbrella are those whose work has been inspired by Mallarmé and Pound, and include Augusto and Haroldo de Campos, Décio Pignatari, José Paulo Paes, Antonio Fraga, Pedro Paulo de Senna Madureira, Carlito Azevedo and Paulo Leminski among

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<sup>138</sup> “[...] the major breakthroughs of the start of the century in literature were so revolutionary that the technical and thematic expressive possibilities of their various manifestations have still not been exhausted”.

<sup>139</sup> “[...] the forms that offer themselves to the reader’s *senses* can make no sense until they are decoded by the reader’s perceptual network, conditioned by cultural, moral, aesthetic and political contexts that should be affected by these forms. And one of the merits of more recent poetics is precisely that it emphasizes the global process of creation-transmission-reception of the text, which, from the start undermines old commitments to intimist expression”.

others. The drawback of this kind of poetry is its potentially overt intellectualisation and emotional frigidity, which can make it difficult for non-academics to decipher.

“Poesia Subjetivista” embraces the ‘lyrical self’, and encompasses the poetry of, among others, Drummond de Andrade, Mário Quintana, Vinicius de Moraes, and Affonso Romano de Sant’Anna. When done well it can successfully meld emotions and words, but at its other extreme it can tend to the narcissism and oversimplicity often associated with journeyman poets. “Poesia Vivencial” can be interpreted as a reaction against constructivism’s excessive intellectualisation, its main form of expression being free verse, colloquial speech and natural rhythms, and it embraces many of the poets of “Poesia Marginal” includes among others Chacal and Ana Cristina Cesar. The final category is “Poesia Canção” which is melopaeic and musical, and not only includes work by lyricists such as Caetano Veloso and Gilberto Gil, but also such greats as Mário de Andrade, Manuel Bandeira, Dante Milano, Ferreira Gullar, Carlos Pena Filho and Vinicius de Moraes.

The history of Brazilian poetry since 1922 is extraordinarily rich, and each successive generation has incorporated elements of the previous, be they textual, political, ideological or emotional. This inter- and meta-textuality is vital to consider as,

The many subtle [...] networks left on the pages by the author must also be recognised by the translator and transmitted to the target readers who are embedded in a different culture and context. In his [sic] role as a decoder of the complex and challenging intertextual web that the writer has interwoven for the reader the translator’s ability consists in reproducing the multiple layers of implied meanings and connotations in the target language for the receiving literary and cultural context. (Federici, 2007:153)



### 3. SELECTED TRANSLATED POEMS

Naturalmente esta antologia terá os consabidos defeitos de todas as antologias. Não é nada fácil escolher os autores e, nos autores, os melhores poemas. A verdade é que nenhuma antologia pode por si só representar a poesia de um país: para isso são necessárias algumas antologias. A nossa pretende apenas ser uma dessas algumas<sup>140</sup>.(Bandeira, Manuel, 1963)

In the following discussions of the poets included in the anthology and of my translations of their poems I will discuss the translations in several contexts. As a translator it is desirable not to over explicate the themes in a translated poem as this would not only defeat the ST poet's objective, but also deprive readers of arriving at their own conclusions. For reasons of both space and reader patience, I will not be able to provide an analysis of every translation in the anthology, nor justify every translational decision or evaluate every change; however, I will here offer analysis of one poem from two of the poets, and two by another.

The works of the three present different challenges, but they also have shared transtextualities. There are many elements of comparison to gauge a translation, which include content, rhyme, rhythm, syntax, caesurae, verb/noun/adjective frequency. In order to discuss the translations in a coherent fashion I will treat them in several different areas of focus; 'Themes'. 'Metre' (hierarchically encompassing poetic form, stanzas, lines, feet and beats) which depending on the poem is more or less pertinent, 'Rhyme', 'Sound' – encompassing poetic resources such as alliteration, assonance and consonance, 'Enjambment, Punctuation and Caesurae' and finally 'Deixis, lexis and syntax'. For this last category I am fortunate translating into English to have at my disposal its multiple etymology of Latin, Anglo-Saxon and other linguistic influences. This means that I am able to choose from words derived from Romance languages, and also am able to resort to words with Anglo-Saxon roots or other

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<sup>140</sup> Clearly this anthology will have the same defects as every other anthology. It is hard to select the authors, and their best poems. The truth is that no single anthology can alone represent the poetry of a country, for this several anthologies are needed. This one intends to be merely one of these several.

alternatives. Also, although Portuguese lacks the etymological richness of English, it has a huge vocabulary of colloquial words which differ vastly from its formal language. The English language itself as a target language offers a flexible yet stable linguistic environment for poetry translation as although the language is well established, it is also continually evolving due to its use by so many speakers of other mother tongues and its proximity to new technologies. Even though lineation in twentieth-century poetry does not always follow syntactic divisions, this linguistic advantage can be counteracted by the fact that whereas in English the noun follows the adjective, in Portuguese the noun is postponed. This can allow the rhyming ST poet to choose from a (frequently) wide range of descriptive adjectives for end-rhymes, and can mean that there are fewer noun end-rhymes in English.

The extent to which the TT represents the original is paradoxical if it is accepted that poetry in translation can only really be judged by similarly bilingual readers who have no need for translation in the first place. Evaluation cannot only be based on equivalence (dynamic or otherwise) but on consistent translational aims that avoid concentrating on one aspect to the exclusion of all others. Gauging equivalence of form is easier than of content; it is possible to get wrapped up in the specificity of sounds and forms to such an extent that the content is neglected (cf. Ray 1976). On the other hand, the translations of a poet/translator like Robert Bly (cf. Bly, 1983) show that a purely content-focussed text, which ignores form, can produce very wooden and prosaic results. Taking these factors into account I will attempt to evaluate the resulting translations in the context of their intended function.

While there are theorists (aligned with New Criticism) such as Jean Starobinski who believe that the author is latent in the text itself, and can therefore become manifest through close reading, thus eliminating any need for researching the author's biography and past, I should reiterate my belief (along with other descriptive translation studies researchers like Pym) that it is first relevant to research autobiographical information on the poets, as this can help to contextualize the poem and perhaps unlock some of the secrets and codes and understand the principal themes of the poets and their poetry. I will begin by introducing the poets, their background, work, themes and styles before continuing with the other areas of evaluation.

### 3.1 GUILHERME DE ALMEIDA (1890-1969)

Uma grande obra de arte é sempre incompleta: tem a perfeição de não satisfazer, isto é, de não cansar nunca<sup>141</sup>. (de Almeida, 1925:11)

Guilherme de Almeida was born to an educated middle-class family in Campinas, São Paulo. He graduated in law but worked as a journalist, film critic, essayist, translator and poet, and though he was lauded in his lifetime (he was elected 'the prince of Brazilian poets'), he held down the same job as a school secretary throughout most of his life and is virtually unknown abroad.

He left 27 volumes of poetry and six volumes of prose as well as numerous translations. His works can be divided loosely into three main phases; the first, his Parnassian-Symbolist phase showed strong neo-classical and romantic influences and comprised the books *Nós* (1917), *A Dança das Horas* (1919), *Messidor (Suave Colheita)* (1919), *O Livro de Horas de Soror Dolorosa* (1920) and *Era uma Vez* (1922). These were the precursors of his modernist phase, which began with *A Fruta que eu Perdi* (1924), and continued in 1925 with four separate publications; *Meu, Raça* (a rhapsody on Brazilian multi-racial ancestry), *Narciso* and *Encantamentos*. In 1929 he returned to his original preoccupation with form and versification with *Simplicidade*, which was followed by *Você* (1930), his *Haicais* and other publications. As well as writing his own poetry he also translated from French (Géraldy, Maeterlinck, Baudelaire Villon and Verlaine, among others) and English, (Kipling, Oscar Wilde and Tennessee Williams) and is still considered by many to have been one of the greatest poetry translators of Brazil. His later works exemplified his maturation as a poet; while still attending to versification, he communicated a more concentrated and condensed sense of self, with less of the (occasionally gauche) lyrical sentimentalism of his earlier poetry.

Guilherme de Almeida was extremely well read, versed in Latin and Greek, the classics, the French symbolists, and the works of Edgar Allan Poe (whose theories were instrumental in forming the symbolist movement in France and which eventually lead to the modernist movement), as well as the Portuguese and Brazilian writers of his time. This literary melange combined with his interest in heraldry, Medieval

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<sup>141</sup> A great work of art is always incomplete: it has the perfection of not satisfying, which means one can never tire of it.

and Renaissance culture, and his total control over versification techniques meant that he was particularly qualified to 'break' the rules and experiment with the new 'no rules' of Brazilian modernism.

In his preface to *Magma*, de Almeida complements Guimarães Rosa on his free verse with a virtual absence of metre and rhyme. He calls the poetry in *Magma* "poesia autêntica", and further defines it as, "...correta sempre, sem um único abuso inútil, sem nenhuma dessas bobas, contra producentes negociações da gramática, com que alguns 'novos' pretendem ser..." (1997:6).<sup>142</sup> This rather sweeping generalization is slightly surprising coming from a poet who due to his reputation, experience and skill (with several published poetry collections under his belt), and contacts within the São Paulo government was perfect as the official voice for the new modernist group. However, he was too much of a non-conformist to limit himself to even such an innovative movement and while he toyed with modernist principles, he did not fall into the trap of modishness, prosaicism or overtly explicit nationalism and rather than assimilating his voice with the 'alternative' mainstream he remained an individual. He continued to write poems of great lyric grace and managed to synthesize his earlier lyricism with more modernist elements; thus 'modernism' became yet another literary addition to his mental library, "[...] Como na expressão de um crítico, onde Mário e Oswald queriam ver tucanos e sabiás, Guilherme de Almeida continuava a ver rouxinóis" (Vogt, 1993:12).<sup>143</sup>

From his Parnassian influenced poetry, through his Modernist phase, to his 'mature' production, de Almeida's poetry is melopoeic and colourful, full of sentiment and synaesthetic sensual stimuli. Most of his poetry is short and lyrical, created for aesthetic appreciation rather than didactic purpose. It is not necessary to understand something in order to appreciate it, to consider it a thing of beauty; something can be incomprehensible but also attractive, and this "dissonância" (Friedrich, 1978:16) means that strange collocations, unusual syntax, fragmentation and dislocation can be utilized while still maintaining the principles of attraction.

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<sup>142</sup> "...always correct and without a single useless violation, without any of the foolish, counter-productive misuses of grammar with which some 'new faces' aspire to be..."

<sup>143</sup> "As one critic said, where Mário and Oswald wanted to see toucans and thrushes, Guilherme de Almeida still saw nightingales".



Much of modern poetry was dehumanised, it lost the lyrical first person "I", but de Almeida maintained this even in his 'modernist' phase. However this "I" is not solely autobiographical, it does not limit de Almeida to his empirical self, but rather, represents his time and place, his position within society and his society itself. The recurrent circularity in his poetry can be considered as iconic; "iconic in that it reflects the never ending processes going on in the world" (Boase-Beier, 1994:189), it reflects the idea of returning to the beginning and re-reading; the iconic circularity of life (and of words themselves).

This circularity is linked not only to a poetic aesthetic but also to the circularity of the seasons, a recurrent theme throughout his work. He uses all four seasons as allegories for love and life, but is particularly drawn to the crepuscular autumn, with its dead or dying leaves, signifying the passing of time, change and transitoriness.

He also plays with the dichotomy between sentiment and sensation, sentimentalism and passion, frivolity and seriousness, whimsy and gravity, superficial simplicity and syntactic complexity.

One characteristic of de Almeida is his ability to take things from his own personal mental literary 'museum' and to juggle these elements in order to create something of his own, a sort of poetic collage unified by his extreme talent for versification. He liberally borrowed from his past and present; Iberian Medieval lyric forms (with their imperfect rhymes and assonances) and heraldic themes in *Suave Colheita*, French and Brazilian Romanticism in *Nós* and *A Dança das Horas*, Brazil itself in *Raça*, mysticism and Catholicism in *O Livro das Horas*, the Classics in *A Fruta que eu Perdi* and *Narciso* (among others). This image of a 'virtual' museum is particularly pertinent if one considers that after the end of the 1920s modernism itself became yet another element in his repertoire.

This flux of the new and the traditional is constantly present; the interweaving of contemporary and conservative elements throughout his works demands a reader's (and translator's) attention. I will describe the process of the translation of the poems "Epigraphe" by discussing the value of the changes in the TT within the specific context of the poem itself.

### 3.1.1 Epigraphe / Epigraph

<u>EPIGRAPHE</u>	<u>EPIGRAPH</u>
<p>Eu perdi minha frauta selvagem entre os canniços do lago de vidro.</p> <p>Juncos inquietos da margem; peixes de prata e de cobre brunido que viveis na vida movel das aguas; cigarras das arvores altas; folhas mortas que acordaes ao passo alípede das nymphas; algas, lindas algas limpas: - se encontrardes a frauta que eu perdi, vinde, todas as tardes, debruçar-vos sobre ella! E ouvireis os segredos sonoros, que os meus labios e os meus dedos deixaram esquecidos entre os silencios ariscos do seu ventre</p>	<p>I have lost my savage sylvan flute among the reeds around the glass pool.</p> <p>Restless rushes along the verge; flashing fish of burnished brass and pearl that live in the stirring sparkling streams; cicadas in the towering trees; lifeless leaves that wake at the nymphs' winged footfall; algae, liquid limpid algae: if you should see the flute I have lost, gather round every evening! And you will hear the sonorous secret sound that my fingers and tongue left to linger among the spirited silences of its hollowness</p>

I chose to (re)translate Guilherme de Almeida's lyrical modernist poem "Epigraphe" for two reasons. The first is that it is the opening poem in his first book of modernist inspired poetry, *A Frauta que eu Perdi*; a point of departure for a significant period of experimentation and development in his work. The second reason is that I found the existing translation so inaccurate and frustratingly unsatisfactory. While it is possible to argue that as there is so little Brazilian poetry in translation at all it is hard to justify retranslation of one of the few texts already available, I also feel it is important to redress the literary intertextual balance.

One cannot expect to translate a poem out of context and for it to carry its secrets with it. My first step was to read de Almeida's main body of work in order to be able to recognise any intratextual dialogue between lexis, titles and themes, semantic word chains (e.g. in *A Frauta que eu Perdi*; bucolic fauns, nymphs and shepherds, woods and groves, fountains, plane trees), and potentially important key words. I also read among his contemporaries to gauge inter-textual references, and perused some of the 'meta discourse'; the reviews, prefaces and critical commentaries; the "paratexts" that mediate between the text and the reader and that 'present' the work (Genette, 1997:1)

In general my translational intention, particularly considering the theme, was to give equal importance to the musicality of the poem

and meaning. However, before tackling the translation of any poem it is necessary to analyse its themes, metre, rhymes and stylistic features. The latter encompass ambiguity (both lexical and syntactic), repetition (including alliteration, assonance, rhyme, repeated words / images / themes / syntactic features), literary context, key words, phrases, themes, syntactic features, and 'iconicity' (language which mirrors what it refers to, for example onomatopoeias, omission points, sound repetition) (cf. Boase-Beier, 1994). Before I began to craft the translated poem I wrote a literal trot (cf 9.2.1) which immediately highlighted the problem of how to translate 'fruta selvagem' (cf.5.3.6) (literally 'savage/wild flute').

For the purposes of this translation I have used two editions of *Epigraphe*; the first edition of *A Fruta que eu Perdi* (1924, Anuário do Brasil) and the 1993/2001 anthologised edition of de Almeida's poems (selected by Carlos Vogt) replete with modernised spelling and misprints. Of the two, my personal preference is for the former as it not only communicates some of the historical divide between poet and reader through its old-fashioned spelling, but also appeals to aesthetic sensibilities through its graphic presentation.

An epigraph is an inscription, quotation or motto placed at the start of a book to indicate its name or purpose. This is doubly important as *Epigraphe* is the initial poem in de Almeida's first book of 'modernist' poetry. An allegorical poem of condensed lyrical narrative, not only is it the epigraph to *A Fruta que eu Perdi*, but also to de Almeida's take on Brazilian modernism.

### **Themes**

While metonymous with ancient myths of Pan and creation, *Epigraphe* also functions on another level. Just as the modernists associated themselves with de Almeida in 1922, in *Epigraphe*, his "fruta selvagem" plays its own tune and calls nature to it. As opposed to the Parnassians who believed in bringing the classics to Brazilian literature, de Almeida seems to advocate taking Brazilian literature to the classics. This inversion of expectations implies that his 'fruta' will tame and infiltrate the Greek (literary) landscape rather than the contrary, and creates a culturally reversed pantheic invocation which can be read as a metaphor for an attempt to (re)build a *Brazilian* literature.

### ***Metre***

It is one thing to translate traditional poetic forms into the same form, and another to translate contemporary poets who work without fixed prosody; however it is yet another to translate a poet such as de Almeida, who had embraced traditional forms until *Era Uma Vez* in 1922, but who then threw off such restrictions with *A Frauta que eu Perdi*. Although he was embarking on a new poetic voyage he did not discard his knowledge of versification and this is important for a translator to consider.

As free verse, *Epigraphe* is beautifully constructed, crafted and polished; it has a rhythmical balance and symmetry that quite possibly demands more poetic skill than more traditional strict forms. The poem is made of 15 lines divided into two parts; the first of two lines, the second of thirteen. As can be seen in Table I, although the syllabic metre varies from line to line, the lines are frequently composed of 3 syllable feet (dactyls, anapaests and amphibrachs) which have a musical effect of slowing the pace and contributing to the sense of mystery in the poem.

A comparison of Tables I and II shows that the syllabic count of the TT tends to be slightly less than the ST, while the foot count is in general slightly more. I have tried where possible in the TT to keep the trisyllabic feet of the ST; however, overall there are far more bisyllabic feet (iambs and trochees) than in the ST, meaning that some of the dreamy musicality has been lost.

I have attempted to avoid padding as there is even less excuse for it in a free form poem of this type than in, for example a sonnet with greater metrical exigencies. I have though, made some lexical additions for other reasons, adding 'sylvan' to 'savage' (line 1) in order to slightly soften the latter, 'flashing' in line 4 for its alliteration with 'fish' (and images of silvery glints), and 'sounds' in line 13 for its internal rhyme with 'round' (line 11).

### ***Rhyme***

Although the rhyme scheme appears to form 3 stanzas of 4 (a/b/a/b), 5 (c/c/d/c/d) and 6 (e/e/f/f/g/g) lines; the separation of the first two lines from the rest of the poem suggests a bi-partite structure. However, the poem is in fact tri-partite, as the initial pair of lines serve to set the scene for the poem, the following seven lines describe and invoke the elements in and around the lake, and the final six offer a poetic resolution.

*Epigraphe* has long soft rhymes like 'argem', and a tight rhyme scheme with 7 end rhymes over the 15 lines. As shown in fig. i) the rhymes are not all 'perfect', de Almeida was an expert on the style of the medieval troubadours and he used many of their near-rhyme techniques: vowel rhyme, half rhyme, consonance and assonance, all of which give the musical effect of the lines modulating from one key to another.

Although de Almeida's use of near-rhyme intensified in *Narciso* (published the following year), it is in *A Frauta que eu Perdi* that he started to exploit it. I have managed to maintain the 7 end-rhyme scheme in the TT through the employment of additional near-rhyme devices such as unaccented rhyme (where the rhyme falls on the unaccented end of a feminine rhyme word) and consonant end rhyme, both used by the North American poet Emily Dickinson, an early precursor of the modernists.

**Table i: ST metre and rhyme scheme<sup>144</sup>**

	Syllable Count	Feet Count and Type	End-Rhyme Scheme	End-Rhyme Type
Line 1	10	3 feet (3 anapaests)	a	Imperfect 'selvagem'/'margem'
Line 2	10	4 feet (4 dactyls)	b	Half Rhyme 'vidro'/'brunido'
Line 3	7	3 feet (3 dactyls [last truncated])	a	
Line 4	10	4 feet (4 dactyls [last truncated])	b	
Line 5	10	4 feet (1 anapaest, 2 iambs, 1 anapaest)	c	Vowel Rhyme 'aguas'/'altas'/'algas'
Line 6	7	3 feet (3 amphibrachs)	c	
Line 7	15	6 feet (2 trochees, 1 anapaest, 2 iambs, 1 4 <sup>th</sup> paeon)	d	Vowel Rhyme 'nymphas'/'limpas'
Line 8	1	1 foot (1 trochee)	c	
Line 9	5	3 feet (3 trochees)	d	
Line 10	3	1 foot (1 anapaest)	e	Half Rhyme 'encontrades'/'tardes'
Line 11	12	5 feet (1 amphibrach, 1	e	

<sup>144</sup> The conventional method of syllable counting in Portuguese is the *Padrão Agudo* which [like the French] counts only up to the last *stressed* syllable.

		anapaest, 2 trochees, 1 iamb)		
Line12	12	4 feet (4 anapaests)	f	Perfect 'segredos'/dedos'
Line13	10	3 feet (1 iamb, 2 4 <sup>th</sup> paeons) (regular decasílabo heróico stressed on 2-6-10)	f	
Line14	8	3 feet (1 amphibrach, 1 anapaest, 1 iamb)	g	Perfect 'entre'/ventre'
Line15	10	3 feet (2 anapaests, 1 4 <sup>th</sup> paeon) traditional Brazilian martelo- agalopado	g	

**Table ii: TT metre and rhyme scheme**

	Syllable Count	Feet Count and Type	End-Rhyme Scheme	Rhyme Type
Line 1	9	4 feet (1 anapaest, 3 iambs)	a	Vowel rhyme 'flute'/pool' & Internal rhyme 'savage'/verge' (line 3)
Line 2	9	5 feet (4 iambs, 1 monosyllabic foot)	a	Internal rhyme 'glass'/brass' (line 4)
Line 3	8	4 feet (2 trochees, 2 iambs)	b	Vowel rhyme 'verge'/pearl'
Line 4	9	5 feet (4 trochees, 1 monosyllabic foot)	b	Consonant rhyme 'pearl'/pool'
Line 5	9	4 feet (1 iamb, 1 anapaest, 2 iambs)	c	Vowel rhyme 'streams'/trees'
Line 6	8	4 iambs	c	
Line 7	11	5 feet (2 trochees, 1 dactyl, 1 spondee, 1 trochee)	a/b	Consonant rhyme 'pool'/pearl'/footfall'
Line 8	2	1 trochee	d	Repetition 'algae'/algae'
Line 9	6	3 trochees	d	Internal rhyme 'liquid'/limpid'
Line10	4	2 iambs	d	vowel rhyme 'algae'/see'
Line11	8	4 feet (1 iamb, 1 anapaest, 1 trochee, 1 monosyllabic foot)	e	Internal rhyme 'round'/sound (line13)
Line12	12	5 feet (2 trochees,1 iamb, 1 amphibrach, 1 dactyl)	f	Unaccented rhyme 'sonorous'/hollowness'

Line13	9	4 feet (1 trochee, 2 dactyls, 1 monosyllabic foot)	(e) g	Perfect rhyme 'tongue'/'among'
Line14	6	3 feet (2 iambs, 1 amphibrach – with 'the' from line 15)	g	
Line15	12	4 feet (2 dactyls, 1 trochee, 1 dactyl)	f	

### **Sound**

*Epigraphe* is resonant with the alliteration of /s/, /z/, /ʒ/ and /l/ sounds, creating a musical and seductive liquid sibilance. The *Shorter Oxford English Dictionary* defines 'sibilance' as 'a hissing or whistling sound'; and this makes it an iconic part of this musically themed poem and one that therefore needs to be transferred. The onomatopoeic sibilant alliteration increases throughout the poem (the incidence of /s/ alliteration for lines 1 - 15 respectively is 1/3/2/1/3/4/6/1/3/2/3/7/8/3/7) with its climax in lines 12-13), and where possible I have maintained this sibilance in the TT (cf. Table iii). Although the near chiasmus of 'lindas algas limpas' (line 9) has unfortunately been lost, I managed to retain some of its intoxicated liquid alliterated assonance with 'liquid limpid' thus contributing to the melopeia of the line.

Vowel sounds are important because of the widely held (but not empirically proven) belief that "vowels are the transmitters of feeling and emotion in all languages" (Ray, 1976:265). Although unobtrusive in the first 4 lines of the ST, the assonance of /a/ becomes stronger from line 5 and follows through the spaced assonantal chain of 'folhas mortas que acordaes ao passo alípede das nymphas' (line 7) through to line 11. In general much of this assonance has been lost in the TT but I hope that I have managed to compensate somewhat through alliteration and internal rhyme (cf. Tables. i-iii)).

### **Enjambment, Punctuation and Caesurae**

*Epigraphe* is composed of three sentences, the first introductory, the second invocatory, and the third providing the resolution. Keeping the enjambment in the same places is probably an important feature in order to keep the foregrounding of certain words (particularly the elements that are invoked) and the poem's fluency.

**Table iii: Assonance and alliteration in ST and TT**

	<b>Portuguese(ST)</b>	<b>English (TT)</b>		
	Assonance	Alliteration	Assonance	Alliteration
Line 1				/s/ /v/ 'savage sylvan'
Line 2		/k/ /s/ 'canniços'		
Line 3		/k/ /s/ 'Juncos inquietos'		/r/ /s/ 'Restless rushes'
Line 4		/p/ /s/'peixes de prata' /br/ 'cobre brunido'		/f/ /sh/ 'flashing fish' /b/ /sh/ /s/ 'burnished brass'
Line 5	/a/ 'das águas'	/v/ 'viveis na vida movel'		/s/ 'stirring sparkling streams'
Line 6	/a/ 'cigarras das arvores altas'	/s/ 'das arvores altas'		/t/ 'towering trees'
Line 7	/a/ 'folhas mortas que acordaes ao passo alípede das nymphas'	/s/ 'folhas mortas que acordaes ao passo alípede das nymphas'	/i/ 'nymphs' winged'	/l/ /s/ 'lifeless leaves' /w/ 'wake [...] winged /f/ 'nymphs' [...] 'footfall'
Line 9	/i/ /a/ 'lindas algas limpas'	/l/ /s/ 'lindas algas limpas'	/i/ 'liquid limpid'	/l/ /d/ 'liquid limpid algae'
Line 10		/s/ 'se encontrades' (symmetry)		
Line 11	/a/ 'todas as tardes'	/t/ /d/ /s/ 'todas as tardes'		
Line 12		/s/ 'ouvireis os segredos / sonoros'		/v/ 'every evening' /s/ 'sonorous /
Line 13		/s/ 'os meus lábios e os meus dedos'		/s/ 'secret sound'
Line 14	/e/ 'esquecidos entre'			/l/ 'left to linger'
Line 15		/s/ 'os silêncios ariscos do seu '		/s/ 'spirited silences of its hollowness'

The caesural pauses are also important as they punctuate and pace the poetic invocation. The commas around the climactic invocation 'vinde' (line 11) create a significant caesura and this has been carried over to the TT and emphasised by the 2 consecutive stressed syllables 'lost' and 'gather' that are separated by a comma. This sentence then terminates in



the middle of the following line with an exclamation mark that separates it from the more intimate, secretive and enticing final sentence.

### *Deixis, Lexis and Syntax*

*Epigraphe* has few place-deictic references, other than the metaphorical 'lago de vidro' (which interestingly points forward towards de Almeida's poem of the following year, *Narciso*), a mythical landscape of water, woods, reeds and grasses, removed from any 'real' place and imbued with a certain timeless magical mysticism. Because the deictic markers of lake and woods refer back to ancient myth known to educated readers of both cultures there is little cultural distortion (superficially) from Portuguese to English.

The initial problem was how to translate 'frauta' (an archaic variant of 'flauta'). To translate it as 'pan-pipes' would overstate the ancient Greek reference as well as having unwanted connotations of pseudo-Peruvian 'piped' (excuse the pun) music in supermarkets and shopping centres the world over. Another possible translational option was 'pipe' or 'pipes' but this also was unsatisfactory due to its associations with smoking and/or plumbing! I eventually settled for the etymological equivalent 'flute', which although has associations nowadays with classical music, I consider to be the least disruptive option. This was then teamed with 'savage sylvan' to lend the image power as well as primitivism, and in addition contribute to the sibilance of the poem as a whole.

I have taken the liberty with 'folhas mortas' (line7) to translate it as 'lifeless leaves' instead of the more literal 'dead leaves'. While not being inappropriate in the context of this one poem (for the alliteration of /l/ and /s/), it is perhaps questionable in the context of de Almeida's body of work as 'folhas mortas' – with their metaphor of renovation – are a part of his repeated poetic imagery and vocabulary (in *Suave Colheita*, *A Dança das Horas*, *O Livro das Horas de Soror Dolorosa* and *Rosamor* among others).

The imperative 'vinde' (line 11) exhorts nature for action while the foregrounding of 'debruçar' in the following line adds to the strength of the exhortation and provides compressed energy. The syntactical ambiguity of 'debruçar-vos' means it can refer not only to the fish, the cicadas, the leaves and the algae of the poem, but also to the poem's readers. This 2<sup>nd</sup> person plural pronoun does not exist in English, so I

found 'gather round' (line 11) felicitous as it holds within it connotations of both 'vinde!' ('come!'), and the plural form of 'you'.

'Alípede' (line 7) is an erudite word not used in quotidian speech in either language. I could have translated it as its etymological equivalent 'aliped', however I felt that due to its obscurity its pronunciation in English was too unclear, I therefore chose the substitute 'winged' which in addition has an alliterative and assonantal connection with 'wake' and 'nymphs'. Another element that I considered important to maintain in the TT was the first word of the second line, 'entre' ('among'), which is repeated at the end of the penultimate line, and reminds the reader of the circularity of which de Almeida was so fond.

### **Assessment**

*Epigraphe* is one of ten translations of de Almeida's poems (taken from the collection *Os Melhores Poemas de Guilherme de Almeida* chosen by Carlos Vogt) by the freelance translator David Coles and published in Weissbord (1994) which I should perhaps remind the reader is a mono-lingual presentation.

I found little in Cole's translation to praise as it gives the impression of a stilted literal trot more than a poetic (re)creation. There seems to be little or no attempt at reproducing any poetic device and this, taken together with the fact that the choice of poems appears to be arbitrary and the fact that they are not presented in any coherent order, leads me to believe that the translations were probably prepared in haste. This suspicion is heightened by the glaring error in his translation of another poem, *Felicidade* (originally from *Suave Colheita*, 1919). Coles was presumably unable to look at editions other than the cited anthology, as *Felicidade* in the latter has an unfortunate misprint in the last line of the first verse. Instead of 'E eu respondi: "Bom dia, *folha* morta!"'<sup>145</sup> (remember that 'folhas mortas' are recurrent in de Almeida's work), we are given 'E eu respondi: "Bom dia, *filha* morta!"'<sup>146</sup>. This has been translated (rather horribly) as "My daughter, good day, who died long before."

It is unfortunate that with only a smattering of Brazilian poetry available in translation into English these translations should be so

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<sup>145</sup> Literally: "And I answered: 'Good day, dead leaf!'"

<sup>146</sup> Literally: "And I answered: 'Good day, dead daughter!'"

unconsidered. On their basis it is unlikely that any Anglophone reader will desire to pursue the poetry of Guilherme de Almeida further.

The evaluation of one's own translation is difficult and runs the risk of being anecdotal and subjective. A translation cannot be the original, there will always be tension between the autonomy of the former and the authority of the latter, but it can produce 'a text which is a translation of the original poem and at the same time a poem in its own right within the target language' (Holmes 1988:50) and be *satisfactorily* analogous.

Whether I have successfully transported the lyricism and content of the ST into the TT is of course arguable; however I feel that despite the metrical changes, loss of some of the assonance and minor lexical alterations, I have been able to compensate in other areas with alternative poetic techniques and have managed to maintain the style, musicality and lyrical message of the poem and thus salvage a little of de Almeida's poetic reputation in English.

### 3.2 MANUEL BANDEIRA (1886-1968)

“Ontem, hoje, amanhã: a vida inteira  
Teu nome é, para nós, Manuel, bandeira”<sup>147</sup>

Manuel Bandeira is one of Brazil's most revered literary figures and his poetry is of both historical and aesthetic importance to Brazilian literary culture. In the words of the great Brazilian critic Alfredo Bosi he was “um dos melhores poetas do verso livre em português”<sup>148</sup> (1994:361), and according to Carpeaux (1966/2005:744),

Os melhores versos de Manuel Bandeira parecem-se com *nocturnes* e *nuages* de Debussy, mas é inconfundível neles o fundo de tragicidade beethoveniana. Essa poesia cumpre a exigência do severo Matthew Arnold de ser uma crítica da condição humana [...] Umhas poucas palavras bem escolhidas, colocadas numa ordem que as faz cantar, e tudo está dito, mesmo aquilo que em

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<sup>147</sup>“Signos” Drummond, [www.algumapoesia.com.br/poesia3/poesianet255.htm](http://www.algumapoesia.com.br/poesia3/poesianet255.htm), accessed 18/03/2011

<sup>148</sup> “One of the greatest free-verse poets in Portuguese”.

palavras ninguém poderia dizer<sup>149</sup>. (Carpeaux, 1966/2005:744)

Bandeira was born in 1886 in the North-eastern state of Pernambuco, and when he was four he moved with his family to Rio de Janeiro. After several years in Rio, he returned again to Recife, and then four years later again moved back to Rio, where he settled. Both settings provided inspiration and were influential in the construction of his personal mythology and they are reiterated throughout his work.

At the behest of his father – a civil engineer – Bandeira went up to university to study architecture, but his degree was cut short by the discovery that he had contracted tuberculosis. Subsequently in 1913 he was sent to a sanatorium in Switzerland for treatment. When he left the sanatorium a year later, doctors were still unable to tell him how many years he was likely to live, and this uncertainty cast a shadow over much of his life and most of his work.

His life and intuitive, intelligent work are difficult to separate. “O adolescente mal curado da tuberculose persiste no adulto solitário que olha de longe o carnaval da vida e de tudo faz matéria para os ritmos livres do seu obrigado distanciamento.”<sup>150</sup> (Bosi, 1994: 362), and to exacerbate the already considerable sense of alienation and solitude engendered by his illness, in the six years between 1916 and 1922 he lost both his parents, his only sister and his older brother. These family tragedies, his own ill-health and his physical and financial vulnerability sharpened his literary abilities and he began to supplement his small income with earnings from his writing, anthologizing and criticism. Over his career as a professional man of letters he wrote poetry, prose criticism, contributions for the modernist journals *Klaxon* and *Revista de Antropofogia*, columns for the *Diário Nacional*, university text books, literary histories, introductions and prefaces. He was also a prolific translator, translating works by Shakespeare, Schiller, Brecht, Baudelaire, Dickinson, Cummings, Hölderlin, García Lorca and Rilke among others.

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<sup>149</sup> “The greatest poems of Manuel Bandeira are like Debussy’s *nocturnes* and *nuages*, yet they are also rooted in an unmistakably Beethovenian tragicality. This is poetry that meets the demands of the severe Matthew Arnold of being a critique of the human condition [...] A few select words, placed in an order that makes them sing, and everything is said, even that which no one can say in words”.

<sup>150</sup> “The teenager only partially cured of tuberculosis is still present in the solitary adult who watches life’s carnival from afar and uses it as material for the free rhythms of his enforced separation”.

His first collection of poems *A Cinza das horas* was published in 1917, and this was followed by *Carnaval* in 1919 and *O Ritmo Dissoluto* in 1924 (each with a print run of only 200). These first three publications contained frequently bitter reactions to his illness and held the lingering influences of the Parnassian and Symbolist movements with their fixed forms, rhymes and traditional versification that had dominated Brazilian literature at the turn of the century. These traits were strongest in *A cinza das horas*, but they began to lose sway a little in *Carnaval*, which included tone of Bandeira's most famous poems "Os Sapos", which was read by Ronald de Carvalho on the second night of the *Semana de Arte Moderna* and which, despite its metrical exigencies and tight rhyme scheme, ridiculed Parnassianism<sup>151</sup>. His poem "Sonho de uma terça-feira gorda" – also in *Carnaval* –, showed the first signs of his move to break from the strict rules of versification and to start experimenting with free verse, quotidian language and greater irony<sup>152</sup>.

The start of his creative blossoming and unique voice is generally considered to be his fourth publication, *Libertinagem* (1930), in which he finally broke from his previous poetic models of metrical precision and incorporated more colloquial, humorous language and a less elevated subject matter and tone, and in which he rejected formal versification. These developments can be clearly seen in one of the best-known of his poems from this collection, and indeed from his entire oeuvre, "Pneumotórax". On free verse in his essay "Poesia e Verso", he wrote,

À primeira vista, parece mais fácil de fazer do que o verso metrificado. Mas é engano. Basta dizer que no verso livre o poeta tem de criar seu ritmo sem auxílio de fora. (...) Sem dúvida, não custa nada escrever um trecho de prosa e depois distribuí-lo em linhas irregulares, obedecendo tão-somente às pausas do pensamento. Mas isso nunca foi verso livre. Se fosse, qualquer um poderia pôr em verso até o último relatório do Ministério da Fazenda<sup>153</sup>. (1958/1975:38)

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<sup>151</sup> The poem was met with derision by the audience; however, Bandeira himself was not present at the event.

<sup>152</sup> Silva Ramos called his style "coloquial-irônico" (in Coutinho, 2001:97).

<sup>153</sup> "It initially seems easier than metrical verse. But this is not true. With free verse, the poet has to create the rhythm without external support. [...] Of course, it's not hard to write a passage in prose and then divide it up into irregular lines, merely following the pauses for

Bandeira's poetic works are commonly divided into three distinct phases: formative, transformative and confirmative (cf. Mendonça Teles, 1996:236-240). His transformative phase (between 1922 and 1935) confirmed his interest in modernism by creating accessible and non-elitist poetry, mixing free verse with traditional forms and creating his own inimitable style through experimentation and self-discipline, creativity and tradition. According to Carpeaux, Bandeira was "twice-born" (1959/2005:45), by which he meant that he (and therefore his work) underwent a brusque change which led to this vastly different work. Carpeaux suggests that it was perhaps Bandeira's "vitória espiritual sobre a doença" [spiritual victory over illness] (ibid) that caused the change – a near physical death leading to a spiritual rebirth with the modernist trilogy which began with *O Ritmo Dissoluto*, and continued with *Libertinagem* (1930) and *Estrela da manhã* (1936). While *Libertinagem* was probably his most explicitly modernist work and in many ways freed his poetry from its ties to traditionalism, it was in *Estrela da manhã*, with its tentative explorations of afro-Brazilian folklore that he truly seemed to find his voice and self assurance.

Latterly Bandeira valued and used both versification and free verse, using more nebulous rhythmic patterns, and concentrating on the synaesthetic sense of the poem. While Bandeira continually insisted that his gems were merely intuitive,<sup>154</sup> his work would not have been possible without his profound knowledge of literature, language and poetic potentiality. He updated traditional forms by putting them alongside less conventional ones and mixed colloquialism with more 'poetic' syntax. This originality seeps from even his most conventional work, giving it dynamism and simplicity, yet also a daring that provides an aesthetic sense of balance and harmony. *Estrela da manhã* was followed in 1940<sup>155</sup> by his first edition of collected works, *Poesias*

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thought. But this has never been free verse. If it were, anyone would be able to make a poem of anything, even the latest Government fiscal report".

Amusingly, he did however write a poem "Um poema tirada de uma notícia de jornal" ["A poem taken from a newspaper article"]. It is indicative of his point of view and although a journalistic narrative, it does succeed in being an effective poem with its theme of life (its brevity) and death, its structure (its long first and last lines and list-like middle with its emphatic verb repetition) and symbolism (João Gostoso, Morro da Babilônia etc).

<sup>154</sup> "Não faço poesia quando quero e sim, quando ela, poesia, quer." (I don't write poetry when I want to, but when it, poetry, wants me to).

<sup>155</sup> The same year that he became a member of the *Academia Brasileira de Letras*.

completas.<sup>156</sup> *Lira dos cinquent'anos*, *Mafuá do Malungo*, and *Opus 10* followed in 1944, 1948, and 1952 respectively. His next volumes were a collection of his own self-selected poems: *50 Poemas Escolhidos pelo Autor* in 1955, and *Obras Poéticas* and *Estrela da Tarde* in 1960. His final collection *Estrela da Vida Inteira* was published in 1966, two years before his death, and encompassed his entire body of work including his translated poems.

After *Lira dos Cinquent'anos*, Bandeira's poetry became increasingly technically polished and self-assured – and paradoxically (in the sense that he had been expecting death from a young age) more concerned with life and death and with the body of work that he would bequeath. Through his poetry he creates a world that is immortalized, even if its materiality is no longer present. An example is his room in “Última Canção do Beco”, which achieves an intact immortality. Similarly he himself achieved this kind of immortality, firstly, by cheating on death for so many years in spite of his TB, and then, even after finally succumbing to death, reaching it through his work – in the original Portuguese, and also now in translation – a small miracle.

He was a poetic virtuoso, daring to go beyond taboos, and while he both influenced and was influenced by the proponents of the modernist movement, in particular Mário de Andrade and Oswald de Andrade (cf Bosi, 1994:360), and was also a great admirer of Guilherme de Almeida<sup>157</sup>, the direct influence of Modernism was not to last long, “Por um momento, a situação histórica que se chamava Modernismo e a situação pessoal do poeta Manuel Bandeira estão identificadas. Depois os caminhos se separam.”<sup>158</sup> (Carpeaux, 1946/2005:813). Bandeira was always uncomfortable with labels of any kind (other than the self-deprecating “poeta menor” with which he frequently labelled himself later in life<sup>159</sup>) and was therefore unwilling to restrict himself to a single

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<sup>156</sup> This was republished in 1948 with the addition of *Belo belo* – a collection of poems in which his constant preoccupation with escape began to lessen a little and give way to a greater maturity.

<sup>157</sup> Writing in his *Crônicas da Província do Brasil*, that de Almeida “[...] é o maior artista do verso em língua portuguesa [...] Realmente, ele brinca com todos os recursos de técnica já conhecidos, inventa a cada passo novas combinações surpreendentes, faz o que quer, faz positivamente o que quer. O pobre do poetinha comum precisa das dez sílabas bem medidas para dar ritmo do decassílabo: Guilherme, não, arranja a mesma coisa com onze sílabas ou nove. *Raça*, por exemplo, é um prodígio de virtuosidade” (in Mendonça-Teles, 1998:111).

<sup>158</sup> “For a brief moment, the historical circumstance called Modernismo and the personal circumstance of the poet Manuel Bandeira are aligned. Then their paths separate”.

<sup>159</sup> This self-deprecation was such that he omitted his own work from the anthology of Brazilian poetry *Poesia do Brasil* that he compiled in 1963. In the light of his comment on poetry and its

poetic movement. It may be argued that it was this discomfort and unwillingness to conform that contributed to making his vision and work so unique and influential.

One of Bandeira's greatest qualities is his multiplicity; his major themes embrace the dichotomies of light and dark; time and death; eternity and finality (this contrast between the promise of eternity and death's finality diminished throughout Bandeira's career as his initial desire to believe in a higher power diminished, and while there are frequent references to religion, in his later work these are possibly more to do with a cultural inheritance from Brazilian Catholicism than due to a quest for a higher meaning in life); the spiritual and sidereal; the duality within everyday life (with the resentment that the world is all one can ever know, and the satisfaction that the world is all one could ever need – good examples of which are his two poems entitled “Belo belo”); nature and the urban landscape; objects and people; men and women; physical love and romantic love (e.g. “volúpia” v “ternura); defilement and purity; and attainable and unattainable women.<sup>160</sup> An, albeit tongue-in-cheek, example of this last is in “Nova poética” where he writes that poetry should be like “a nódua no brim” (the stain on cloth) for the majority, and is only “orvalho” (morning dew) for “as meninas, as estrelas alfas, as virgens cem por cento e as amadas que envelheceram sem maldade”.<sup>161</sup>

This poetic multiplicity can be seen as an attempt to represent the intersection of human and supernatural – or, in Slater's terms – “transcendence/non-transcendence” (1989:6). She defines it thus, “‘Transcendence’ is used here to mean the belief or wish to believe in a reality that goes beyond the individual; ‘nontranscendence’, the acknowledgement, if not acceptance, of bodily limits” (ibid). My reading here is not in a religious sense, but in the sense of an acceptance that life holds more to it than meets the eye. An excellent example of this transcendence/non-transcendence can be found in one of his most beautifully crafted poems, “Profundamente”. While it implies there is no afterlife, that the people from Bandeira's childhood no longer exist in any shape or form but are “Dormindo/Profundamente”, this is counteracted by the fact that not only were they still alive in his

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potential and utopian transformational power; “a sua concepção de arte poderia clarificar a consciência brasileira, melhorar a condição social do Brasil”, it does not seem surprising that he felt his work to be “lesser”.

<sup>160</sup> For more on this subject see Sant'anna (1984:201-256).

<sup>161</sup> “The little girls, the alpha stars, the one hundred percent virgins and the loved ones who aged without bitterness”.



memory, but also that they now live on in some form in readers' minds, thus demonstrating *a reality that goes beyond the individual*.

If one chooses to interpret Bandeira's poetry as an intersectional two-way bridge between transcendence and non-transcendence, it is possible to draw an analogy with Benjamin's "pure language" which can also be seen as the intersectional bridge between an "intended object" and the translation between different "modes of intention" (which change according to language). Extending this idea would allow one to suggest that, like "pure language", Bandeira's poetry can also – albeit fleetingly – communicate "complimentary intentions" and thereby enable normally mutually exclusive differences on each side to coexist and have ramifications beyond those of the "individual".

In his essay "Poesia e Verso", Bandeira used Schiller's definition of poetry as a force that acts above and beyond the conscious, and himself used the analogy of a bridge, suggesting that poetry was "a ponte entre o subconsciente do poeta e o subconsciente do leitor", passing through the poet's and the reader's conscious minds – using words as a vehicle. However, he went on to acknowledge that what touches one person may not necessarily touch another, and wrote;

[...]em poesia tudo é relativo; a poesia não existe em si: será uma relação entre o mundo interior do poeta, com a sua sensibilidade, a sua cultura, as suas vivências, e o mundo interior daquele que o lê.<sup>162</sup>(1958/1975: 31)

This early reference to a theory that was later embraced by "reader-response theory" throws up the ongoing and probably never to be satisfactorily answered question of how much of the translator is in the translation.

Bandeira's aesthetic of transcendence/nontranscendence, his belief that "a poesia é feito de pequenos nada<sup>163</sup>", and the brevity of much of his work also have affinities with the poetry of Emily Dickinson. He was an avid translator of Dickinson – herself a precursor of modernism – and therefore it would not be inappropriate for a translator of Bandeira into English to think of Dickinson's unadorned

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<sup>162</sup> "[...]in poetry everything is relative; poetry does not exist in itself: it is a relation between the inner world of the poet, with his sensitivity, his culture, his experiences, and the inner world of the reader".

<sup>163</sup> Poetry is made of tiny little nothings.

use of language to gauge how the English *Bandeira* may sound. Also, similarly to Dickinson, *Bandeira*'s mature style was founded on his "atitude humilde" (Arrigucci, 1987:9) and a "simplicidade difícil de entender"<sup>164</sup> (ibid); his later poetry is crafted of highly compressed and condensed language stripped back to its bare bones, but yet preserves a familiarity, spontaneity, naturalness and universality that readers can associate with.

He read widely, and was familiar with the classics and the literary canon of the time, and his influences were wide ranging and included Lusophone writing from Camões to Castro Alves, Cruz e Sousa and Machado de Assis, and twentieth-century Brazilian writers like Dante Milano and Carlos Drummond de Andrade<sup>165</sup> – both of whom were close friends, Mário de Andrade – whom he admitted was his last great influence<sup>166</sup>, Guilherme de Almeida and Sérgio Buarque de Holanda; the classics (there is a strong vein of Menippean satire that runs through his work<sup>167</sup>); the poetry of the medieval troubadours (an influence he shared with de Almeida); and European writers including De Amicis, La Fontaine, Mallarmé, Baudelaire, Claudel, Valéry, Goethe, and Heine. He was also familiar with most traditional poetic forms; he wrote sonnets, rondos, romances, madrigals, ballads and haikai<sup>168</sup>, and he used legends and dramatic and epic themes as well as everyday ones that often incorporated dialogue. Later in life he even absorbed concretism (cf "Rosa tumultuada", "Pontiero", "Analianeliana", in *Estrela da tarde*).

His poetry is discretely layered with an intertextuality which Mendonça Teles described as "uma feira, um mafuá onde se reúnem apenas os seus malungos, os seus melhores amigos e as `suas pequenas dores e ainda menores alegrias`"<sup>169</sup> and is exemplified in the collage of references to other poets and poems in the fantasy "Balada das três mulheres do sabonete Araxá". Here, *Bandeira* deliberately used lines from Luis Delfino and Castro Alves that had arguably become

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<sup>164</sup> A "humble approach" and "hard to understand simplicity".

<sup>165</sup> Who organized his collection of prose writing *Andorinha Andorinha* in 1966.

<sup>166</sup> Apparently de Andrade's "Lenda do céu" was an inspiration for "Vou-me embora pra Pasárgada".

<sup>167</sup> He even dedicated a sonnet to "Menipo" (Menippus) in *Carnaval*.

<sup>168</sup> He frequently brought these forms up to date by maintaining just one of their formal characteristics or structural elements such as the title, theme or style thus achieving an aesthetic balance between old and new and creating a fusion of classical and popular.

<sup>169</sup> <http://cvc.instituto-camoes.pt/bdc/revistas/revistaicalp/manuelbandeira.pdf> :8 [a market place, a fairground where only his comrades, his close friends and "his small pains and even smaller pleasures" can meet].

exhausted and clichéd through overuse, and he also incorporated traces of his “poetas queridos”, Oscar Wilde, Olavo Bilac and Shakespeare.

His sidereal and universal themes clearly share ties with those of Cruz e Sousa but they are mixed with an earthy lust for life and an intellectual and erotic passion for women in their numerous forms – virgins (“Os namorados”), whores (“A Balada da Santa Maria Egípcíaca”), goddesses (“Balada das três mulheres do sabonete Araxá”), fertile (“Lua Nova”), or untouchable (“Estrela da manhã”), employing roses and stars as symbols for accessible and inaccessible love and ultimately likening his portfolio of innamoratas to a constellation that illuminates his own sky.

Stars, together with islands, distant countries, deserted beaches and the imaginary Pasárgada are also used as symbols for one of the principal themes in Bandeira’s work, the desire to escape: to escape from humdrum daily routine, from tuberculosis, from the constraints of early modernism, even from his own personal literary context – and so create a new utopia through his poetry and language. Despite this, much of the material for his poetry was taken from his surroundings, his family, his house, his street, his room, his local café, people he saw on the street, his nanny, the women he fell in love with, the constant threat of his own mortality on the horizon. These commonplace and earthy themes, through Bandeira’s lightness of touch, use of onomatopoeia, elements of mysticism, and subtle, sensitive verse, can resonate on a higher plane and transcend their prosaic reality to something greater – just as conversely, his poems describing less material subject matter (such as “Estrela da manhã”) make his ethereal imaginings seem equally reasonable.

Thus it seems fitting that Bandeira’s treatment of the natural world is both material and spiritual. His anthropomorphism of natural entities – stars, streams<sup>170</sup>, trees, the wind, flowers – suggests a potent oscillation between mankind and the wider universe, and implies that in each is held the other: a reciprocal energy flow. This desire to transcend lessens though in his later work, apparently as his belief in it diminishes. While his sidereal and oneiric themes are present throughout his entire body of work, they subtly shift in focus from transcendence and anthropomorphism<sup>171</sup> to a more anti-lyrical and prosaic stance<sup>172</sup>.

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<sup>170</sup>The theme of water is examined more closely in Alvarenga, (1956) “Água na Poesia de Manuel Bandeira” (pp177-183) in Alvarenga, Octávio Mello (1956): *Mitos e Valores*, Rio de Janeiro: Instituto Nacional do Livro.

<sup>171</sup> Eg “A Estrela” and “O Anjo e a Estrela”.

Bandeira loved music and this is reflected in his poetry. His ear was finely tuned to the musicality and rhythm of a line or a verse and to the sonority of one word in conjunction with another. In *Itinerário de Pasárgada* (1954/1984:62-63) he compared the pleasure of writing a poem to that of writing a sonata, and music associated vocabulary is frequent in his work, both in the titles<sup>173</sup> of the poems and the poems themselves. Many of his poems were set to music, and he compared the pleasure he derived from this to the pleasure he felt when his poetry was translated into other languages (Bandeira, 1958/1984:94). As a translator of his poetry this is encouraging, and as a translator of his poetry into English, it is even more so in that Bandeira in his correspondence, wrote that he considered the English language – in part due to its lack of sentimentality – to be the most poetic of languages.

In Portuguese the bibliography on Bandeira is sprawling, but, as to be expected, it is considerably less so in English. His poems in English translation have appeared in anthologies organised by Fitts (1942:108-123), Brunshaw (1960:194-197), Nist (1962:19-29), Caracciolo-Trejo (1971:64-66), Bishop (1972:2-9), and Neistein & Cardozo (1972:46-59), and one hundred of his poems taken from *Estrela da Vida Inteira* were translated and published by the North American academic and translator Candace Slater in 1989 under the title *This Earth, That Sky: Poems*. Meanwhile, Giovanni Pontiero's *An Anthology of Brazilian Modernist Poetry* occupies an unexpected space between the genres “Anthology” and “Translated Anthology”. It contains introductions and short biographies of several poets, including Bandeira, written in English, yet all the poems themselves are in Portuguese.

He was not only versatile in his versification but also in the anthologies that he himself edited (cf Massi & Azevedo 2006:75). He was responsible for eight separate anthologies of his own works<sup>174</sup>, the last of which was *Meus Poemas Preferidos* (1966). One of his most highly regarded anthologies, *50 Poemas Escolhidos pelo Autor*, reissued in 2006 by Cosac Naify, included none of his poems from his first book *A Cinza das Horas* and only a limited selection from *Carnaval* and

<sup>172</sup> Eg “Satéllite” and “Lua Nova”, and metalinguistic poems such as “Neologismo”, and “Antologia”.

<sup>173</sup> Eg Balada, Canção, Acalanto, Volta, Cantiga, Cantilena.

<sup>174</sup> In addition to anthologies of his own work, he was responsible for anthologies of poetry by the Brazilian Romantics, the Parnassians, the Symbolists and two volumes on the modernists as well as one on Brazilian lyricism. He also was the anthologist for the highly respected *Apresentação da poesia brasileira* as well as several others on individual Brazilian poets.

*Ritmo Dissoluto* – the majority are from *Libertinagem* and *Lira dos Cinquent'anos*.<sup>175</sup> In what is reassuring for an anthologist, in their postface to this edition, Augusto Massi and Carlito Azevedo define the rigorous selection of 50 works from his relatively small body of work as, “A subtração transforma-se em suma. E até mesmo os poemas ausentes passam a ser tão significativos quanto aqueles que estão presentes.”<sup>176</sup> (2006:79). In the same article they describe “Evocação de Recife” as “Excessivamente corroído pela canonização”<sup>177</sup> (2006:80), and this suggests a note of caution for a translator/anthologist as while from one perspective the very act of translation may be able to breathe new life into the rusty old canon, the fact that this poem has already been published in English translation at least twice suggests that there are other candidates more worthy.

His 1965 poem “Antologia” (from *Estrela da tarde*) can be seen as an extreme form of this habit of anthologizing, as it condensed his best-known works into one. In the form of a cento it is something that on its own is possible to translate, but the moment it stands among its fellows (in translation) becomes fraught with difficulties as the layers of creative complexity and strings of sound, though presenting a tempting challenge, are extremely difficult to translate.

Analysis of a poem in its own language gives it accrued value within its own cultural canon. It is in effect a translation from poetry into prose, and is a type of meta-literature with a similar relation to the source poem as an interlingual translation – and both were considered by Holmes to be metapoems<sup>178</sup>. Many of Bandeira’s poems have been analysed by respected Brazilian critics such as Candido, Carpeaux, Massi, Arrigucci Jr and Mendonça Teles, the last of whom wrote a short piece on the poem “Sacha e o poeta” (1996:268-271) from *Estrela da Manhã*, which is one of the poems that I have translated, and is the poem that I will discuss here.

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<sup>175</sup> *50 poemas escolhidos pelo autor* is itself part of a wider collection entitled “Os cadernos de Cultura” [Culture handbooks] which was a series of 77 publications published throughout the 1950s, covering a diverse range of cultural fields including painting, architecture, translation (Paulo Rónai’s seminal *Escola de tradutores*), and literary criticism.

<sup>176</sup> “Reduction is transformed into addition. Even those poems that are absent become as significant as those that are present”.

<sup>177</sup> “Excessively corroded by canonization”.

<sup>178</sup> Holmes, (1994:10).

### 3.2.1 “Sacha e o poeta”/ “Sacha and the poet”<sup>179</sup>

Sacha e o poeta	Sacha and the poet
<p>Quando o poeta aparece, Sacha levanta os olhos claros, Onde a surpresa é o sol que vai nascer. O poeta a seguir diz coisas incríveis, Desce ao fogo central da terra, Sobe na ponta mais alta das nuvens, Faz guruguto pif paf, Dança de velho, Vira Exu. Sacha sorri como o primeiro arco-íris.</p>	<p>Just as the poet appears, Sacha looks up with her limpid eyes, Where the surprise is the imminent sunrise. The poet then tells incredible stories Goes down to the fiery core of the earth Climbs to the uppermost peak of the clouds, Gurgles gurugutu pif paf Dances his age, Turns into Eshu. Sacha smiles like the very first rainbow.</p>
<p>O poeta estende os braços, Sacha vem com ele.</p>	<p>The poet outstretches his arms, Sacha goes to him.</p>
<p>A serenidade voltou de muito longe. Que se passou do outro lado? Sacha mediunizada – Ah – pa – papapá – papá – Transmite em Morse ao poeta A última mensagem dos Anjos.</p>	<p>Serenity's returned from far away. What happened on the other side? Sacha in a trance - Ah – pa – papapah – papah Transmits to the poet in Morse The final tattoo of the Angels.</p>

To choose only one poem from Bandeira’s rich body of work for the purposes of this analysis was a challenge. I eventually selected one from his 1936 publication *Estrela da manhã*, as this collection is considered by many to be the pinnacle of his modernist work. It encompasses nearly every facet of Bandeira’s poetry, encapsulating many of his major themes such as his desire for escapism, his fascination with childhood and the non-linear way that time passes, references to Afro-Brazilian culture (in “Sacha e o poeta” this is in the reference to Exu [Eshu], the prankster spirit and both a manifestation of and a go-between for the Yoruba deity Ifa), and contains a combination of sincerity and nostalgia, regret and hope, acceptance and escape, illusion and reality, fact and speculation. It uses a variety of registers, and demonstrates greater polish, self-assurance and inventiveness and a greater subtlety and sense of liberation than his previous work. It also has a strong undercurrent of musicality and it cradles his ideal of sidereal transcendence. In addition, the book as a whole epitomizes

<sup>179</sup> Mendonça Teles also made a brief analysis of this poem.

techniques that recur throughout his body of work – such as the use of onomatopoeia, dialogue and superficially simple quotidian language.

Like many other poets Bandeira revised his works over time and therefore poems in later editions may differ from those in earlier ones, thus making it important to consider the source of the source text when crafting a translation. Initially I used the Nova Fronteira edition of *Estrela da Vida Inteira* (2000); however, it came to my notice that this raised a question about the layout of the poem, which in the Nova Fronteira edition is in two sections separated by a single line of twelve syllables, but in other examples are divided into 4 parts, with a division between lines 3 and 4 as well as the division previously mentioned. From a little research, it appears that in earlier editions of *Estrela da Manhã* the layout is the same as the 2000 reprint, and therefore my translation is also in two parts divided by the dodecasyllabic line 11 (for more on this see “Metre” below).

### ***Themes.***

The poem is a considered and sensitive balance between free and metrified lines, between subjectivity and objectivity, lyricism and self-observation, new and old, reality and escapism – seen through the metagnomy between child and spirit worlds. Bandeira speaks to us through our eyes, our ears, and our imagination, and subtly leads readers towards fantasy futures.

The tripartite poem begins with the poet’s appearance and his first meeting with Sacha, whose “olhos claros”, followed by the hope implied by the rising sun, are a direct contrast to the implicit preceding darkness. The poet is portrayed as almost superhuman, travelling down to the fiery innards of the earth, up to the clouds’ peaks, inventing (or rediscovering?) language, dancing clunkily, and even going so far as to turn into one of the orishas from the Brazilian candomblé pantheon, Exu – here working as a symbol of connection between the spirit world and the material world. This part is linked to the following two not only by the solitary dodecasyllabic line in which the poet, in a manner reminiscent of Christ, outstretches his arms and welcomes Sacha, but also by the rainbow of Sacha’s smile – a revelation, an affirmation of life; a symbol of bridging gaps, joining together and of contact and unity. The rainbow also serves as a bridge between real and literary references. There are comparisons here between Christianity and the Afro-Brazilian cults and this is most clear in the parallels between Exu

and the Angels – one of the functions of both being that they are messengers of God. This dreamlike and otherworldly parallel is further fuelled by the conventional idea that a poet is a channel for messages from the other side. However, ultimately it is Sacha (a child) who transmits the Angels’ message, even though the message that does come through is in Morse.

The beauty and wonderment of the moment of meeting is contrasted with the difference between the two figures, one young, pure and full of life – the other a doting adult.<sup>180</sup> This escape from reality is slightly different from his escape to the utopian Pasárgada in *Libertinagem* only a few years earlier. In “Sacha e o poeta”, the quest for freedom is expressed from within, coming from the childhood magic that we have all felt as children. This suggests that beneath the immediately apparent dichotomy of the two characters of child and poet, it would perhaps be more effective to describe one as a real child/poet and the other as a literary child/poet.

### *Metre*

Strictly speaking, “Sacha e o poeta” is free verse without fixed prosody or metre. However, similarly to the previous poem analysed in this thesis – de Almeida’s “Epígrafe” – it was written by a master of versification, and so despite being ‘free’, there is still a strong internal sense of rhythm.

The poem is formed of three sections, the first of which has 10 lines, the second a solitary line, and the third 6 lines. The longest lines are 10, 11 and 12, the last line of the first section and the first of the third forming a bridge over the solitary line of the second stanza, and all three share a 12 syllable pattern. The Alexandrine was an old friend of Bandeira’s, and line 11 with its central caesura,<sup>181</sup> shows his familiarity with the rules as well as his ability to subvert them. These lines also function in the same way as the rainbow of Sacha’s smile, bridging the two sections (the first of which sets the

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<sup>180</sup> While the figure of a doting adult fits the part, it is not too difficult to stretch the analogy to liken the poet in the title to the figure of Manuel Bandeira himself; embattled by a longstanding death sentence, still fighting against the purists, slightly embittered by well-behaved stuffy lyricism, and yet paradoxically quixotic. His proximity to death had taught him to value and enjoy the moment more greatly, and this highlights not only his own memories of childhood, but the idealisation of childhood, and the realisation that it persists through adulthood. It seems he sensed a transformative childhood power that could be drawn on positively by an adult with access to the right code.

<sup>181</sup> Though this is actually a “flawed” Alexandrine, because the would-be caesura comes in the first syllable of *braços*, which is verboten according to the strict Parnassian rules.



scene, and gives the action, and the third which provides the resolution), as well as bridging the gap between old and young, earth and heaven, and bringing back serenity so that Sacha can retrieve the Angels' message and the poet can transcend.

Even though the poem as a whole is varied and "free" in its use of metrical feet, we can see from table 4 that there is a high frequency of dactyls in the poem. A dactyl can act as an almost self-generating pulse and drive the poem forwards. A build-up of dactyls gives a rhythmic musicality, a fast pace and a sheen to the work that is reminiscent of Greek elegiac poetry. The near perfect dactylic tetrameter of lines 5 and 6 carries the poem forwards and upwards to the clouds' peaks, and towards the last line of the first stanza when the pace slows down suddenly with Sacha's smile.

As there is little rhyme in this poem I felt that in order to keep its sound-sense it was important to try to carry the metre and line length over to the translation. This entailed several hopefully not too disruptive semantic changes. The initial metrical translational problem was that in the first line it seemed impossible to start the English translation without using "When", which is a solitary syllable— and which therefore would instantly have lost the initial dactylic thrust. In order to keep this forward movement I eventually decided to change it to "Just as", which although not a drastic change in meaning, did have a connotation of immediacy that is not present in "Quando". In the following line "claros" has been translated as "limpid", which is more erudite than simply "clear", as is "imminent" in line 3 compared with the simple future, however, they fit well rhythmically and do not in my opinion stretch disbelief too far. The change of "coisas" to "stories" in line 4 was also made for this same rhythmic reason. In line 7, by substituting the onomatopoeic "gurgles" for "faz" I have managed to continue the alliterative "g" and in order to maintain the same syllable count and metre I have reduced a syllable from the nonsense word "guruguto" to just "gurutu".

In the following line, Exu in Portuguese has the stress on the final syllable; however, English readers are likely to place the stress on the first syllable. As the name would have a footnote to it, explaining who Exu is, I feel that providing a note on pronunciation may be expecting too much from readers. Line 10 in the ST is one of the three dodecasyllabic lines, and theoretically it should therefore be important to maintain the syllable and foot count. However, even with the padding of "ever", the syllable count in the TT is still only 10, and I was loath to

add further syllables merely to meet the ST count. This last line is a slowing down of the pace in preparation for what is to come, and I felt that the 4 consecutive one syllable words “smiles like the first” were strong enough to tighten the rhythmic reins. These 10 syllables are then, like the 12 syllables in the ST, mirrored by those in line 12, although in the TT they now have taken on an iambic pentameter.

In line 14 I was tempted to add the verb “sits” to “trance” not only to meet metrical exigencies, but also because as Sacha is a very young child she is likely to sit, rather than to stand still. Ultimately I was unable to convince myself of its necessity, and chose to sacrifice the line length rather than to add verbs that are not in the source.

**Table iv: ST and TT metre**

	Syllable Count	Feet count and type	Syllable Count	Feet count and type
Line 1	7	3 feet (2 dactyls, 1 trochee)	7	3 feet (2 dactyls, 1 truncated trochee)
Line 2	8	4 feet (1 dactyls, 3 trochees)	9	4 feet (2 dactyls, 1 trochee, 1 truncated trochee)
Line 3	10	5 feet (2 dactyls, 3 trochees [last truncated])	11	4 feet (3 dactyls, 1 trochee)
Line 4	10	4 feet (1 iamb, 1 anapaest, 2 amphibrachs)	11	4 feet (1 iamb, 1 anapaest, 2 amphibrachs)
Line 5	8	4 feet (1 trochee, 1 dactyl, 2 trochees)	10	4 feet (1 iamb, 1 anapaest, 1 iamb, 1 anapaest)
Line 6	10	4 feet ( nigh on perfect dactylic tetrameter)	10	4 feet (4 dactyls, the last truncated)
Line 7	7	3 feet (3 spondees)	7	3 feet (3 spondees)
Line 8	4	2 feet (1 dactyl, 1 truncated trochee)	4	2 feet (dactyl, 1 truncated trochee)
Line 9	4	2 feet (1 trochee and 1 iamb) or 1 foot (a choriamb)	5	2 feet (1 dactyl, 1 trochee)
Line 10	10	6 feet (2 dactyls, 2 iambs)	10	4 feet (1 trochee, 2 dactyls, 1 trochee)
Line 11	12	6 feet (6 iambs)	13	5 feet (2 amphibrachs, 1 iamb, 1 dactyl, 1 spondee)
Line 12	12	6 feet (2 trochees, 1 dactyl, 3 trochees)	11	5 feet (2 iambs, 1 anapaest, 2 iambs)
Line 13	7	3 feet (3 dactyls, last truncated)	7	3 feet (1 amphibrach, 1 anapaest, 1 iamb)
Line 14	6	3 feet (1 trochee, 1 dactyl, 1 trochee)	5	3 feet (3 trochees, the last truncated)
Line 15	7	3 feet (1 iamb, 1 anapaest, 1 iamb)	7	3 feet (1 iamb, 1 anapaest, 1 iamb)

Line 16	7	3 feet (1 amphibrach, 1 trochee, 1 amphibrach)	8	3 feet (2 amphibrachs, 1 iamb)
Line 17	9	3 feet (1 amphibrach, 2 anapaests);	9	3 feet (3 amphibrachs)

## *Sound*

Being free verse “Sacha e o poeta” has no notable rhyme scheme, there is though some internal rhyme and near-rhyme, including half-rhyme, vowel, unaccented, and consonant rhyme (as we saw in the previous chapter these techniques were used by both Dickinson and de Almeida), however, this is secondary to the soundscape created through assonance, alliteration, and onomatopoeia in conjunction with the strong rhythm.

My first problem regarding the sound was unexpected. In lines 2 and 3 of the target text an unintentional rhyme, one not present in the source poem, slipped in, not just once, but twice. This double rhyme of “eyes/ [...]surprise [...] rise”, carried the risk of sounding corny, contrived and inappropriate, especially if one considers the sunrise as an allegory of the rise of the poem – the creation of a new dawn. My first attempt at changing the end rhyme of “clear eyes” was to “eyes so clear”; however, this presented a similar problem with the rhyme of “appears/ [...] clear”, and was exacerbated by the fact that “eyes so clear” has such a strong air of poetic artifice with its postponed adjective. Once I had made the decision to use “imminent” due to metrical exigencies, the rhymes seemed less invasive, and so I eventually chose to leave them, despite their not being present in the ST.

After initially thinking that there was an assonantal chain in line 2 with the repetition (at least on paper) of the /o/ sound in “os olhos claros”, it was pointed out to me that in fact, the only true /o/ sound is the stressed first “o” in “**o**lhos”, as the others – being positioned in unstressed syllables – are closer to the sound /u/ than to /o/.

The poem is constructed of a combination of quotidian language and childhood words including the onomatopoeic almost pre-language of “guruguto pif paf” that Bandeira later compares with Morse and the language and last message of the Angels.<sup>182</sup>

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<sup>182</sup> Contained within the concept of “last” and “death” is that of “first” and “rebirth”, and this remits one of the meaning of the name Sacha (a derivative of Alexander) as defender, helper or protector of mankind.

**Table v: Assonance and Alliteration in ST and TT**

	Assonance	Alliteration	Assonance	Alliteration
Line 1	/ɛ/ poeta aparece	/p/ poeta aparece		/s/ /t/ /p/ just as the poet appears
Line 2	/a/ <b>sacha</b> levanta os olhos claros	/s/ [...aparece] <b>sacha</b> levanta os olhos claros	/t/ /a/ with her limpid eyes	/s/ /t/ <b>Sacha</b> looks up with her limpid eyes
Line 3	/o/ /onde a surpresa é o sol que vai nascer	/s/ surpresa é o sol que vai nascer	/t/ /a/ surprise is the imminent sunrise	/s/ surprise is the imminent sunrise
Line 4	/i/ seguir diz coisas <b>incríveis</b>	/s/ /k/ seguir diz coisas <b>incríveis</b>	/əʊ/ /e/ poet then tells incredible	/ð/ /t/ /s/ <b>The poet then</b> tells [...] stories
Line 5	/ɛ/ desce ao fogo central da terra	/s/ desce ao fogo central	/əʊ/ <b>Goes</b> down to	/k/ <b>core</b>
Line 6	/a/ na ponta mais alta das nuvens	/s/ sobe na ponta mais alta das nuvens		/k/ /s/ /p/ climbs [...] uppermost peak of the clouds
Line 7	/o/ <b>guruguto</b>	/g/ /p/ /f/ <b>guruguto pif paf</b>	/o/ <b>gurugu</b>	/g/ /p/ /f/ gurgles gurugu <b>pif paf</b>
Line 8		/v/ <b>velho</b>	/t/ Dances his	/s/ /dʒ/ Dances his age
Line 9		/v/ /ʃ/ <b>vira Exu</b>		/s/ /ʃ/ Turns into Eshu
Line 10	/i/ [...] sorri como o primeiro arco-íris	/s/ /ʃ/ <b>sacha</b> sorri [...] arco-íris	/aɪ/ smiles like	/s/ /ʃ/ /t/ <b>Sacha</b> smiles like the first
Line 11		/t/ /s/ /ʃ/ o poeta estende os braços, <b>Sacha</b>	/əʊ/ /t/ poet outstretches his arms [...] goes with him	/t/ /s/ /ʃ/ The poet outstretches his arms, <b>Sacha</b> goes..
Line 12				/s/ /t/ /f/ serenity has returned from far
Line 13	/o/ <b>passou do outro lado</b>			
Line 14	/a/ <b>Sacha</b> mediunizada	/s/ /z/ (/m/ with lines 16 & 17) <b>Sacha</b> mediunizada	/a/ <b>Sacha</b>	/s/ (/t/ with lines 16 & 17) <b>Sacha</b> in a trance
Line 15	/a/ <b>Ah-pa-papapá-papá</b>	/p/ <b>pa-papapá-papá</b>	/a/ <b>Ah-pa-papapah-papah</b>	/p/ <b>pa-papapah-papah</b>
Line 16	/a/ Transmite	/m/ /s/ Transmite em <b>Morse</b> ao poeta	/a/ Transmits	/t/ /s/ Transmits to the poet in Morse
Line 17		/m/ /s/ /ʒ/ <b>mensagem</b> dos anjos		/n/ /t/ /s/ The final <b>tattoo</b> of the <b>Angels</b>

As can be seen from table v., to a certain extent I have been able to mirror the assonance from the ST in the TT. Lines 1, 6 and 13 in the TT lack the assonance of their ST counterparts, however I have substituted for these by finding assonantal solutions in lines 8 and 11 and also by increasing the assonantal frequency in lines 2, 3 and 4. In line 5, the chain of /ε/ in the ST has found no equivalent in the TT, but the long diphthongs and vowel sounds of /əʊ/, /aɪ/, /ɔ:/, /ɛ:/ in the parallel line of the TT go some way towards contributing to the rhythmic thrust of the original.

In lines 4 and 5 there is an assonantal connection between the /əʊ/ in “poet” and “goes” and this same sound comparison is made in line 11 even though it is not present in the ST. “Goes” in the TT has been used for both “desce” (with “down”) in line 5 and “vem” in line 11 and while it could be argued that this potentially weakens the TT, it is reasonable to posit that it may actually contribute to the symmetry of the poem as a whole. This sound connection also moves the poem forwards towards the pre-penultimate line with Sacha's transmission of the Angels' message with its open vowels<sup>183</sup> of “pa - papapá- papá”.

The alliterative tapping of the explosive consonants in the first line of the TT (which are not present in the ST) is a little reminiscent of those in the opening paragraph of Nabokov's *Lolita* (written nearly twenty years later) and although an addition, are also in a way a tribute to the emancipatory powers of a young girl.

The similarity between the /dʒ/ and /ʃ/ of “age” and “Eshu” (lines 8 and 9) mirror in a small way the repetition of /v/ in “velho” and “Vira”, and the /ʃ/ in both ST and TT is continued in line 10 between “Eshu” and “Sacha”.

The alliterative chain of /m/ in “mediunizada”, “Morse” and “mensagem” in the last 4 lines was lost in the TT as the melopoeic “mediunizada” became in the translation the prosier “trance”. This though is then followed by “transmits” and “tattoo”, which mirror the labial /m/ with the dental /t/. However, this could be problematic in the light of Bandeira's own observation in the context of word substitution,

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<sup>183</sup> That are often associated with feelings of space (cf previous chapter).

Cotejos como esses [...] me foram ensinando a conhecer os valores plásticos e musicais dos fonemas: me foram ensinando que a poesia é feita de pequeninos nadas e que, por exemplo uma dental em vez de uma labial, pode estragar um verso. (1954/84:26)<sup>184</sup>

This clearly raises the question of whether my changes from labial to dental sounds is justifiable in the circumstances. Nevertheless, by a (somewhat felicitous) coincidence, "trance", "transmits" and "tattoo" also share near rhymes. While I accept that "tattoo" is less direct than "mensagem", I feel that as a tattoo is a beat intended to attract attention, and also holds within it the "taps"<sup>185</sup> and the "Last Post"<sup>186</sup> and is a kind of message, due to its polysemy and sound qualities it is fitting.

The Angels' message transmitted through Sacha could be compared to Bandeira's comments on his poem "A Última Canção do Beco" which "se compusera, à minha revelia, em sete estrofes de sete versos de sete sílabas"<sup>187</sup>. Rather than taking responsibility for the poem himself it was as if the poetry had come to him, and as if he had been possessed by the muse of poetry and was merely a conduit for the poetry flowing through him.

### *Deixis, Lexis and Syntax*

One should consider when translating from Brazilian Portuguese into English that what may be everyday and familiar to a Brazilian reader can take on unknown connotations for readers of the translation. This may include place references like Rio de Janeiro or Pernambuco, kinds of plants, fruit and other food, or customs and religious practices, all of which may have connotations beyond those they have to natives. There also may be words and references with little or no meaning at all to readers of the translation. An example of this in "Sacha e o poeta" is the reference to *Exu*, the prankster deity in the

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<sup>184</sup> "Comparisons like these [...] taught me to recognize the real and musical values of phonemes: they taught me that poetry is made up of small nothings and that, for example, a dental instead of a labial could ruin a line".

<sup>185</sup> A bugle call and signal symbolic of death and with extinguishing the lights. A "tap" is also a single rapid sound made by the tongue or lips, and is therefore congruent with Sacha's message two lines before.

<sup>186</sup> Also a bugle call commemorating those killed in war so that they can rest in peace.

<sup>187</sup> "Which wrote itself, to my delight, in seven stanzas with seven lines of seven syllables" (from *Itinerário do Pasárgada*).



the central line “O poeta estende os braços, Sacha vem com ele”, which has been translated into the stiff “The poet extends his arms, Sacha accompanies him”, which uses a formal vocabulary that is not in keeping with the informality and familiarity of much Brazilian Portuguese. My other particular quibble is the penultimate line of the first section, which has not only overly explicated the reference to Exu, but has also completely lost the rhythmic thrust of the ST. However, these criticisms do not detract from the fact that the translation is one more reflection of the ST, and therefore that it too can contribute to its decipherment.

We should remember that, as Bandeira himself said “Poetry is in everything [...]” and also that it is the very fact of mortality that contributes to our sense of the value of human life and of transient beauty, and this is clear both from Bandeira’s life and his poetry. In the words of Orides Fontela, the poet who is the subject of the following chapter:

MB  
A rosa só  
(mas que calor  
danado!)

A estrela d’alva, o  
escândalo  
a vontade de morrer

(mas era um calor  
danado!)<sup>190</sup>

### 3.3 ORIDES FONTELA (1940-1998)

On the subject of the lack of talent among the literati of her day, Orides Fontela, in an interview in her home in São Paulo in 1995, professed that her preferred writers were “Bandeira, Drummond, Cabral<sup>191</sup> [...] Cruz e Sousa, Alphonsus de Guimarãens” (Riaudel,

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<sup>190</sup> From “Homenagens” in *Rosácea*.

<sup>191</sup> Although she also said that she found Cabral too dry, like his native North-east, and though she admitted similarities between both their work, she denied being influenced by him (Riaudel, 1998:147).



1998:173-174). She had a deep admiration for Bandeira, and regarding his influence on her, Arrigucci wrote, "No Manuel Bandeira ela aprendeu as palavras contadas, a precisão, a só dizer o essencial [...] O Bandeira foi o mestre absoluto da palavra essencial, e a Orides é uma poeta da palavra essencial"<sup>192</sup>.

Born in 1940 in São João da Boa Vista in upstate São Paulo, the only child<sup>193</sup> of poor illiterate parents, Orides Fontela started writing poetry when she was very young and her first poems were published in 1956 in *O Município*, the local paper. In the 1960s she studied philosophy at USP, and in 1967 two of her poems were published in the literary supplement of *O Estado de São Paulo*. This was followed by her first book *Transposição* two years later, and then by *Helianto* in 1973, *Alba* in 1983 (for which she won the prestigious *Jabuti* prize), *Rosácea* in 1986 and *Teia* in 1996 (which won an award from the *Associação Paulista de Críticos de Arte*). The first four collections were later published in 1988 in one volume by the publisher Duas Cidades under the title *Trevo*, which ten years later was translated into French and published in bilingual format as *Trèfle*. While Brazilian literature in general appears to have a higher profile in France than in either the UK or USA, Fontela's reputation there is still somewhat surprising if one considers how relatively little-known she is outside literary circles in Brazil itself.

After graduating, Fontela became a school teacher and librarian, and most of her life was plagued by poverty, ill health (she was born syphilitic) and depression. She was ill at ease with others, eccentric, judgemental, irascible and unpredictable, and throughout her life she carried a sense of inferiority and resentment against the "bourgeois" and "polite society" in general. She found the daily trials of humdrum living hard to cope with, and this, in conjunction with her complex and cantankerous nature and sharp tongue meant she had few friends; she antagonized many, even those who wished her well<sup>194</sup>. Fontela's erratic behaviour was almost certainly exacerbated by her heavy drinking, and she attempted suicide on several occasions. By her death from tuberculosis in 1998 in a state sanatorium in upstate São Paulo she had

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<sup>192</sup> "With Manuel Bandeira she learnt to carefully choose her words, learnt precision, to express only what is essential [...] Bandeira was the absolute master of the essential word, and Orides is a poet of the essential word".

<sup>193</sup> She described her only child status as "Sou amostra grátis. Não quiseram mais o produto."

<sup>194</sup> One of her more notorious examples of challenging behaviour was throwing her drink at a fan at a book-signing.

garnered critical recognition for her poetry and was respected by the Brazilian literati (including such illustrious names as Antonio Candido, Augusto Massi, Davi Arrigucci Jr., José Mindlin, Marilena Chauí, Eunice Arruda, and Ieda de Abreu), yet she died penniless and almost destitute.

One reason for the lack of recognition of her work in her lifetime was perhaps timing. In the late 1960s and early 1970s not only was “Brazilian” poetry making a name for itself internationally with the concretist<sup>195</sup> movement, but the country was also under a dictatorship that threatened to quash or exile the creativity of those its government perceived as a threat. Although Fontela’s work was hardly a threat in itself, the wider surrounding context made it more easily ignored. She was dismissive of romantic floweriness, of over complication – which she associated with vanity, and was unimpressed by sentimentalism and sugary declarations of love; “Nem sei definir amor, isto é uma coisa que vai ser inventada ainda”<sup>196</sup> (Riaudel, 1998:147). She preferred to be aligned with the clarity and concision of classicism than the sentimental circuitous wanderings of Romanticism. She was aware her poetry did not fit in with any one movement in Brazilian poetry, saying

[...]eu comecei a escrever na contramão. Em vez de fazer a poesia brasileira mais sensual, mais concreta. E eu não percebi que eu já tinha começado na contramão, com uma poesia mais meditativa, mais racionante [...]<sup>197</sup> (ibid.)

While she may have been insecure socially, she was acutely conscious of the quality of her bitter, unsentimental, intense, concise, and almost self-consciously precise poetry and of the audience she felt it should reach.

Orides Fontela tem um dos dons essenciais da modernidade: dizer densamente muita coisa por meio de poucas, quase nenhuma palavras, organizadas numa sintaxe que parece fechar a

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<sup>195</sup> In the blurb for the French published translation of *Trêfle* it is suggested that she was inspired by the concretist movement, however, while she no doubt absorbed much from surrounding literary movements she was not a concretist poet.

<sup>196</sup> “I don’t know how to define love; it’s something that has yet to be invented”.

<sup>197</sup> “[...] I began writing against the current. Instead of producing the more sensual, more concrete Brazilian poetry. And I didn’t realise that I’d begun against the current, with more meditative, rational poetry [...]”.

comunicação, mas na verdade multiplica as suas possibilidades. Denso, breve, fulgurante, o seu verso é rico e quase inesgotável, convidando o leitor a voltar diversas vezes, a procurar novas dimensões e várias possibilidades de sentido”.<sup>198</sup> (Antonio Candido, preface to *Alba*).

It was not only in her poetry that she was taciturn; after the translator John Howard<sup>199</sup> had met her he wrote in an article for the on-line journal *Brazzil* in February 2000; “[...] she often didn’t have that much to say [...], and could sit for longer in silence than any woman I’ve ever known, except when getting worked up over the statelessness of existence.” She clearly couldn’t abide small talk, or empty words, and in her interview with Riaudel (1998:156) she described her own poetry with her inimitable candour thus:

Rápido e rasteiro [...] Em vez de gastar muitas palavras, quando tenho sorte, eu resolvo logo. Eu gosto disso. Um poeminha bem rápido que funciona logo, entende. Começa...,eu não tenho fôlego para poemas longos, você já percebeu. Nunca tentei o poema longo.[...] Ou a idéia pinta ou a idéia não pinta para mim. Isso pode ser uma limitação muito grande, mas não é culpa de ninguém. A gente é o que é. É um tipo. Não há nada a fazer<sup>200</sup>.

The silence and space described in and between the lines of Fontela’s poetry point towards a mystical nothingness and a sidereal

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<sup>198</sup> “Orides Fontela has one of the essential talents of modernity: to densely express many things in a few words, barely any words, organized in syntax that seems to close communication, but in actual fact multiplies its possibilities. Dense, concise, glittering, her verse is rich and almost inexhaustible, inviting the reader back to it time after time to find new dimensions and different meanings”.

<sup>199</sup> John Howard translated her second book of poetry *Alba* – the book which received the most acclaim of her five published books of poetry – into English. These translations follow his article (Howard, 2000) and are nearly complete, bar the poems “Cisne” and “As trocas”. While his translations are not inaccurate, they can be clumsy and lack the crispness and paronomasia of the originals [accessed 18/06/10]).

<sup>200</sup> Fast and fleeting [...] Rather than using lots of words, if I’m lucky, I can solve it quickly. A quick little poem that functions fast, if you know what I mean. It starts...I can’t be bothered with long poems, you’ve already realised that. I’ve never tried a long poem. [...] Either the idea occurs to me or it doesn’t. It may be a huge limitation, but it’s not anyone’s fault. We are what we are. A certain way. There’s nothing we can do about it.

essentiality reminiscent of that of the symbolist Cruz e Sousa<sup>201</sup>, and she has been aligned with the symbolist movement<sup>202</sup>. While she is not a “symbolist” poet, her themes and the hewn-back words she chooses to express them lend credence to this idea. Her subtle poetry is existential, essential, transcendental<sup>203</sup>, and has a crystalline quality, combining silence, mysticism and her own fragile symbolism and personal mythology. Common images and words that recur throughout her poems include “silêncio” [silence]<sup>204</sup> “espelho” [mirror], “estrela” [star], “crepúsculo” [dusk], “cisne” [swan], “sangue” [blood], “pássaro” [bird], “branco” [white], “transparência” [transparency], and the paranomastic “lúdico” [ludic]<sup>205</sup> and “lúcido” [lucid]<sup>206</sup> and their frequent variants. The elements “água” [water], “fogo” [fire], “pedra” [stone]<sup>207</sup> and references to the sea and to metal and steel are frequent and are combined with images of roses<sup>208</sup> and other flowers, and the vastness and nothingness of space; these were all in stark contrast to the reality of her cramped and shambolic living conditions in an apartment near one of the oldest red light districts in urban São Paulo. For her, language was distinct from and therefore an escape from ‘reality’:

Dizem geralmente que o que não se pode dizer deve se calar. Mas é o contrário: o que não se pode dizer vira símbolo, vira metáfora, vira poesia, vira um blabláblá do tamanho de um

<sup>201</sup> “Se houve um cara mais proletário do que eu, só ele mesmo. Nasceu até escravo, teve uma vida difícil, morreu tuberculoso. [...]” (in Riaudel, 1998: 174).

<sup>202</sup> cf. (among others) Antunes Neto (2009). However, she herself declared “Não sou neo-simbolista não, mas que eu gosto do simbolismo, gosto.” (in Riaudel, 1998: 173).

<sup>203</sup> “O senso de transcendência é óbvio em sua poesia, assim como a reflexão sobre o ser, a busca da essência das coisas”. (Arrigucci, 1983:6).

<sup>204</sup> There have been several studies of Fontela’s fascination with silence among which include: *A construção do silêncio: um estudo da obra poética de Orides Fontela*, Alexandre Rodrigues da Costa (2001), *A lírica dossímbolos em Alba de Orides Fontela*, Letícia Ferreira (2002), *O Ser e o Silêncio: a trajetória poética do Ser na obra de Orides Fontela*, Afonso Henrique Novaes Mendes (2002), *Orides Fontela: Poeta, Senhora da Palavra, Rainha do Silêncio*, Angela Caçado Lara Resende (2002).

<sup>205</sup> She goes so far as to include a section in *Rosácea* entitled “Lúdicos”.

<sup>206</sup> There are numerous other examples of paronomasia in her poetry – she enjoyed word play, and said herself “A poesia é um jogo com a própria linguagem” (Riaudel, 1998: 157).

<sup>207</sup> From *Transposições*: “A pedra é transparente” (in “Pedra”); “entre pedras opacas” (in “Estrada”), from *Alba*: “esta pedra tranquila” (in “Ode(II)”), from *Teia*: “A beira rio / a lucidez / a / pedra/ e a pedra é / pedra: não germina [...]” (in “Pesca”).

<sup>208</sup> Differently from Cruz e Sousa’s flowers – which were dead or dried – Fontela’s were living, although her roses were quiet and pale, not vibrant and coloured, and so in a way were similarly funereal to Cruz e Sousa’s.

bonde, vira ideologia, o diabo a quatro.<sup>209</sup> (Fontela in Riaudel, 1998:156-157)

Words were her means of expressing both her meditative contemplation and her urban environment – her essence and existence, her mind versus matter. Her outlook was cynical, and her approach on occasion gauche, but her poetry is contrastingly brilliant and polished.

Her attraction to the “stellar silence” of Cruz e Sousa and to the celestial also draws comparisons with Bandeira’s use of the image of stars as metaphors for the passage of life – the morning star, the evening star, his *estrela da vida inteira*. Fontela’s last published poem “Vésper” – analysed below – with its evening star leading onto only cosmic silence is bitter-sweetly apt: “a estrela da tarde está / madura, [...] depois dela só há / o silêncio (“Vésper”), particularly in the context of Brazilian poetry.

Fontela also admired Wallace Stevens,<sup>210</sup> meditative and philosophical approach to poetry, and when reading her work one can find commonalities with Stevens’ consideration of reality not as a *static* material world outside our minds, but as the product of a constantly shifting mental and subjective imaginative *activity* attempting to find a satisfactory way of understanding and ordering the world around us at any particular point in time. This was an extension of the philosophy of Heraclitus (whom she also greatly admired) which centred around the ever present flow and movement in the universe. There are also similarities here with the Buddhist characteristic of *Anicca* or “impermanence”; one of the ‘Three Signs of Being’ or “Marks of existence” that refers not only to the fact that all things eventually cease to exist, but also that all things are in a constant state of flux and are thus subject to change. This attempt to comprehend our surroundings at any one place and time is found in both poetry and religion. However, where traditional approaches to religion often follow a doctrine in order to attempt to understand the wider world, for Wallace Stevens and for Orides Fontela poetry was and is an attempt to re-contextualize the tension between our normal responses and our potential responses to our quotidian landscape. At its most utopian, poetry has the potential power

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<sup>209</sup> “It’s common to say that if you can’t say something you should shut up. But it’s the opposite: what you can’t say turns into a symbol, a metaphor, poetry, turns into a blablabla the size of a bus, turns into ideology, into the devil itself”.

<sup>210</sup> Who wrote “After one has abandoned a belief in God, poetry is that essence which takes its place as life’s redemption” (Stevens, 1990:185), which Fontela empathised with.

to (re)unite the reader with something that has been misplaced or that was previously out of reach. The dichotomy between Fontela's poetry and her lifestyle would suggest this was the case for her: she was attempting to (re)connect with something ineffable.

Fontela also admired Emily Dickinson<sup>211</sup>, and there are similarities between both women; in the isolated lives they led, and in their mutual ability to condense immanent meaning into so few words. The brevity of Fontela's poems also bears resemblance to the haiku<sup>212</sup> form popularized in Brazil by Guilherme de Almeida, and later used by numerous Brazilian poets from Manuel Bandeira to Haroldo de Campos and Paulo Leminski. Fontela avoided calling her own verses haikus, preferring instead to call them *poemetos* (little poems) which themselves have parallels with Drummond's *Historietas*; his diminutive short stories. This re-naming of form does not however belie her interest in Zen Buddhism – one of the key influences that shaped the historical development of the Haiku form. She acknowledges this interest in *Rosácea* (1986) where she signed herself by her Buddhist name Myosen Xingue, a “leiga zen-budista”<sup>213</sup>. In the same year she admitted that the “Única novidade que assinalo em *Alba* é o início da influência do zen. Só um “cheiro”, algo sutil, perceptível em certos poemas” (in Massi, 1986:261)<sup>214</sup>.

Her poems, while brief, also have a circularity that is in keeping with the Zen belief of the circularity of life, and their impersonal tone with its almost Buddhist neutralization of the “self” mean that their potential is open to any reader.

Orides Fontela's work is filled with silence – though this may seem paradoxical. There is silence between the words, the lines, the verses: and as mentioned before, the word “silence” itself is frequent – despite (or perhaps because of) the fact it is in contradiction to “poetry”. Her poem “Silêncio” (from *Alba*), which is made up of four of her *poemetos*, itself includes the word silence five times in its fourteen lines,

<sup>211</sup> Having taught Dickinson's poetry for several years, I returned to it again for these translations to remind myself of her poetic use of the English language. However, because she was insecure and uncomfortable with the English language Fontela was likely to have read Dickinson's poetry in translation. I have though been unable to ascertain whose translations she would likely have read; there have been several published translations of Dickinson's work in Portuguese.

<sup>212</sup> Haiku were supposed to be little bursts of awakening – like the small flashes of enlightenment (called *kensho* in Japanese) discovered through meditation in Zen Buddhism.

<sup>213</sup> “Zen-buddhist layperson”.

<sup>214</sup> “The only new thing of note in *Alba* is the start of the influence of Zen. Just a “whiff”, but subtly noticeable in some of the poems”.

and is replete with metaphors for silence. The silence of the very early morning is described in the last segment with an alliterative sibilance of /s/ and /z/ sounds – “seda/ translúcida do silêncio”<sup>215</sup> – that activates senses of sight and touch to describe the absence of sound in a highly compressed and synaesthetic fashion. This descriptive synaesthesia can be tracked through her entire body of work<sup>216</sup>.

In his preface to *Alba*, Antonio Candido suggests that Fontela’s work is founded on the tension between the silence of nothing and the affirmation of the self. Silence for Fontela was much more than merely an indicator of the inadequacy of words, of the absence of “external” sound; her poetic silence was a separate entity, absolute and complete, without the physical confines and human constructs that words are limited by. This dichotomy of silence is a sign of her dissatisfaction with both the world and the word – despite the fact that words themselves were her saviour. Although words could be liberating for her, they also held a frequently negative power. They could be cruel (“(Toda palavra é crueldade.)”<sup>217</sup>), deadly (“O sabor mortal da palavra”<sup>218</sup>), wounding (“a palavra fere”<sup>219</sup>) or sully (“...água densa / que nos limpa de todas / as palavras”<sup>220</sup>); and in the poem “Poema” from *Alba*, both motifs – of silence and of words – are brought together in its final bitter lines,

Saber de cor o silêncio  
– e profaná-lo, dissolvê-lo  
em palavras<sup>221</sup>

Fontela became increasingly disenchanted by life, and like her life, her poetry is infiltrated with deception, dissatisfaction and

<sup>215</sup> An echo of “lúcida sede” from the poem “Diálogo” in her first publication *Transposição*.

<sup>216</sup> The many examples of her synaesthetic silence include ones from “Pedra” – “A pedra é transparente: / o silêncio se vê” [The stone is transparent: / the silence sees itself] (from *Transposição*); “Poemas do Leque” – “a textura / do silêncio brunido” [the texture / of the burnished silence] (from *Helianto*); “Águas” – “a inextinguível / água / do silêncio” [the unextinguishable / water / of silence] (from *Rosácea*); “Soneto à minha irmã” – “No opaco silêncio” [In the opaque silence] (from *Rosácea*); “Ditado” – “...o vívido / silêncio branco / ...” [the vivid / white silence] (from *Teia*).

<sup>217</sup> From “Fala” in *Transposição* [Every word is cruelty] This idea of cruelty was picked up by Augusto Massi (1983:101) when he wrote “O mundo interior da poetisa é uma mescla de sigilo e abismo. A lucidez de sua poesia é cruel”.

<sup>218</sup> From “Sob a língua” in *Helianto* [The mortal taste of words].

<sup>219</sup> From “Cisne” in *Alba* [the word wounds].

<sup>220</sup> From “Letes” in *Alba* [dense water / that washes from us all/ the words].

<sup>221</sup> “To know by heart the silence /– and defile it, dissolve it / in words”.

disappointment. This forceful sense of disillusion came through in her poetry readings,

Não havia nenhuma suavidade na leitura feita pela própria Orídes. Ela lia seus poemas de maneira forte, vigorosa, sincopada. [...] Causava um estranhamento saber que aquela energia poética vinha de uma mulher tão frágil e com a saúde debilitada<sup>222</sup>. (Donizete Galvão, <http://www.tanto.com.br/orides-donizete.htm> [accessed 09/03/2008])

Her poems together hold a net of allusions linked by their recurring words and themes, and form webs of connections –, webs which carry their maker in their centre. The idea of a spider weaving its web is not uncommon as a metaphor for life, art, creation; and comparisons to Arachne are not inappropriate, especially in the light of Fontela’s appreciation of the classics<sup>223</sup>.

Although the number of words she used was controlled, they were positioned in such a way as to make multiple meanings blossom, creating multi-faceted, polysemic, rich and dense works that set off chains of further images – each with their own associations – and a multiplicity of interpretations. “Orídes está entre aqueles raríssimos escritores que alcançam força suficiente para transformar o ato de leitura de seus textos numa experiência poética e existencial [...]”<sup>224</sup> (Maurício Santana Dias).

In order to access the inner core of a poem, a translator must be aware of more than just the words and must decipher the underlying structure – whether consciously crafted or organically formed. Fontela’s poetry with its brevity, its apparent lack of perceptible or regular metre and rhyme, and its seemingly simple structure is only deceptively simple to translate. The pared-down precision and concision of her poems create a clear-pitched frequency that presents a tremendous challenge to

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<sup>222</sup> “There was not a hint of softness in any reading by Orídes. She read her poems forcefully, in a vigorous, syncopated fashion [...] It was strange to think that all that poetic energy came from such a fragile woman with such ill health”.

<sup>223</sup> With poems like “Prometeu”, “Penélope”, “As Parcas” [The fates] among others and a section in *Rosácea* entitled “Mitológicos”. In interview with Riaudel she professed her childhood love of mythology after reading Monteiro Lobato’s “Os doze trabalhos de Hércules”.

<sup>224</sup> “A Felicidade Feroz”: <http://www.revista.agulha.nom.br/mauriciosantana1.html> (accessed 27/09/11).



creatively transpose, and through the act of translation the superficially simple syntax of the ST shows itself to be far more complex than first appears.

I have chosen here to look at the two poems “Teia” and “Vésper” – the first and last poems in *Teia* – which was her final published collection of poetry and which represented her maturation as a poet. With *Teia* she was trying to move towards a more imagistic and less meditative poetry – admitting “[...] eu estou tentando mudar o meu estilo. Este estilo assim muito lá em cima, estava muito bom até *Alba*. E a gente também cansa dos assuntos, como cansa da vida também, das coisas né?<sup>225</sup>” (Riaudel, 1998:149). *Teia* is a carefully considered collection of poems divided into seven quite different sections. Unsurprisingly, considering her self-confessed dislike of chronological order, it is not organized chronologically. It has old poems (ones that she calls “dead” poems, either lost or destroyed) that have been written anew<sup>226</sup>, as well as previously unpublished poems;

Agora com o novo livro enfiado, ele saiu muito *à la carte* [...] (risos). O leitor que goste ou não goste. A última parte inclusive, tem poesias antiqüíssimas, meio balada, meio cantábile, o que me interessa. Acho que todos os estilos estão válidos agora. [...] <sup>227</sup>(ibid:151)

In English translation *Alba* has received the most attention, though there have been a few poems from *Teia* translated by the North-American translator Chris Daniels, who is fairly well-respected in his field. In interview he has discussed his sense of care and responsibility towards translation, but one of his most widely quoted statements regarding the translation of Fontela’s poems is slightly disconcerting as it suggests a lesser understanding of the Portuguese language than one would expect;

It will be noticed that there are many instances of the word “I” in the translation. These instances are

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<sup>225</sup> I’m trying to change my style. The style that’s kind of elevated, it was absolutely fine up to *Alba*. But people also get tired of subjects, just like they do of life and things, don’t you think?

<sup>226</sup> “Jogo”, “Porta” and “Balada” all appear in the final section “Vésper”

<sup>227</sup> “Now with the new book ready to go, it came out very *à la carte* [...] (laughs). Readers will like it or not. The last part actually has really old poems, half ballad, half song, than interest me. I think all styles are acceptable now”.

the results of direct translations of first-person singular verbs. I feel that any attempt to mirror her [Orides Fontela] practice would result in ambiguities that *do not exist* in the Portuguese originals. I ask the reader to consider every instance of the word “I” to be a deep insoluble flaw in my translation, and to think of that word as silent.

(<http://www.litvert.com/orides.html>) (accessed 09/03/2008)

While seemingly a reasonable request, in reality it is unsatisfactory, because if an English language reader – one unaware of the compressed verb forms commonly used in Portuguese – tried to silence the “I”, they would be (in the vast majority of cases) merely left with a bare infinitive. In Portuguese, this is not the case, as the first-person verb form is an entirely different conjugation and therefore contains the sense of the first-person pronoun. Daniels’ respect for her poetry, and his awareness of the problem of compressed verb forms in Portuguese are clear; however his request is flawed, and this lack of understanding seems to carry through to his translations of her poems, one of the least satisfactory being “Vésper” – one of the reasons leading to my decision to retranslate it and to analyse it further here.

### 3.3.1 Teia/Web

<b>Teia</b>	<b>Web</b>
A teia, não mágica mas arma, armadilha	The web, not magical but armament, ambush
a teia, não morta mas sensitiva, vivente	the web, not lifeless but sensitive, living
a teia, não arte mas trabalho, tensa	the web, not art but toiled, tensed
a teia, não virgem mas intensamente prenhe:	the web, not virginal but intensely pregnant:

no centro a aranha espera	in the centre the spider bides
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### *Themes*

“Teia” is the opening poem in her homonymous final collection. It is carefully formed; superficially simple, but with an underlying and disquieting menace that threatens to blister the smooth-skinned surface of the poem with its potential destructiveness. The description is considered and precise, and the undercurrent of unease is belied by the structural repetition of the first four stanzas that lull one into a state which makes the surprise of the final stanza all the more disturbing; the spider – the predatory weaver of tales and of art itself – is revealed, expectant and expecting. “Teia” condenses Fontela’s creative procedure; a web of poetry, a slow patient process where the spider is the poet, the weaver of the web of words, the spinner of sound and substance. The Anglophone reader can find correlation with Walt Whitman’s “A noiseless patient spider” in the symbolism of the spider, the poet and the soul, and a Brazilian reader may recall Cabral’s metalinguistic poem “Psicologia da Composição” where in the sixth stanza, “[...] aranha; como o mais extreme / desse fio frágil, que se rompe / ao peso [...]”.

The controlled sense of form in “Teia” also invites consideration of Poe’s essay “The Philosophy of Composition”. In addition to these intertextual approximations there are two clear references to the classics. The immediately apparent reference is to the tale of Arachne, the doomed mortal weaver from Ovid’s tales who defied the Goddess Athena with her skills. However, in addition to this there is also the final image of the patiently waiting spider – the concept of a female waiting and biding her time, which finds comparison with Odysseus’ longsuffering wife Penelope<sup>228</sup> who used her weaving as a weapon to ward off suitors. This rich intertextuality gives the poem a further literary depth that contributes to its sense of expanded time.

### *Metre*

The poem is set out over five stanzas, each of which has three lines. The first four stanzas are similar visually, structurally and rhythmically. Each one begins with “A teia, não”, and is followed by a

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<sup>228</sup> Also the title of a poem in *Alba*.

single descriptive word in the second line. Each of the third lines begins with “mas [...]” (“but [...]”), and they contradict the preceding line with a further two descriptive words. This rigid structure is further emphasised by the caesurae in the first and third lines of the first three stanzas, and is highlighted even more by the final stanza, which ruptures it altogether. Without the caesura provided by the comma in line three, there would probably be an elision between the final “a” of *arma* and the first

“a” of *armadilha*, thus giving a syllable count of five for the line, however, because of the comma, both “a”s are pronounced – which gives the line 6 syllables.

In the translation I felt it was important to maintain the structure, and in addition to this I also tried to emulate the metre as far as possible as a mirroring strategy. Table 5 below shows the syllable and feet counts and types of feet in the source text compared with the target text. From this table one can note that while each initial line of the first four stanzas of the TT is one syllable down on that of the ST, the foot count has remained the same. There is a difference between the number of syllables in the second lines, but this is because of the different way of counting syllables in the Brazilian and Anglophone tradition. In Lusophone prosody the syllable count stops after the last stressed syllable, meaning that the last (feminine) syllable(s) of a word does not contribute to the overall syllable count, whereas in English it does. This means that “mágica” in Portuguese has only 1 syllable (as according to tradition the final “ca” is dropped), and “magical” in English has three syllables “*mæ-dʒɪ-kəl*”. The final line of the third stanza of the TT is considerably shorter than that of the ST, however, it is my hope that the long diphthong of “toiled” and the combination of the /t/ and /d/ plosives contribute to slowing and extending the sound of the line.

A repetition of unvoiced plosives is found in line 12 of the TT. The “intensely” of the TT does not match the drawn-out syllables of “intensamente”, and initially I tried to compensate for this by translating “prenhe” as “expectant”. In addition to being a synonym for “pregnant”, “expectant” is also a harbinger of the verb in the final line of the ST: “espera”, and it could be argued that in combination, the two words contribute to communicating a similar sense of expectancy to that of the ST, and therefore lead towards the final stanza. The problem with “expectant” was that it lacks the visceral punch of “prenhe” or “pregnant” and has more abstract, less physical impact on the reader.

**Table vi: ST and TT metre**

	Syllable count	Feet count and type	Syllable count	Feet count and type
Line 1	4	2 feet (2 iambs)	3	2 feet (1 iamb and 1 headless iamb)
Line 2	1	1 foot (1 dactyl)	3	1 foot (1 dactyl)
Line 3	6	2 feet (1 amphibrach, 1 anapaest)	6	2 feet (2 amphibrachs 2 <sup>nd</sup> interrupted by the caesura)
Line 4	4	2 feet (2 iambs)	3	2 feet (1 iamb and 1 headless iamb)
Line 5	1	1 foot (1 trochee)	2	1 foot (1 trochee)
Line 6	7	3 feet (1 iamb, 2 amphibrachs)	6	2 feet (2 amphibrachs) (2 <sup>nd</sup> interrupted by the caesura)
Line 7	4	2 feet (2 iambs)	3	2 feet (1 iamb and 1 headless iamb)
Line 8	1	1 foot (1 trochee)	1	-
Line 9	5	3 feet (3 trochees)	3	2 feet (1 iamb and 1 headless iamb)
Line 10	4	2 feet (2 iambs)	3	2 feet (1 iamb and 1 headless iamb)
Line 11	1	1 foot (1 trochee)	3	1 foot (1 dactyl)
Line 12	7	3 feet (1 anapaest, 1 amphibrach and 1 trochee)	7	2 feet (1 anapaest and 1 amphibrach)
Line 13	1	-	2	1 foot (1 spondee)
Line 14	1	1 foot (1 trochee)	2	1 foot (1 trochee)
Line 15	4	2 feet (2 iambs)	4	2 feet (2 iambs)

***Sound***

The sound in this poem is strictly tied to its strict structural and rhythmic skeleton. As can be seen from Table 6 below there is no significant utilization of assonance in the poem, however, while the use of alliteration is discreet, it does contribute to giving coherence to the whole. Due to the poem's brevity, it is more pertinent to look at the alliterative chain of sound throughout the body of the poem, rather than merely looking at it line by line. The sequence of /t/, /m/, /v/, /s/, and /n/ consonants in the ST has been maintained almost intact in the TT, but with the addition of /l/ in lines 5 and 6 and /d/ between lines 9 and the final line with "spider bides". In the context of a poem as condensed as

“Teia”, it is questionable whether it is desirable to add to the alliterative chain of the ST, as the poem then risks losing its compactness. Nevertheless, in compensation, I felt fortunate to have been able to use numerous etymologically similar words in the translation<sup>229</sup> which made the task of transposing the ST sound considerably less fraught. This in itself though demands care, especially if one considers that “Latinate words tend to be not only longer than Germanic words but also somewhat abstract, and for this reason somewhat bookish, even prosaic.” (Britto, 2011<sup>230</sup>) This reasoning gave me a further stimulus to reconsider my initial translation of “prenhe” as “expectant”. I finally settled on using “pregnant”, as its final “t” brings the line to a much sharper stop than “prenhe”, which in this context makes the shock of the image more abrupt. While there is a small internal rhyme of /e/ between “intensely” and pregnant it is echoed by “expectant”, which in a small way mirrors that of the ST, however

The unvoiced plosive /t/ is frequent in the ST and was vital to maintain in the TT as its effect is to punctuate each of the first four stanzas, thus emphasizing their separation from the denouement.

**Table vii: Assonance and Alliteration in ST and TT**

	Assonance	Alliteration	Assonance	Alliteration
Line 1		/t/ teia		/t/ not
Line 2	/æ/ mágica	/m/ mágica	/æ/ magic	/m/ magical
Line 3	/a/ /ɑ:/ mas arma, armadilha	/m/ mas arma, armadilha	/æ/ /ɑ:/armament, ambush	/t/ /m/ but armament, ambush
Line 4		/t/ teia		/t/ not
Line 5		/m/ /t/ morta		/l/ lifeless
Line 6	/i/ sensitiva, vivente	/s/ /v/ /t/ sensitiva, vivente	/i/ sensitive, living	/s/ /v/ /l/ /t/ sensitive, living
Line 7		/t/ teia		/t/ not
Line 8		/t/ arte		/t/ art
Line 9		/t/ /s/ trabalho, tensa		/t/ /d/ /s/ but toiled, tensed
Line 10		/t/ teia		/t/ not

<sup>229</sup> Cf lines 2, 3, 6, 8, 9, 11, 12, & 14.

<sup>230</sup> In correspondence with the author (20/10/11).

Line 11		/v/ virgem		/v/ /l/ virginal
Line 12	/e/ intensamente prenhe	/n/ /t/ /s/ mas <b>intensamente</b> prenhe	/e/ intensely expectant	/t/ /n/ /s/ /l/ but <b>intensely pregnant</b>
Line 13	/v/ no	/n/ no		/n/ in
Line 14	/v/ centro	/s/ /n/ /t/ <b>centro</b>		/s/ /n/ /t/ <b>centre</b>
Line 15	/æ/ <b>a aranha</b> espera	/s/ espera	/aɪ/ spider bides	/s/ /d/ <b>spider bides</b>

The stopped consonants of the near palindrome of “spider bides” in the TT are more emphatic than the drawn out vowels of the equivalent “aranha espera” in the ST, but the extended diphthong of /aɪ/ helps to extend the sonority.

### *Deixis, Lexis and Syntax*

The deictic framework of the poem is timeless and universal, and its clear references to the classics – the foundation of Western literature – will be familiar to educated readers both in Brazil and in the English speaking world. The allusions to the myths of Arachne and Penelope are furthered by the adjectives and nouns in the second lines of the first four stanzas, which together read – *mágica*; *morta*; *arte*; *virgem* /*magical*; *lifeless*; *art*; *virginal*, and resonate with mythological and mystical meaning.

The single verb in the poem is the final word of the final line: “espera” – for which the most common translations in English are “wait”, “hope” or “expect”. As mentioned earlier, this sense of expectancy has I hope been incorporated through the translation of “prenhe” as “expectant”. After much consideration, I translated “espera” as “bides”; the verb “to bide” means not only “to wait” but also to “remain in expectation”, to “stay when others go”, to “remain in residence” and importantly to “await ones opportunity”<sup>231</sup>, which also incorporates the sense of hope that is lacking in the verb “to wait”. This sense of biding is prolonged by the fact that as readers, we have to wait the duration of the poem to meet the verb. While verbs are normally associated with providing momentum this particular verb does nothing to contribute to a sense of moving forward; it simply hangs where it is, biding its own time.

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<sup>231</sup> Cf Shorter Oxford English Dictionary.

### 3.3.2 Vespér/Vesper

Vésper	Vesper
A estrela da tarde está madura e sem nenhum perfume.	The evening star is now mature no trace of scent
A estrela da tarde é infecunda e altíssima:	The evening star is infertile and far away:
depois dela só há o silêncio	beyond there is only the silence

#### *Themes*

Vesper is the final poem of Fontela’s last published collection. The Latin meaning of vesper is “evening”, “west” and “evening star” – and it is the Roman equivalent of the Greek Hesperus, the son of the mortal Cephalus, and Eos – the goddess of the dawn (also known as Aurora). Hesperus/Vesper was the personification of the planet Venus in the west, just as his brother Eosphorus/Lucifer– the “morning star” was its personification in the east. When it was realised that both were different manifestations of the same celestial body, the two came to be seen as interchangeable, and were associated with the “wandering star”. An off-shoot of the myth of Hesperus was the garden of the Hesperides, the nymphs of the evening, wherein grew the golden apples of immortality. The circularity of this theme fits with the context of Fontela’s poetry and her knowledge of the classics, and although Fontela herself stated that *Teia* was not chronologically ordered, the position of the poem, both in the publication and on her own lifeline is ominous. These compact, almost cursory verses epitomise Fontela’s dual nature in their combination of perfect detachment and deep sense of despair. The adjectives “mature” and “infertile” in the second and fifth single word lines are particularly poignant in the context of her final poem and are then followed three lines later by the portentous last two lines which end with “the silence”. Here is Cruz e Sousa’s stellar silence again; unscented, distant – hard and unforgiving. It is a fitting metaphor for her work and her life that “silence” is the last word of her last



published poem; a silence left hanging physically and metaphorically in space and time.

### ***Metre***

For metrical reasons I initially translated line one as “The star of the evening [...]”, however, though this version is truer to the metre of the ST I realised it sounded overly and self-consciously “poetic”, and was not true to the source, which was simply the *evening star*. I then came across another difficulty, which was that unlike Portuguese, English has only one form of the verb “To be”. This made it more challenging to communicate the difference between the verb *Estar* in line one, and *Ser* in line four. The former suggests that the star has not always been mature, or unscented, while the third person singular of the latter in line three implies it (she – the star – Fontela herself even?) is and has always been infertile and distant. My solution has been to add “now” at the end of the first line, which while considerably less subtle than the original, not only contributes to the implicit impermanence of the verb, but also furnishes the line with a further syllable and provides a visual difference between the similar but not identical first lines of each stanza in the ST.

The poem is free verse, and has no fixed prosody, but amphibrachs and iambs tend to predominate in both the ST and the TT. In English accentual-syllabic poetry, amphibrachs are traditionally associated with ballads, light verse, limericks and narrative poetry; however, the adjectival amphibrachs of the second and fifth single-word lines of the ST are in contrast to conventional usage, and followed three lines later by “the silence” they combine to strike a note that is tragically apposite.

**Table viii: ST and TT metre**

	Syllable Count	Feet count and type	Syllable Count	Feet count and type
Line 1	7	3 feet (1 amphibrach and 2 iambs)	6	3 feet (3 iambs)
Line 2	2	1 foot (1 amphibrach)	2	1 foot (1 iamb)
Line 3	6	3 feet (3 iambs)	4	2 feet (2 iambs)
Line 4	5	2 feet (1 amphibrach and 1 iamb)	5	3 feet (3 iambs, final iamb truncated)
Line 5	3	1 foot (1 anapaest)	3	1 foot (1 amphibrach)
Line 6	3	1 foot (1 anapaest)	4	2 feet (2 iambs)
Line 7	6	2 feet (2 anapaests)	6	2 feet (2 amphibrachs)
Line 8	3	1 foot (1 anapaest)	3	1 foot (1 amphibrach)

### Sound

The carefully constructed and precise beauty of the poem is immediately evident in its first line “A estrela da tarde está”; with the internal rhyme of *estrela* and *está* and its chain of vowels and plosive consonants. This is then punctuated by the single adjective in line two and continues in line 3 with a string of soft languid nasal vowels, for which I was unable to find an equivalent in the TT. I did not find a means to transfer to the TT the internal rhyme of line 1 in the ST or the incomplete rhymes of “madura / nenhum / perfume / infecunda” in the first five lines. Goalposts for equivalence are notoriously movable and the validity of compensating for one poetic technique through the use of another is almost infinitely debatable; however by translating line 3 of the ST to the palindromic “no trace of scent”, with its reiterated /t/ and /s/ sounds I feel that I have managed to make a substitution of sorts. This is in positive comparison to the “perfectly unperfumed” that I had originally been considering. In a similar fashion to “Teia”, it is hard to compare the assonance and alliteration of the ST/TT line-by-line due to the brevity of the poem, and therefore while the chart below shows some intra-linear alliteration and assonance, it may be more effective to consider it in the context of the poem as a whole.

**Table ix: Assonance and Alliteration in ST and TT**

	Assonance	Alliteration	Assonance	Alliteration
Line 1	/æ/ /ɛ/ /e/ <b>A</b> estrela da tarde está	/s/ /t/ /d/ estrela <b>da tarde</b> está	/i:/ /ɑ:/ /aʊ/ evening star is now	/s/ /t/ star is
Line 2	/æ/ madura	/m/ /d/ <b>madura</b>		/m/ /t/ mature
Line 3	/e/ /o/ e sem <b>nenhum</b> perfume	/p/ /f/ e sem <b>nenhum</b> perfume		/n/ /t/ /s/ no trace of scent
Line 4	/æ/ /ɛ/ /e/ <b>A</b> estrela da tarde <b>é</b>	/s/ /t/ /d/ estrela <b>da tarde</b>	/i:/ /ɑ:/ /aʊ/ evening star is now	/s/ /t/ star is
Line 5	/e/ infecunda	/f/ /d/ infecunda	/ɜ:/ /aɪ/ infertile	/f/ /t/ infertile
Line 6	/æ/ /i/ e altíssima	/t/ /s/ /m/ altíssima	/ɑ:/ far	/f/ far
Line 7	/ɛ/ dela	/d/ /s/ depois dela só		/s/ is
Line 8	/ɛ/ silencio	/s/ silencio	/aɪ/ silence	/s/ silence

Much of the intra and inter-linear assonance of the ST has regrettably been lost in the TT, but one can see from the chart that the alliterative consonants in the ST (that consist principally of /s/, /t/, /d/, /m/ and /f/) have been mirrored fairly well (though less densely) in the TT, with /s/, /t/, /m/, /p/ and /f/ consonants.

### *Deixis, Lexis and Syntax*

As with “Teia”, the deictic setting of “Vesper” is recognizable readers from most cultures. The concision and compactness of the poem meant it was not challenging to maintain form or punctuation in the TT, but it was difficult to manage the transfer of its potent verbal economy to the TT without over explication.

In line two of the ST, “madura” encompasses a wider frame of meaning than the English literal equivalent of “mature”, as specifically it can also be used to describe ripeness. This, in conjunction with the star being conspicuously unscented, and ‘hanging’ from the sky, could present a reading of the star as fruitlike. By choosing to translate “madura” as “mature”, and not “ripe”, the TT has lost this dimension, however had I chosen “ripe” instead of “mature”, the connotations of maturity (age and wisdom) and sterility would have been lost. The idea of fruit and of ripeness is associated with fertility, and therefore is actually inappropriate in the context of the “infecunda” of line five in the following stanza. In addition, the similarity of sound and rhythm between “mature” and “madura” makes “mature” the more effective option.

A similar problem arose for the translation of “infecunda”, for which I had the choice of “infertile” or “barren”. I opted for the former as the associations of the Anglo-Norman “barren” are harsher and more ravaged than its more neutral and less emotionally charged counterpart, which is also more like the Portuguese original in metre and sound. These choices are in direct contrast to Daniels’ translation of the same poem<sup>232</sup> (mentioned above), which uses both “ripe” and “barren” somewhat contradictorily.

A further element to consider was the penultimate line “depois dela [...]”. In Portuguese, “estrela” is a feminine noun, and so the use of “dela” [“her”] in the Portuguese reader’s mind could refer both to the star and to Fontela herself – particularly as the poem seems so strongly

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<sup>232</sup> “The evening star is/ ripe/ and without any perfume./ The evening star is/ barren/ and most high:/ after her is/ only silence”.

autobiographical. In my translation I have managed to avoid the pronoun entirely by using “beyond”, and thus have left both possibilities open.

### *Assessment*

A poesia de Orides Fontela é bonita de ler à primeira vista mas também com o passar do tempo [...] todos os poemas que escreveu são de uma qualidade de imediato evidente<sup>233</sup> (Franco Moreira, 2003:219)

In both these poems from *Teia*, Fontela departs from a material ‘reality’ – the web, the star, and then progressively distances the reader from this through a process of abstraction which almost annuls the point of departure, and which forces one to consider that a universally direct knowledge of reality is, as Wallace Stevens posited, not possible. This concept of reality as an activity and not a state may be disconcerting for a translator in the sense that there is no one fixed “good” translation; however, it can also be reassuring if one considers that if the translation is not a fixed reality it has the potential to be more than the sum of its parts.

I feel that for careful readers, these two translations may be able to open one of the many potential windows into Orides Fontela’s world. Two years before she died she said in interview: “Minha aposta [à perenidade] é uma obra. É uma aposta real. Olha, eu não tive filhos. Não tenho mais nada a não ser essa obra, nada<sup>234</sup>,” (Riaudel, 1998:172). I like to think that she would be happy to know that in translation her work is reaching an increasingly wider audience internationally, and that her legacy will continue.

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<sup>233</sup> “Orides Fontela’s poetry is lovely to read not only the first time, but also as time goes by [...] the quality of all the poems she wrote is immediately apparent”.

<sup>234</sup> My gamble [on being remembered] is my work. It’s a real gamble. I have no children as you know. I have nothing other than my work, nothing at all.

## CONCLUSION

As ervas diversas que aí misturam, como em  
nossa incongruente realidade, não  
desmerecem o nome comum de salada. O autor  
reivindica apenas o justo tempero (Arrigucci,  
1999: prólogo)<sup>235</sup>

Arrigucci's metaphor recalls that of Eliot, which saw a poetry anthology as a selection of dishes (cf. 1.1) to be enjoyed alongside one another. This idea of a salad is apt for both anthologies and translations, as translation is itself also a kind of metaphorical reinterpretation of a textual recipe.

To be able to read a poem in its original language is a privilege in numerous ways; the reader is able to drink, so to speak, directly from the font, untainted by any filter of language. One of the instigating factors or 'causes' (cf Pym, 1998:143-159) of the hypothetical anthology here is ideological; it stems from a desire to share a treasure – that of the poetry of Brazil – which many people are unable to access without the filter of translation.

For the purpose of this thesis I have discussed four translations of poems by three poets. Unfettered by commercial or editorial constraints, I have been able to focus on these poems, and take the time to study the authors and their socio-historical context and inter (as well as intra) – textual references.

Wilss (1998:60) discusses decision-making in translation on two levels; that of what he calls a macrocontext (general translational strategy towards the text) and a microcontext (lexical etc), but he neglects to discuss decisions taken on a wider contextual level, those of why certain texts and not others are translated; let us call this a *supra*-context. In the context of this thesis and the formation of the proposed translated anthology, this *supra*-contextual decision-making has been made through careful analysis of relevant material available in both Portuguese and in English. Rather than an anthology of Brazilian poets with poems currying favour with Anglophone views of Brazilian exoticism, the aim has been to create a

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<sup>235</sup> “The variety of herbs that are mixed together, just like in our incongruous reality, are deserving of the common name of salad. The author adjusts only the dressing”.

rational list for an anthology with Brazilian poets and poems with both Brazilian and universal themes.

One anthology automatically implies another; a much larger virtual anthology of what was not included; therefore the concept of anthology embraces not only a principal of selection but also one of omission. It is a responsibility to draw up a list of the best of anything, as to delineate a text as “canonical” or not exposes one to potential criticism. In his introduction to *Os Cem Melhores Poemas do Século* (which itself was the subject of accusations and controversy), Moriconi makes a statement about canon that is intriguing, yet a little odd, “o poema típico do fim do século é pós-canônico, anticanônico ou paracanônico”<sup>236</sup> (2001:245). At this state I should perhaps point out why, in the title of this thesis, the term “canon” is qualified by the adjective “dissenting”. In any anthology it is relevant to state the parameters, the conditions that led to the final selection, in order for critical perspectives (especially in the context of an academic publication) to have a foundation on which to base their considerations.

The information garnered from the anthologies analysed in this investigation has shown that Brazilian poetry is a vastly rich terrain, and that while it is represented to a certain extent in the United States, it is much less so in Great Britain. It is my hope that this study will constitute one more paving stone on the path from an English language hegemony towards a wider appreciation of language and of poetry from other countries and cultures, and be understood as it is intended; a work of love for Brazilian poetry, and for Brazil itself.

Translation has an intrinsically unstable nature which means that;

A percepção humana da experiência empírica é diferente, por isto a variação está no texto mas também nos leitores e naquilo que a sua experiência lhes traz, na forma como condiciona as suas leituras não só dos textos, mas do mundo em geral.<sup>237</sup> (Ferreira, 2007)

I acknowledge that I have imposed the temporal consistency of my own voice (the translations evolved over a period of several months)

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<sup>236</sup> “The typical end of century poem is post-canonical, anti-canonical or para-canonical”.

<sup>237</sup> “Human perception of empirical experience is different, this is why variation is in the text, but also in the readers and in what their experience gives them, in the way they condition their readings not only of the texts but of the world in general”.

on poems that were written over nearly ninety tumultuous years. My translations are clearly not the original texts (the act of reading is itself a form of translation – raising the age-old question of what the “original” is), and it remains to be decided as to whether I have been disabled by following a false notion of fidelity to the original instead of being faithful to my own understanding of its imaginative import; particularly if one considers “there is a constant danger that the translator will render into the goal language not just the meaning potential of the text but the translator’s own additions and responses” (de Beaugrande, 1978:30). Holmes suggested that a translation “can never be more than a single interpretation out of the many whose image it darkly mirrors” (Holmes, 1988: 30) and this offers some hope for translators of poetry. In each translation a small part of the poet is perpetuated, and each translation gives the ST its own “‘after lives’ [...] new approximations to the hidden underlying purity of the poetic unspoken” (Vieira, 1998: 195). In combination with Bly’s belief “that a great poem should be translated freshly every twenty years” (1983: 25) this suggests that perhaps the best solution is indeed to have “several translations [that] present more facets of the original than any one can do.” (Holmes, 1988: 51)

An interest in the role translations play in the formation of target languages, cultures and identities, and in the creation of new subject positions should continue to be of importance in the future of translation studies. The reflexive implications are positive for translators and translation theorists alike, meaning there will always be room for different (re)interpretations of texts and therefore an almost infinite source of material with which to work. With this awareness of translational, social, cultural and historical trends, translators are now expected to be more than mere conveyors of information, they have a responsibility to be “critically self-conscious writers who develop an acute awareness of the cultural and social conditions of their work” (Venuti, 1992:1).

As this world shrinks together like an aging orange and all peoples in all cultures move closer together however reluctantly and suspiciously) it may be that the crucial sentence for our remaining years on earth may be very simply: TRANSLATE OR DIE. The lives of every creature on the earth may one day depend on the instant and accurate translation of one word. (Engle & Engle, 1985:2)

A statement such as this – although hyperbolic – adds further weight to the already numerous pressures on a translator, and on the translated text, the original text, the concept of “textual truth”, the genre, the context, and the reader;

In fact the process of translation and the process of construction of our own identities may be analogous: as translations are subjected to at least two semiotic systems (source and target languages) but are nevertheless capable of changing those very structures, so we, as humans are the subjects of a variety of discourses but are also free to change those relations that condition our existence. (Gentzler, 2001:200)

Ortega y Gasset famously described the translation of poetry as a ‘utopian task’ (1937/2001:49), but this shouldn’t be seen as discouraging; rather the opposite, it should inspire the quest for continued refinement and approximation to the ST. A part of this approximation to a ST is criticism and commentary. Candido believes these are erroneously considered to be in opposition to interpretation and to illustrate this he quotes von Wiese,

Em verdade ‘o comentário bem compreendido é o vestíbulo da interpretação’. O comentário é tanto mais necessário quanto mais se afaste a poesia de nós, no tempo e na estrutura semântica<sup>238</sup>. (Candido, 1994:27)

A commentary on any text can therefore also be seen as itself a form of translation (cf. Attwater, 2006:129), and this thesis is no exception. As well as commenting on some of the poems it is also an attempt at translating and interpreting the ineffable constituents of an anthological canon; itself a translated anthology of studies, histories and essays on Brazilian literature. It is a self-confessed patchwork of critics’, poets’, and theoreticians’ writings and

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<sup>238</sup> In actual fact, ‘well analysed commentaries are an entrance to interpretation’. Commentaries are all the more necessary the further poetry moves away from us, in time and in semantic structure.



commentaries on Brazilian literature – and thus plays a double role as both representing and forming a Brazilian poetic canon in translation.

Gusmão (2003:215) reasons that without any blank pages an anthological corpus appears as a continuum – as a continuous text. This is thought-provoking, as the very fact of such different poets and poems being juxtaposed within the same covers demonstrates a dis-continuum in almost every sense. Thus it would be worth considering disrupting the continuum (an integral part of the physicality of a published anthology) with a blank page between each poet's work, to give a "breathing space" that may assist the reader to reflect on both the individual work, and on the position of the work within the whole. A format such as this would not *break* the continuum, but would perhaps *disrupt* it sufficiently to bring a reader to a momentary halt, and provide a physical impediment that would encourage contemplation and consideration. While this may appear to be something seemingly superficial and inconsequential, it may have the potential to support greater valorization of what Gusmão calls "representividade"; the founding concept of most anthologies. By incorporating this physical space (the blank page), an anthology could potentially avoid appearing as a historical/cultural continuum and therefore avoid accusations by others of lacunae in historical representativeness.

This is a salient point for all readers of anthologies, as the very fact that most are presented as a cultural and historical – and therefore finite – register, makes them an opening (non-finite), a "launch pad" for further perspectives and considerations; "experimentamos a heterogeneidade do que é simultâneo, a não contemporaneidade do contemporâneo e, finalmente, a alteridade histórica"<sup>239</sup> (Gusmão, 2003:220)

With regard to further study in this area, it will be interesting to take this investigation forwards and examine if the Brazilian canon in other languages is similar to that in English. This information can then be assimilated with the information here and a visual diagrammatic map of common roots could be drawn up using the Pymian concept of networks. Another, though less ambitious, area of interest would be an investigation into monolingual and bilingual format presentations and their justifications, and a comparison of resolutely monolingual anthologies such as Carlisle's (1983) with anthologies that were not

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<sup>239</sup> We experience the heterogeneity of what is simultaneous, the non-contemporaneity of what is contemporary and, eventually, historical alterity.

“translated”, but that were still aimed at the English speaking market (cf, Dimmick, 1958 and Pontiero, 1969).

I have attempted to map a small part of the incomplete poetic landscape of Brazilian poetry translated into English. Whether one can accept this approach as successful is of course open to debate, but from the perspective of function it is a beginning.

The simple fact is that the translation is not the work, but a path toward the work. If this is a poetic work, the translation is no more than an apparatus, a technical device that brings us closer to the work without ever trying to repeat or replace it. (Ortega y Gasset 1937:61)

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Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. (Kristeva, 1980: 66)

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de Andrade, Ascenso Ferreira, Alphonsus de Guimaraens Filho, Ferreira Gullar, Hilda Hilst, Ledo Ivo, Jorge de Lima, Henriqueta Lisboa, Cecília Meireles, Thiago de Melo, Murilo Mendes, Paulo Mendes Campos, Vinicius de Moraes, Carlos Pena Filho, Mário Quintana, Cassiano Ricardo, Augusto Frederico Schmidt

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<sup>240</sup> Of these poets it should be noted that those marked with an asterisk were not included in the anthology itself.

Lisboa, Godofredo Filho, Pedro Nava, Pedro Dantas, Augusto Frederico Schmidt, Vinicius de Moraes, Lúcio Cardoso, Odylo Costa Filho.

BORGATTO, Ana Maria Trinconi, Terezinha Costa Hashimoto Bertin & Vera Lúcia de Carvalho Marchezi (orgs). *Antologia Poética Nestlé*. São Paulo: Fundação Nestlé da Cultura. 2002. With work by 41 poets from the seventeenth-century onwards. Poets (and songwriters) post 1922 with work included are Guilherme de Almeida, Mário de Andrade, Oswald de Andrade, Arnaldo Antunes, Nelson Ascher, Manoel Bandeira, Manoel de Barros, Haroldo de Campos, Cora Coralina, Menotti Del Picchia, Carlos Drummond de Andrade, Flora Figueiredo, Gilberto Gil, Ferreira Gullar, Hilda Hilst, Paulo Leminski, Jorge de Lima, Henriqueta Lisboa, Murilo Mendes, Vinicius de Moraes, Carlos Nejar, Mário Quintana, Caetano Veloso.

BUARQUE DE HOLANDA, Heloísa. *26 poetas hoje: Antologia* (6ª edição) Rio de Janeiro: Aeroplano Editora. 1975/2007.

COSTA PINTO, Manuel. *Antologia Comentada de Poesia Brasileira do Século 21*. São Paulo: Publifolha. 2006. The poets included are Sérgio Alcides, Ricardo Aleixo, Francisco Alvim, Arnaldo Antunes, Nelso Ascher, Eudora Augusto, Afonso Ávila, Carlos Ávila, Carlito Azevedo, João Bandeira, Frederico Barbosa, Manoel de Barros, Hermínio Bello de Carvalho, Régis Bonvicino, Contador Borges, Alexei Bueno, Fabiano Calixto, Augusto de Campos, Haroldo de Campos, Fabrício Carpinejar, Age de Carvalho, Júlio Castañon Guimarães, Chacal, Mário Chamie, Antonio Cícero, Sérgio Cohn, Ricardo Corona, Fabrício Corsaletti, Horácio Costa, Reynaldo Damazio, Claudio Daniel, Dora Ferreira da Silva, Antonio Fernando de Franceschi, Adriano Espínola, Eucanaã Ferraz, Paulo Ferraz, Heitor Ferraz Mello, Ferreira Gullar, Armand Freitas Filho, Donizete Galvão, Rodrigo Garcia Lopes, Paulo Henriques Britto, Afonso Henriques Neto, Manoel Ricardo de Lima, Duda Machado, Alberto Martins, Augusto Massi, Glauco Mattoso, Tarso de Melo, Antônio Moura, Paulo Neves, Fernando Paixão, Rovertto Piva, Ronald Polito Adélia Prado, Ruy Proença, Dora Ribeiro, Antônio Risério, Claudia Roquette-Pinto, Jussara Salazar, Waly Salomão, Zuca Sradan, Marcos Siscar, Eduardo Sterzi, Sebastião, Uchoa Leite, Caetano Veloso, Micheline Verunschik, Josely Vianna Baptista, Fabio Weintraub, and Claudio Willer.

GOMES, Goulart (org.). *Antologia Pórtico* at <http://www.revista.agulha.nom.br/antologiadoportico.pdf> 2003, with the poets Argemiro Garcia, Carlos Valadares, Djalma Filho, Goulart Gomes, João Augusto Sampaio, José Inácio Viera de Melo, Loreta Valadares, Luis Flávio do Prado Ribeiro, Rose Rosas, Vladimimir Queiroz

GONCALVES, Magali Trindade, Zélia Thomaz de Aquino & Zina Bellodi Silva. *Antologia de antologias: 101 poetas brasileiros revisitados*. São Paulo: Musa. 1998.

GRÜNEWALD, José Lino. *Grandes sonetos da Nossa Língua*. Rio de Janeiro: Editora Nova Fronteira. 1987. Includes sonnets from the earliest Brazilian literature to the date of publication, with works by twentieth-century poets including Mário de Andrade, Manuel Bandeira, Haroldo de Campos, Menotti Del Picchia, Carlos Drummond de Andrade, Mário Faustino, Alphonsus de Guimaraens Filho, Ferreira Gullar, Ledo Ivo, Jorge de Lima, Cecília Meireles, Thiago de Melo, Paulo Mendes Campos, Vinicius de Moraes, Carlos Pena Filho, Cassiano Ricardo,

LOANDA, Fernando Ferreira de. *Antologia da Nova Poesia Brasileira*, Rio de Janeiro: Edições Orfeu. 1970. With works by twenty poets including Waldir Ayala, João Cabral de Melo Neto, Geir Campos, Domingos Carvalho da Silva, Lélia Coelho Frota, Alphonsus de Guimarães Filho, Ferreira Gullar, Ledo Ivo, Marcos Konder Reis, Thiago de Melo, Paulo Mendes Campos, Mauro Mota, Bueno de Riveira.

MORICONI, Ítalo (org.). *Os Cem Melhores Poemas Brasileiros do Século*. Rio de Janeiro: Objetiva. 2001. With poems by 59 poets, including Francisco Alvim, Mário de Andrade, Oswald de Andrade, Affonso Ávila, Carlito Azevedo, Manoel Bandeira, Raul Bopp, Paulo Henriques Britto, João Cabral de Melo Neto, Haroldo de Campos, Ana Cristina César, Chacal, Carlos Drummond de Andrade, Mário Faustino, Ferreira Gullar, Hilda Hilst, Paulo Leminski, Jorge de Lima, Glauco Mattoso, Cecília Meireles, Murilo Mendes, Dante Milano, Vinicius de Moraes, Adélia Prado, Mário Quintana, Waly Salomão.

NÊUMANNE PINTO, José. *Os Cem melhores Poetas Brasileiros do Século*. Geração Editorial. 2001. The self-explanatory title includes

work by a hundred poets from the twentieth-century including Guilherme de Almeida, Mário de Andrade, Oswald de Andrade, Manuel Bandeira, Raul Bopp, João Cabral de Melo Neto, Geir Campos, Joaquim Cardozo, Domingos Carvalho da Silva, Chacal, Ribeiro Couto, Menotti Del Picchia, Carlos Drummond de Andrade, Mário Faustino, Orides Fontela, Ferreira Gullar, Hilda Hilst, Ledo Ivo, Paulo Leminski, Jorge de Lima, Henriqueta Lisboa, Cecília Meireles, Thiago de Melo, Murilo Mendes, Paulo Mendes Campos, Dante Milano, Vinicius de Moraes, Carlos Nejar, Carlos Pena Filho, Mário Quintana, Cassiano Ricardo, Sebastião Uchoa Leite

JORNAL DE POESIA. *Antologia do Poetas do Brasil*.

lista dos vinte; <http://www.revista.agulha.nom.br/lista.html>. 1998.

#### SELECTED BRAZILIAN LITERARY HISTORIES

ARRIGUCCI JR., Davi. *Enigma e Comentário: Ensaio sobre Literatura e Experiência*. São Paulo: Companhia das Letras. 1987.

ARRIGUCCI JR., Davi. *Outros Achados e Perdidos*. São Paulo: Companhia das Letras. 1999.

BANDEIRA, Manuel. *Apresentação da Poesia Brasileira*. São Paulo: Cosac Naify. 1946/2009

BOSI, Alfredo, & Alcides Villaça. *Leitura de poesia*. São Paulo: Ática. 1996. Treats eight twentieth century poets; Mário de Andrade, Manuel Bandeira, João Cabral de Melo Neto, Raimundo Correia, Mário Faustino, Jorge de Lima, Murilo Mendes and Caetano Veloso.

BOSI, Alfredo (ed.). *História Concisa da Literatura Brasileira*. São Paulo: Cultrix. 1994. Poets since 1922 who are discussed are Mário de Andrade, Oswald de Andrade, Manuel Bandeira, Ronald de Carvalho, Ribeiro Couto, Cassiano Ricardo, Menotti del Picchia, Raul Bopp, Plínio Salgado, Guilherme de Almeida, Carlos Drummond de Andrade, Murilo Mendes, Jorge de Lima, Augusto Frederico Schmidt, Vinicius de Moraes, Cecília Meireles, João Cabral de Melo Neto, Ferreira Gullar, Mário Faustino. He then later (in his section “Outros Poetas”) mentions Dante Milano, Joaquim Cardozo, Dantas Mota, and Guilhermino César,



and in “Desdobramentos da vanguarda concretista” he cites Sebastião Uchoa Leite, Régis Bonvicino, Nelson Ascher, Duda Machado, Carlos Ávila, Frederico Barbosa and Mário Chamié. He ends with a brief mention of more recent poets like Renata Pallottini, Carlos Nejar, Hilda Hilst, Ivan Junqueira, Orides Fontela, Adélia Prado, Augusto Massi, Ana Cristina César, Cacaso, and Paulo Leminski.

CANDIDO, Antonio and José Aderaldo Castello. *Presença da literatura brasileira: história e Antologia*. Rio de Janeiro: Bertrand Brasil. 1968/1996.

CANDIDO, Antonio. *O Estudo Analítico do Poema*. 4<sup>a</sup> edição, São Paulo: Associação Editorial Humanitas. 2004. Brazilian poets and poems Candido discusses from the period relevant to this project are Guilherme de Almeida, Mário de Andrade and *Louvação de tarde* (p:9); Manuel Bandeira and *O Cacto* (p:113), *O Major* (p:116), *Canção das duas Índias* (p:117) and *Soneto Italiano* (p:118); João Cabral de Melo Neto and *De um avião* (p: 64); Carlos Drummond de Andrade and the first stanza of *Canção da Moça-Fantasma de Belo Horizonte* (p: 43); and Murilo Mendes.

CARPEAUX, Otto Maria. *Ensaaios Reunidos 1946-1971. Volume II*, Rio de Janeiro: UniverCidade Editora e Topbooks. 2005.

COUTINHO, Afrânio. *A Literatura no Brasil 5: Era Modernista*. 6<sup>a</sup> edição, São Paulo: Global. 2001.

FARACO, Carlos E.& Franciso M. Moura. *Literatura brasileira*. (14a edição) São Paulo: Ática. 1994. The pertinent areas here are the chapters on poetry from Modernism onwards, which, in a relatively simplistic manner, treat *Modernismo*, the *Geração de 45*, the Concretists, *Poesia-Práxis*, *Poema Processo*, *Poesia Social*, *Tropicalismo*, *Poesia Marginal* and *Outros Caminhos* and mention Manuel Bandeira, Mário de Andrade, Oswald de Andrade, Cassiano Ricardo, Carlos Drummond de Andrade, Murilo Mendes, Jorge de Lima, Vinicius de Moraes, Cecília Meireles, João Cabral de Melo Neto, Ronaldo Azevedo, Augusto de Campos, Haroldo de Campos, Décio Pignatari, Ferreira Gullar, Mário Chamie, Wladimir Dias Pinto, Affonso Romano de Sant’Anna, Afonso Ávila, Thiago de Mello, Caetano Veloso, Chacal, Cacaso, Paulo Leminski, Ana Cristina César, Adélia Prado, José

Paulo Paes, Manuel de Barros, Arnaldo Antunes, Orides Fontela and Fernando Paixão.

LINHARES, Temístocles. *Diálogos sobre a poesia brasileira*. São Paulo: Melhoramentos. 1976. Poets treated to a greater or lesser extent are Mário de Andrade, Affonso Ávila, Waldir Ayala, Manuel Bandeira, Lindolfo Bell, João Cabral de Melo Neto, Geir Campos, Joaquim Cardozo, Vicente de Carvalho, Mário Chamie, Lélia Coelho Frota, Odylo Costa, Carlos Drummond de Andrade, José Godoy Garcia, Ledo Ivo, Marcos Konder Reis, Henriqueta Lisboa, Cecília Meireles, Murilo Mendes, Augusto Meyer, Dante Milano, Dantas Mota, Emílio Moura, Carlos Nejar, Renata Pallotini, Cyro Pimentel, Mário Quintana, Idemo Ribeiro de Faria, Cassiano Ricardo, Bueno de Riveira, Péricles Eugênio da Silva Ramos and Fernando Jorge Uchoa.

SAMPAIO, Maria Lúcia Pinheiro. *História antológica da poesia brasileira moderna e contemporânea*. São Paulo: Roswitha Kempf. 1988.

STEGAGNO-PICCHIO, Luciana. *História da literatura brasileira: Do descobrimento aos dias de Hoje*. Rio de Janeiro: Nova Aguilar. 1997. Treats poetry since 1922 in five separate sections, the first – dealing with the period from 1922-1930 – includes Guilherme de Almeida, Mário de Andrade, Oswald de Andrade, Manuel Bandeira, Raulo Bopp, Ronald de Carvalho, Ribeiro Couto, Carlos Drummond de Andrade, Jorge de Lima, Murilo Mendes, Augusto Meyer, Menotti del Picchia, and Cassiano Ricardo. The second period treats the years between 1930 and 1945 and cites Joaquim Cardozo, Pedro Dantas, Carlos Drummond de Andrade, Ascenso Ferreira, Jorge de Lima, Henriqueta Lisboa, Cecília Meireles, Murilo Mendes, Augusto Meyer, Dante Milano, Vinicius de Moraes, Emílio Moura, Pedro Nava, Adalgisa Nery, Mário Quintana, Cassiano Ricardo, Augusto Frederico Schmidt. The section for ‘os poetas de 45’ mentions João Cabral de Melo Neto, Domingos Carvalho da Silva, Darcy Damasceno, Alphonsus de Guimaraens Filho, Ledo Ivo, Marcos Konder Reis, José Paulo Moreira da Fonseca, Mauro Mota, Bueno de Riveira, Péricles Eugênio da Silva Ramos. There is then a brief chapter on the concretists which includes Ronaldo Azeredo, Augusto de Campos, Haroldo de Campos, Ferreira Gullar, Décio Pignatari. The penultimate section to discuss poetry is ‘A Diáspora das Vanguardas: Neoconcretismo, Práxis, Vereda, Ptyx, Poema-processo’, and it treats, among others, Mário Chamie, Armando Freitas Filho,

Ferreira Gullar and Cassiano Ricardo. The final chapter dealing with the period between 1964-1996 mentions Nelson Ascher, Waldir Ayala, Paulo Henriques Britto, Alexei Bueno, Astrid Cabral, Ana Cristina Cezar, Chacal, Orides Fontela Armando Freitas Filho, Hilda Hilst, Ivan Junqueira, Paulo Leminski, Pedro Lyra, Fernando Mendes Vianna, Carlos Nejar, Renata Pallottini, Carlos Pena Filho, Affonso Romano de Sant'Anna, Waly Salomão, Sebastião Uchoa Leite.



**APPENDIX**

- ATTACHMENT 1) Alphabetical list of poets (and respective number of poems published after 1922) included in eight Brazilian poetry anthologies.
- ATTACHMENT 2) Most represented poets in eight Brazilian poetry anthologies.
- ATTACHMENT 3) Poems by the forty-one most represented poets reproduced in the eight Brazilian poetry and the textbook by Farraco & Moura (1998).
- ATTACHMENT 4) Alphabetical list of poets included in five Brazilian literary studies and two North-American literary studies of Brazilian literature.
- ATTACHMENT 5) Alphabetical list of most represented poets in five Brazilian literary studies and two North-American literary studies of Brazilian literature
- ATTACHMENT 6) Alphabetical list of poets (and respective number of poems) included in eleven English language anthologies of translated Brazilian poetry
- ATTACHMENT 7) Most represented poets in eleven English language anthologies of translated Brazilian poetry.
- ATTACHMENT 8) Table cross-referencing poets in the shared canon interspace between Brazilian poetry anthologies and English language anthologies of translated Brazilian poetry
- ATTACHMENT 9) Translated poems reproduced in the English language anthologies of translated Brazilian

poetry by the 16 poets sharing the canon inter-space.

ATTACHMENT 10) Poems by the 22 selected poets printed in Brazilian poetry anthologies and English language anthologies of translated Brazilian poetry

ATTACHMENT 11) Table showing the most printed poems by each poet in the Brazilian poetry anthologies and English language anthologies of translated Brazilian poetry

## ATTACHMENT 1

Alphabetical list of poets and respective number of poems published after 1922 included in eight Brazilian poetry anthologies\*

in 3 anthologies   in 4 anthologies   in 5 anthologies   in 6 anthologies  
in 8 anthologies

173 poetas	A	B	C	D	E	F	G	H
Almeida, Guilherme de	2			4	1	1		
Alcides, Sérgio								3
Aleixo, Ricardo								2
Alvim, Francisco		2				1		4
Alvim, Maria Ângela		1						
Andrade, Mário de	4	2		1	1	1	1	
Andrade, Oswald		2		2		1		
Antunes, Arnaldo				1				4
Archanjo, Neide						1		
Ascher, Nelson				1				3
Augusto, Eudoro								3
Ávila, Affonso		1				1		3
Ávila, Carlos								1
Ayala, Walmir			17					
Azevedo, Carlito		1						3
Bandeira, João								3
Bandeira, Manuel		6		2	1	1	6	
Barbosa, Frederico								4
Barros, Manoel de		1		1				3
Bello de Carvalho, Hermínio								4
Bonvincino, Régis								2
Bomfim, Paulo					1	1		
Bopp, Raul	2	1				1		
Borges, Contador								1
Brito, Mário da Silva					1			

Britto, Paulo Henriques		1					3
Buarque de Holanda, Aurélio					1		
Bueno, Alexei						1	4
Caboclo, Manuel		1					
Cabral de Melo Neto, João	2	5	13			1	
Cacaso		1					
Calixto, Fabiano							3
Campos, Augusto de	1	1					3
Campos, Geir			15		1	1	
Campos, Haroldo de		1		1			1
Cardozo, Joaquim	2	1			1	1	
Carpinejar, Fabrício							5
Carvalho, Age de							5
Carvalho, Francisco						1	
Carvalho, Ronald de	3				1	1	
Carvalho da Silva, Domingos	1		9		1	1	
Castañon Guimarães, Júlio							4
Castro Pinto, Sérgio de						1	
César, Ana Cristina		2					
Chacal		1				1	2
Chagas, José						1	
Chamie, Mário						1	3
Cícero, Antônio		1					3
Coelho Frota, Lélia			12			1	
Cohn, Sergio							2
Coralina, Cora				1			
Corona,Ricardo							3
Corsaletti, Fabrício							2
Costa, Eduardo Alves da						1	
Costa, Horácio							2
Costa, Sosígenes					1	1	
Costa e Silva, Alberto da					1	1	1
Costa Filho, Odylo	1					1	
Couto, Ribeiro	3	1				1	
Cunha Melo, Alberto da						1	
Damasceno, Darcy			27		1		
Damazio, Reynaldo							3
Daniel, Claudio							2
Dantas, Pedro	1					1	



Del Picchia, Menotti				1	1	1	1		
Dias-Pinto, Wladimir							1		
Drummond de Andrade, Carlos	3	9		3	1	1	7		
Espinheira Filho, Ruy		1				1			
Espínola, Adriano		1							4
Faustino, Mário		2				1	4		
Félix, Moacir					1	1			
Ferraz, Eucanaã									2
Ferraz, Paulo									1
Ferraz Mello, Heitor									4
Ferreira, Ascenso	1	1			1	1			
Ferreira da Silva, Dora		1				1			3
Ferreira de Loanda, Fernando			18			1			
Figueiredo, Flora				1					
Fontela, Orides						1			
Franceschi, Antonio Fernando De									5
Freitas Filho, Armando		1				1			3
Fróes, Leonardo						1			
Galvão, Donizete									4
Garcia Lopes, Rodrigo		1							2
Gil, Gilberto				1					
Girão Barroso, Antônio							1		
Grünewald, José Lino				1					
Guimarães Ferreira, Izacyl						1			
Guimaraens Filho, Alphonsus de	2		16		1		1		
Gullar, Ferreira	1	2	7	1	1	1	2	3	
Henriques Neto, Afonso									2
Hilst, Hilda		2		1	1	1			
Ivo, Ledo	2		31		1	1	1		
Junqueira, Ivan		1				1			
Konder Reis, Marcos			18			1			
Leminski, Paulo		1		1		1			
Lenine				1					
Leôni, Raul de				1	1				
Lima, Jorge de	3	3		3	1	1	7		
Lima, Manoel Ricardo de									1
Lisboa, Henriqueta	1	1		1	1	1			
Lopes, Ascânio						1			

Machado, Gilka		1						
Machado, Duda								6
Mamede, Zila		1						
Martins, Alberto								4
Massi, Augusto								4
Mattoso, Glauco		1						4
Medauar, Jorge					1			
Meireles, Cecília	4	6			1	1	1	
Mello Mourão, Gerardo						1		
Melo, Tarso de								2
Melo, Thiago de	1		7		1	1	1	
Mendes, Murilo	3	4		2	1	1		
Mendes Campos, Paulo	1	1	10		1	1	1	
Mendonça Telles, Gilberto						1		
Menezes, Lu		1						
Meyer, Augusto	2	1				1		
Milano, Dante	3	1				1		
Moliterno, Carlos					1			
Mora, Octávio			26					
Moraes, Vinicius de	3	4		2	1	1	7	
Moreira, Morais				1				
Moreira da Fonseca, José Paulo	1		17			1		
Mota, Dantas						1		
Mota, Mauro			17		1	1		
Moura, Antônio								2
Moura, Emílio	1	1			1			
Nava, Pedro	1							
Nejar, Carlos		1		1		1		
Neto, Torquato		1						
Neves, Paulo								5
Oliveira, Marly de						1		
Paes, José Paulo				1	1			
Paixão, Fernando								3
Pallottini, Renata					1			
Pena Filho, Carlos					1	1	3	
Pinto, Nilo Aparecido			19					
Pinto Rodrigues, Geraldo					1	1		
Piva, Roberto		1				1		5
Polito, Ronald								2

Prado, Adélia		2			1		3
Proença, Ruy							2
Quintana, Mário	2	2		1	1	1	
Ricardo, Cassiano	1				1	1	3
Ribeiro, Dora							4
Risério, Antonio							2
Riveira, Bueno de	1		10				
Romano de Sant'Anna, Affonso					1		
Roquette-Pinto, Claudia		1					3
Sá, Álvaro de					1		
Salazar, Jussara							2
Salomão, Waly		1					3
Sardan, Zuca							3
Savary, Olga		1					
Schmidt, Augusto Frederico	3				1	1	
Silva Ramos, Péricles Eugênio da	1				1	1	
Silveira, Joel					1		
Siscar, Marcos							5
Sousa, Afonso Félix de			14		1	1	
Sterzi, Eduardo							4
Suassuna, Ariano					1		
Tavares, Bráulio					1		
Tavares, Ildásio					1		
Tolentino, Brunno					1		
Tribuzi, Bandeira					1		
Uchoa Leite, Sebastião					1		4
Varela, Dailor					1		
Veloso, Caetano			2				3
Ventina, Adão		1					
Verunschck, Micheliny							2
Vianna Baptista, Josely							2
Wanderley, Jorge		1					
Weintraub, Fabio							3
Willer, Claudio							2
Zé, Tom*			1				

- A.** Bandeira, Manoel (sem data): *Apresentação da Poesia Brasileira (seguida de uma antologia de poetas brasileiros)*, Rio de Janeiro: Ediouro.
- B.** Moriconi, Ítalo (org) (2001): *Os Cem Melhores Poemas Brasileiros do Século*, Rio de Janeiro: Objetiva.
- C.** Loanda, Fernando Ferreira de (1970): *Antologia da Nova Poesia Brasileira*, Rio de Janeiro: Edições Orfeu.
- D.** Borgatto, Ana Maria Trinconi, Terezinha Costa Hashimoto Bertin & Vera Lúcia de Carvalho Marchezi (orgs) (2002): *Antologia Poética Nestlé*, São Paulo: Fundação Nestlé da Cultura.
- E.** Banco Lar Brasileira (1982): *Os Sonetos*, São Paulo: Gráfica Editora Bisordi Ltda.
- F.** Pinto, José Nêumanne (2001): *Os Cem Melhores Poetas Brasileiros do Século*, São Paulo: Geração Editorial.
- G.** Grünwald, José Lino (1987): *Grandes Sonetos da Nossa Língua*, Rio de Janeiro: Editora Nova Fronteira.
- H.** Costa Pinto, Manuel (2006): *Antologia Comentada de Poesia Brasileira do Século 21*, São Paulo: Publifolha

## ATTACHMENT 2

Most represented poets in eight Brazilian poetry anthologies

in 3 anthologies in 4 anthologies in 5 anthologies in 6 anthologies in 8 anthologies

	A	B	C	D	E	F	G	H
1) Gullar, Ferreira	1	2	7	1	1	1	2	5
2) Andrade, Mário de	4	3		1	1	1	1	
3) Drummond de Andrade, Carlos	3	9		3	1	1	7	
4) Lima, Jorge de	3	3		3	1	1	7	
5) Mendes Campos, Paulo	1	1	10		1	1	1	
6) Moraes, Vinicius de	3	4		3	1	1	7	
7) Bandeira, Manuel		6		2	1	1	6	
8) Ivo, Ledo	2		31		1	1	1	
9) Lisboa, Henriquetta	1	1		1	1	1		
10) Meireles, Cecília	4	6			1	1	1	
11) Melo, Thiago de	1		7		1	1	1	
12) Mendes, Murilo	3	4		2	1	1		
13) Quintana, Mário	2	2		3	1	1		
14) Almeida, Guilherme de	2			4	1	1		
15) Cabral de Melo Neto, João	2	5	13			1		
16) Campos, Haroldo de		1		5			1	4
17) Cardozo, Joaquim	2	1			1	1		
18) Carvalho da Silva, Domingos	1		9		1	1		
19) Del Picchia, Menotti				2	1	1	1	
20) Ferreira, Ascenso	1	1			1	1		
21) Guimaraens Filho, Alphonsus de	2		16		1		1	
22) Hilst, Hilda		2		1	1	1		
23) Ricardo, Cassiano	1				1	1	3	
24) Alvim, Francisco		2				1		4
25) Andrade, Oswald		2		5		1		
26) Ávila, Affonso		1				1		3
27) Barros, Manoel de		1		4				3
28) Bopp, Raul	2	1				1		
29) Campos, Augusto de		1	1					3
30) Campos, Geir			15		1	1		



## ATTACHMENT 3

Poems by the forty-one most represented poets reproduced in the eight Brazilian poetry anthologies and the text book by Farraco & Moura (1998).<sup>241</sup>

in 3 books in 4 books in 5 books in 6 books in 7 books in 9 books

**1) Gullar, Ferreira;** A. *Poema*, B. *Poema sujo* (Fragmento), Agosto 1964, C. *Galo galo, O trabalho das nuvens, As pêras, Aranha, Coisas da terra, Verão, A vida bate*, D. *A poesia*, E. *Calço sob os pés sórdidos o mito*, F. *Não há vagas*. G. *Poema português 6, Poema português 7*, H. *Muitas Vozes, Nova Conceção da Morte, Uma Pedra é Uma Pedra*, I. *Dois e dois: quatro*

**2) Andrade, Mário de;** A. *O poeta come amendoim, Poemas da negra, Toada do pai-do-mato (índios parecis), A serra do rola-moça*, B. *Soneto (dezembro de 1937), Quando eu morrer quero ficar*, D. *Inspiração!*, E. *Soneto (dezembro de 1937)*, F. *Meditação sobre o Tietê*, G. *Quarenta anos*, I. *Paulicéia desvairada, Ode ao burguês, Eu sou trezentos, A Meditação sobre o Tietê* (fragmento)

2 poemas repetidos: *Soneto (dezembro de 1937)* x 2, *Meditação sobre o Tietê* (fragmento) x 2

**3) Drummond de Andrade, Carlos;** A. *Edifício Esplendor, Mãos Dadas, Poema de sete faces*, B. *Poema de sete faces, Coração numeroso, No meio do caminho, Confidência do itabirano, José, A mesa, A máquina do mundo, Evocação mariana, A bunda, que engraçada*, D. *Explicação, Notícias amorosas – Amar, Amar – Amaro*, E. *O quarto em desordem*, F. *No meio do caminho*, G. *Soneto da perdida esperança, Remissão, A ingaia Ciência, Sonetinho do falso Fernando Pessoa, Oficina irritada, Retorno, Conclusão*, I. *Toada do amor, Infância, Cidadezinha qualquer, Quadrilha, Confidência do Itabirano, Nosso tempo, Mãos dadas, Procura da poesia, As sem razões do amor, O chão é cama, Rifoneiro divino, Poema de sete faces*

<sup>241</sup> Here represented by the letter I.

4 poemas repetidos: *Poema de sete faces* x 3, *No meio do caminho* x 2, *Mãos Dadas* x 2  
*Confidência do Itabirano* x 2

**4) Moraes, Vinicius de;** **A.** *Elegia quase uma Ode, Poema de Natal, Rosário*, **B.** *Soneto de fidelidade, Poema de Natal, A rosa de Hiroxima, Pátria minha*, **D.** *Soneto de separação, Soneto do maior amor, Estudo*, **E.** *Soneto de separação*, **F.** *Poema de Natal*, **G.** *Soneto de intimidade, Soneto a Katherine Mansfield, Soneto de fidelidade, Soneto de meditação – III, Soneto de meditação – IV, Soneto de separação, Poética*, **I.** *Soneto de separação, A mulher que passa, Epitáfio, A rosa de Hiroxima, Soneto de fidelidade, Soneto de amor total*

Poemas repetidos: *Poema de Natal* x 3, *Soneto de separação* x 4, *Soneto de fidelidade* x 3  
*A rosa de Hiroxima* x 2

**5) Bandeira, Manuel;** **B.** *Poética, Poema do beco, Vou-me embora pra Pasárgada, Pneumotórax, Na boca, Belo belo*, **D.** *Os sapos, Poética*, **E.** *Soneto inglês no.1*, **F.** *Porquinho-da-índia*, **G.** *A beira d'água, Verdes mares, O súcubo, Soneto inglês no.2, Vita nuova, Peregrinação*, **I.** *Vou me embora pra Pasárgada, Os Sapos, Meninos Carvoeiros, Poética, Trem de Ferro, A Onda*

3 poemas repetidos: *Poética* x 3, *Os Sapos* x 2, *Vou me embora pra Pasárgada* x 2

**6) Lima, Jorge de;** **A.** *Era um cavalo tudo feto em lavas, Essa negra Fulô, Inverno*, **B.** *Essa negra Fulô, “Solilóquio sem fim e rio revoltoso”, “O céu jamais me dê a tentação funesta”*, **D.** *O mundo do menino impossível, Cantigas, Missão e promessa*, **E.** *Fundação da ilha*, **F.** *Invenção de Orfeu – Canto primeiro – XXXIII*, **G.** *Invenção de Orfeu – Canto primeiro – XV / segundo – XVII / terceiro – XXVII / quarto – IV / quarto – XIV e XV / quinto – VIII / décimo – X* **I.** *O sono antecedente, O acendedor dos lampiões, Essa negra Fulô, 13º poema do Canto III*

2 poemas repetidos: *Essa negra Fulô* x 3, *Invenção de Orfeu – Canto primeiro* x 2

**7) Mendes Campos, Paulo;** **A.** *Cântico a Deus*, **B.** *Litogravura*, **C.** *It's better to be happy, Amor conduziu noi ad uma morte, Cântico a Deus, O poeta no bar, Sextilhas, Moscou-Varsóvia, Long John, Camafeu, Litogravura, Um homen pobre*, **E.** *Rural*, **F.** *Infância*, **G.** *Tempo – Eternidade*,



2 poemas repetidos: *Cântico a Deus* x 2, e *Litogravura* x 2

**8) Mendes, Murilo;** A. *Mapa*, *O impenitente*, *Os dois lados*, B. *Canção do exílio*, *Mapa*, *Estudo para uma ondina*, *Grafito para Ipólita*, D. *O menino sem passado*, *O poeta assassina a musa*, E. *O escrivão*, F. *Os dois lados*, I. *Solidariedade*, *Quinze de novembro*, *Lamentação*

2 poemas repetidos: *Mapa* x 2, e *Os dois lados* x 2

**9) Cabral de Melo Neto, João;** A. *O Cão sem Plumaz* (Fragmento), *Psicologia da Composição*, B. *Tecendo a manhã*, *Psicologia da composição*, *Antiode* (contra a poesia dita profunda), *Uma faca só lâmina (ou Serventia das idéias fixas)*, *A educação pela pedra*, C. *A viagem*, *O engenheiro*, *Pregão turístico do Recife*, *O vento no canavial*, *Paisagem pelo telefone*, *História natural*, *Imitação da água*, *Escritos com o corpo*, *O sim contra o sim*, *Tecendo a manhã*, *Rios sem discurso*, *Retrato de escritor*, *Habitar o tempo*, F. *Tecendo a manhã*, I. *O ovo de galinha* (2ª parte), *Composição*, *O engenheiro* (fragmento), *O luto no Sertão*

3 poemas repetidos: *Psicologia da composição* x 2, e *Tecendo da manhã* x 3  
*O engenheiro* x 2

**10) Ivo, Ledo;** A. *Naípe de Elisabete*, *A vã feitiçaria*, C. *Soneto de abril*, *Soneto a nadadora*, *Soneto do malogro*, *As estátuas*, *A contemplação*, *Os andaimes do mundo*, *Canto grande*, *Soberba*, *O arbute da realidade*, *O rio*, *Mirante*, *Sentimento Europeu*, *Ópera*, *O viajante*, *Guadalquivir*, *Soneto dos trinta e cinco anos*, *O galho*, *Soneto do empinador de papagaio*, *No laranjal*, *Borrão de Epitáfio*, *Soneto dos dançarinos*, *Primeira lição*, *Além do passaporte*, *Aos corretores de Filadélfia*, *Ohio*, *Chicago*, *Nova Iorque*, *Aproveitamento da sucata*, *O guarda-livros*, *A rainha da tarde*, *Ferramenta amorosa*, E. *Soneto de abril*, F. *O amanhecer das criaturas*, G. *Soneto*,

Poema repetido: *Soneto de abril* x 2

**11) Lisboa, Henriqueta;** A. *Restauradora*, B. *Louvação de Daniel*, D. *O tempo é um fio*, E. *Serenidade*, F. *Os lírios*,

**12) Meireles, Cecília;** A. *Canção da Tarde no Campo*, *Elegia*, *Noite*, *O Rei do Mar*, B. *Motivo*, *Este é o lenço*, *2º motivo da rosa*, *Nadador*, *Cenário (do Romanceiro do Inconfidência)*, *Romance XXI ou Das idéias*

(do *Romanceiro da Inconfidência*), **E.** 2º motivo da rosa, **F.** *Retrato*, **G.** *A chuva chove*,

Poema repetido: *2º motivo da rosa* x 2

**13) Melo, Thiago de;** **A.** *O sonho da argila*, **C.** *Romance de salatiel, Narciso cego, O sonho da argila, O morto, De amigo, quase um cantar, Aprendizagem amarga, O pão de cada dia*, **E.** *Janela do amor imperfeito*, **F.** *Os estatutos do homen*, **G.** *A praça desterrada*,

Poema repetido: *O sonho da argila* x 2

**14) Quintana, Mário;** **A.** *O poema 1*, *O poema. 2*, **B.** *Emergência, Segunda canção de muito longe*, **D.** *O auto-retrato, Ah, sim, a velha poesia, Pequena poema didático*, **E.** *A ciranda rodava no meio do mundo*, **F.** *O poema 1*,

Poema repetido: *O poema 1* x 2

**15) Ricardo, Cassiano;** **A.** *Translação*, **E.** *Desejo*, **F.** *A imagem oposta*, **G.** *Iara, a mulher verde, Marcha fúnebre, Eva matutina*, **I.** *Ladainha*

**16) Almeida, Guilherme de;** **A.** *Mormaço*, *Raça* (Fragmento), **D.** *Solidão, Definição de poesia, O pensamento, O poeta*, **E.** *Essa, que eu hei de amar...* **F.** *Mormaço*,

Poema repetido: *Mormaço* x 2

**17) Andrade, Oswald;** **B.** *pronominais, Pero Vaz caminha*, **D.** *Soidão, Epitáfio, O violeiro, Metalúrgica, Manifesto da poesia pau-brasil* (trechos), **F.** *Ditirambo*, **I.** *Erro de português, As meninas da gare, Capoeira, Crônica, Velhice*

**18) Campos, Haroldo de;** **B.** *Galáxias* (trechos), **D.** *o poema, via chuang-tsé 2, se nasce...*, *Galáxias* (fragmento), *Máquina do mundo repensado* (fragmento), **G.** *Soneto de bodas*, **H.** *Renga em New York*, *Poema Qohelético 2: Elogio da Térmita, Il Cuore: Interlôquio Milanês*

**19) Cardozo, Joaquim;** **A.** *Chuva de Caju, Imagens do Nordeste*, **B.** *Canção elegíaca*, **E.** *Soneto da vinda*, **F.** *Canção elegíaca*,

Poema repetido: *Canção elegíaca* x 2

**20) Carvalho da Silva, Domingos;** **A.** *Poema terciário*, **C.** *Elegia para os suicidas do viaduto, Mensagem, Poema terciário, Elegia para um*

sombra, A Florença, A um aqueduto em ruínas, A uma fábrica fechada, Apocalipse, O poeta, E. O mito de Prometeu, F. Poema terciário,

Poema repetido: *Poema terciário* x 3

**21) Del Picchia, Menotti; D. Anoiteceu (V e VI), E. Soneto, F. Hesitação, G. Soneto,**

Poema repetido: *Soneto* x 2

**22) Ferreira, Ascenso; A. A Mula de Padre, B. Filosofia, E. Xenheném no.2, F. Filosofia,**

Poema repetido: *Filosofia* x 2

**23) Guimaraens Filho, Alphonsus de; A. Cantiga de Praia, Rosa da Montanha, C. Soneto do lívido navio, Anjos do Aleijadinho, Canção da rosa vermelha, A moça e a jarra, Do azul, num soneto, Poesia e origem, Os cavalos de fogo, Cavalo-marinho, Canção andeja, Nascituro, Como um embalo, Cadeira de dentista, O delfim, Na mesa, Soneto dos quarent'anos, Soneto premonitório, E. Do azul, num soneto, G. Do azul, num soneto,**

Poema repetido: *Do azul, num soneto* x 3

**24) Hilst, Hilda; B. Do desejo (trechos), Alcoólicas (trechos), D. Alcoólicas (trecho), E. Aflicção de ser eu... F. Do amor XLIX**

Poema repetido: *Alcoólicas (trecho)* x 2

**25) Alvim, Francisco; B. 2, F. Espelho, H. Elefante, Parque, Mas, Pai**

**26) Ávila, Affonso; B. 1, F. Discurso da difamação do poeta II / Pobre velha música, H. Lacanianana, Décade 7 En retour ao Beau Geste**

**27) Barros, Manoel de; B. 1, D. 4, H. Os Caramujos, O Apanhador de Desperdícios,**

**28) Bopp, Raul; A. Cobra Norato (Fragmento), Negro, B. Cobra Norato (trechos) F. Cobra Norato – XVIII,**

Poema repetido: fragmento de *Cobra Norato* x 2

**29) Campos, Augusto de; B. 1, C. 1, H. cidade/city/cite, ad marginem, sub,**

**30) Campos, Geir; C.** *Esfera, Marinha, Mamoeiro, Pião, Urubu, Cisne, A armadura, A árvore, Elegia, Viagem, Coroa de sonetos, Tarefa, Descante, Metanáutica, Derroteiro*, **E.** *Transensorial*, **F.** *Alba*,  
Poema repetido: fragmento de *Galáxias* x 2

**31) Carvalho, Ronald de; A.** *Brasil, Epigrama, O Mercado de Prata de Ouro e Esmeralda*, **E.** *Soneto azul*, **F.** *Brasil*,  
Poema repetido: *Brasil* x 2

**32) Chacal; B.** *1*, **F.** *ópera de pássaros*, **H.** *Sentinela, Como Era Bom*

**33) Costa e Silva, Alberto da; E.** *Soneto a Vera*, **F.** *Vigília*, **G.** *Soneto*,

**34) Couto, Ribeiro; A.** *O banho, Viagem, Elegia*, **B.** *Cais matutino, F. Elegia*,  
Poema repetido: *Elegia* x 2

**35) Faustino, Mário; B.** *Divisamos assim o adolescente, Balada*, **F.** *Balada*, **G.** *Estava lá Aquiles, que abraçava, Nam sibyllam..., Ressuscitado pelo embate da ressaca, Soneto*,  
Poema repetido: *Balada* x 2

**36) Ferreira da Silva, Dora; B.** *1*, **F.** *Nascimento do poema, Hades, Mosaicos da Noite I, Estelaa Funerária*

**37) Freitas Filho, Armando; B.** *1*, **F.** *A flor da pele*, **H.** *20, Palavra-chave, Caçar em Vão*

**38) Leminski, Paulo; B.** *Sintonia para pressa e presságio*, **D.** *Bom dia..., Iceberg*, **F.** *nuvens brancas...*,

**39) Meyer, Augusto; A.** *Minuano, Oração ao negrinho do pastoreio*, **B.** *Minuano*, **F.** *Oração ao negrinho do pastoreio*,  
Poemas repetidos: *Minuano* x 2, and *Oração ao negrinho do pastoreio* x 2

**40) Milano, Dante; A.** *Homenagem a Camões, Imagem, Saudades de Minha Vida*, **B.** *Imagem*, **F.** *Monólogo*,  
Poema repetido: *Imagem* x 2

**41) Moreira de Fonseca, José Paulo; A. Natureza Morta, C. Lagoa, Poema, Interior, Ariana em Naxos, O galo, O cartógrafo, Tiradentes, O cabrito, A mula, Módulo para uma construção impossível, O túmulo dos esposos, Quatro litografias, A luta, Defesa, Ao ver o firmamento, Ao mar, A vertigem, F. Tiradentes,**

Poema repetido: *Tiradentes* x 2

**42) Mota, Mauro; C. Elegia no. 1, Elegia no. 2, Elegia no. 3, Elegia no. 4, Elegia no. 7, Pastoral, As andorinhas, A tecelã, O paletó, Natal, Soneto plumário, A bengala, A casa, O galo, Slide chileno, Em louvor de uma estenodatilógrafa, O periscópio, E. Elegia no. 4, F. Elegia no. 1,**

2 poemas repetidos: *Elegia no. 1* x 2, e *Elegia no. 4* x 2

**43) Moura, Emílio; A. Poema patético, B. Poema patético, E. Sombras fraternas,**

Poema repetido: *Poema patético* x 2

**44) Nejar, Carlos; B. Luiz Vaz de Camões, D. Biografia, O tempo roda gira, F. Cântico,**

**45) Pena Filho, Carlos; E. Testamento do homem sensato, F. Soneto do dismantelo azul, G. Para fazer um soneto, A solidão e sua porta, Soneto do dismantelo azul,**

Poema repetido: *Soneto do dismantelo azul* x 2

**46) Prado, Adélia; B. 2, F. Casamento, H. O poeta ficou cansado, Divinópolis, Línguas**

**47) Schmidt, Augusto Frederico; A. A partida, Destino, Paz dos Túmulo, E. Soneto de Luciano, F. A partida,**

Poema repetido: *A partida* x 2

**48) Silva Ramos, Péricles Eugênio da; A. Canção das Duas Corolas, E. Adolescência das asas, F. Salmo,**

**49) Sousa, Afonso Félix de; C. Embalos, Palavras a Lourdes, Estelar para a suicida, A moça de Goiatuba, Auto-retrato, Sonetos de meditação (I, II, III), Sonetos (III, XX, XXII, XXXIII, XXXVI), Das Escrituras – I ou Ponteiro do recém-chegado, E. Soneto XIX, G. Sonetos de Olinda – I,**



## ATTACHMENT 4

Alphabetical list of poets included in eight Brazilian literary studies, two North-American literary studies of Brazilian literature and one translated study of Brazilian literature\*

in 3 studies in 4 studies in 5 studies in 6 studies  
in 7 studies in 8 studies in 11 studies

POET	A	B	C	D	E	F	G	H	I	J	K
1) Guilherme de Almeida	x	x	x						x		x
2) Mário de Andrade	x	x	x	x	x	x	x	x	x	x	x
3) Oswald de Andrade			x	x		x	x		x	x	x
4) Arnaldo Antunes				x						x	
5) Nelson Ascher			x							x	
6) Afonso Ávila				x	x					x	
7) Carlos Ávila			x								
8) Waldir Ayala					x						
9) Carlito de Azevedo										x	
10) Ronaldo Azevedo				x						x	
11) Manuel Bandeira	x	x	x	x	x	x	x	x	x	x	x
12) Frederico Barbosa			x								
13) Manuel de Barros				x							
14) Lindolfo Bell					x						
15) Régis Bonvicino			x							x	
16) Raul Bopp			x								x
17) João Cabral de Melo Neto	x	x	x	x	x			x		x	x
18) Cacaso			x	x							
19) Geir Campos					x					x	x
20) Augusto de Campos				x			x			x	
21) Haroldo de Campos	x			x		x				x	
22) Joaquim Cardozo			x		x					x	x
23) Ronald de Carvalho			x			x				x	x
24) Vicente de Carvalho					x						
25) Ana Cristina César			x	x						x	
26) Guilhermino César			x								
27) Chacal				x							





65) Felipe de Oliveira				x									
66) José Paulo Paes	x			x							x		
67) Fernando Paixão				x									
68) Renata Pallotini			x		x								
69) Carlos Pena Filho	x												
70) Menotti Del Picchia	x		x			x					x	x	
71) Décio Pignatari				x							x		
72) Cyro Pimentel						x							
73) Adélia Prado			x	x							x		
74) Mário Quintana	x					x						x	
75) José Lins do Rego											x		
76) Idelma Ribeiro de Faria						x							
77) Cassiano Ricardo	x		x	x	x						x	x	
78) Antônio Risério											x		
79) Bueno de Rivera	x					x						x	
80) Affonso Romano de Sant'Anna	x				x						x		
81) Plínio Salgado			x									x	
82) Waly Salomão											x		
83) Augusto Frederico Schmidt			x								x	x	x
84) Péricles da Silva Ramos						x					x		
85) Domingos Carvalho da Silva											x		
86) Tasso Silveira											x	x	
87) Odorico Tavares										x			
88) Fernando Jorge Uchoa						x							
89) Sebastião Uchoa Leite			x										
90) Caetano Veloso				x						x			

- A *Coleção melhores poemas* (Editora Global)  
 B *O estudo analítico do poema* (Candido, 2004)  
 C *História Concisa da Literatura Brasileira*  
 (Bosi, 1994)  
 D *Literatura brasileira* (Faraco & Moura, 1994)  
 E *Diálogos sobre a poesia brasileira* (Linhares, 1976)  
 F *História de Literatura Brasileira* (Stegagno Picchio,  
 1997)  
 G *Outros Achados e Perdidos* (Arriguicci, 1999)  
 H *Leitura de Poesia* (Bosi, 1996)

- I            *Marvellous Journey: A Survey of Four Centuries of Brazilian Writing* (Putnam, 1948)
- J            *Seven Faces: Brazilian Poetry since Modernism*,  
(Perrone, 1996)
- K            *Brief History of Brazilian Literature*  
(Dimmick/Bandeira, 1958)

## ATTACHMENT 5

Alphabetical list of most represented poets in eight Brazilian literary studies, two North American literary studies of Brazilian literature and one translated study of Brazilian literature.

in 4 studies    in 5 studies    in 6 studies    in 7 studies    in 8 studies    in 11 studies

Poet	A	B	C	D	E	F	G	H	I	J	K
1) Mário de Andrade	x	x	x	x	x	x	x	x	x	x	x
2) Manuel Bandeira	x	x	x	x	x	x	x	x	x	x	x
3) Murilo Mendes	x	x	x	x	x	x	x	x	x	x	x
4) João Cabral de Melo Neto	x	x	x	x	x			x		x	x
5) Carlos Drummond de Andrade		x	x	x	x		x		x	x	x
6) Oswald de Andrade			x	x		x	x		x	x	x
7) Jorge de Lima	x		x	x				x	x	x	x
8) Cecília Meireles	x		x	x	x				x	x	x
9) Cassiano Ricardo	x		x	x	x					x	x
10) Guilherme de Almeida	x	x	x						x		x
11) Ferreira Gullar	x		x	x						x	x
12) Dante Milano	x		x		x		x				x
13) Vinicius de Moraes			x	x					x	x	x
14) Menotti Del Picchia	x		x			x				x	x
15) Haroldo de Campos	x			x		x				x	
16) Joaquim Cardozo			x		x					x	x
17) Ronald de Carvalho			x		x					x	x
18) Ribeiro Couto	x		x						x		x
19) Mário Faustino	x		x					x		x	
20) Henriqueta Lisboa	x				x				x		x
21) Augusto Meyer	x				x		x				x
22) Carlos Nejar	x		x		x					x	
23) Augusto Frederico Schmidt			x						x	x	x

- A *Coleção melhores poemas* (Editora Global )  
B *O estudo analítico do poema* (Candido, 2004)  
C *História Concisa da Literatura Brasileira* (Bosi, 1994)  
D *Literatura brasileira* (Faraco & Moura, 1994)  
E *Diálogos sobre a poesia brasileira* (Linhares, 1976)  
F *História de Literatura Brasileira* (Stegagno Picchio, 1997)  
G *Outros Achados e Perdidos* (Arrigucci, 1999)  
H *Leitura de Poesia* (Bosi, 1996)  
I *Marvellous Journey: A Survey of Four Centuries of Brazilian Writing*  
(Putnam, 1948)  
J *Seven Faces: Brazilian Poetry since Modernism*, (Perrone, 1996)  
K *Brief History of Brazilian Literature* (Dimmick/Bandeira, 1958)

## ATTACHMENT 6

Alphabetical list of poets (and respective number of poems) included in eleven English language anthologies of translated Brazilian poetry \*

in 2 anthologies    in 3 anthologies    in 4 anthologies    in 5 anthologies  
in 6 anthologies    in 7 anthologies

Poet	A	B	C	D	E	F	G	H	I	J	K
Almandrade										1	
Almeida, Guilherme de						7		10			
Almeida, Tácito de								15			
Almeida Pereira, Edimilson de										1	
Alves de Faria, Álvaro				5							
Alvim, Francisco							8			1	
Anderson Freitas, Iacyr										1	
Andrade, Mário de	1					7		7	5		4
Andrade, Oswald de	4					8		14	9		6
Antunes, Arnaldo							4				
Araújo, Avelino de										1	
Archanjo, Neide									7		
Arruda Mendonça, Maurício					7						
Ascher, Nelson			6				5				
Assunção, Ademir					6						
Ávila, Carlos						4					
Azevedo, Carlito					3		4				
Bacellar, Luiz										1	
Bandeira, Manuel	4			7		12		2	5		8
Barbosa, Frederico Bastos							3				
Barros, Lenora de							2				
Barros, Manoel de										1	
Bonvicino, Régis			8				4				
Bopp, Raul						4					5
Brand, Jaques Mario					7						
Britto, Paulo Henriques										1	
Bueno, Alexei										1	
Cabral de Melo Neto, João	20			5		8		5	3	1	9
Campos, Ângela de							2				
Campos, Augusto de		4							3		2
Campos, Haroldo de		2	4								
Cardoso de Sousa, Ademar				3							
Cardozo, Joaquim	2					6					
Carvalho, Age de							3				
Carvalho, Ronald de						6					
Carvalho Lopes, Fúlvia de				1							
Castro, Marize										1	
Castañon Guimarães, Júlio					7		3			1	
César, Ana Cristina							2			1	



Ricardo, Cassiano	2				7		5				
Romano de Sant'Anna, Affonso								4	1		
Roquette-Pinto, Claudia				7		2			1		
Saldanha, Nelson			3								
Salomão, Waly:						2					
Schmidt, Augusto Frederico					6						
Silva Ramos, Péricles Eugênio da			3								
Silveira, Tasso da					5						
Uchoa Leite, Sebastião									1		
Vasconcelos, Ruy						1					
Viana Baptista, Josely			5			4					
Waters, Jandyra			1								

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## ATTACHMENT 7

Most represented poets in eleven English language anthologies of translated Brazilian poetry.

in 2 anthologies    in 3 anthologies    in 4 anthologies    in 5 anthologies  
 in 6 anthologies    in 7 anthologies

Poet	A	B	C	D	E	F	G	H	I	J	K
1) Cabral de Melo Neto, João	20			5		8		5	8	1	9
2) Drummond de Andrade, Carlos	7			5		9		1	6	1	9
3) Bandeira, Manuel	4			7				2	5	1	8
4) Gullar, Ferreira	1	5						4	6	1	6
5) Lima, Jorge de	1			4		7		4	3		4
6) Mendes, Murilo	2			4		8		7		1	
7) Andrade, Mário de	1							7	8		4
8) Andrade, Oswald de	4							14	9		6
9) Meireles, Cecília	5							14	5		5
10) Moraes, Vinicius de	3			3				10	4		
11) Campos, Augusto de		4							3		2
12) Castañon Guimarães, Júlio					7		3			1	
13) Prado, Adélia								18	7		6
14) Ricardo, Cassiano	2					7		5			
15) Roquette-Pinto, Cláudia					7		2			1	
16) Almeida, Guilherme de						7		10			
17) Alvim, Francisco							8			1	
18) Ascher, Nelson			6				5				
19) Azevedo, Carlito					3		4				
20) Bonvicino, Régis			8				4				
21) Bopp, Raul						4					5
22) Campos, Haroldo de		2	4								
23) César, Ana Cristina							2			1	
24) Faustino, Mário		5						6			
25) Leminski, Paulo			4				3				
26) Machado, Duda			3				2				
27) Mota, Mauro	1			3							
28) Pignatari, Décio		5									3
29) Quintana, Mário								10		1	
30) Romana de Sant'Anna, Affonso									4	1	
31) Viana Baptista, Josely			5				4				



## ATTACHMENT 8

Table cross-referencing poets in the shared canon interspace between Brazilian poetry anthologies and English language anthologies of translated Brazilian poetry

<i>English Language Anthologies</i>	<i>Brazilian Anthologies</i>
1) Cabral de Melo Neto, João ⇒ 15	1) Gullar, Ferreira ⇐ 3
2) Drummond de Andrade, Carlos ⇒ 3	2) Andrade, Mário de ⇐ 7
3) Bandeira, Manuel ⇒ 7	3) Drummond de Andrade, Carlos ⇐ 2
4) Gullar, Ferreira ⇒ 1	4) Lima, Jorge de ⇐ 4
5) Lima, Jorge de ⇒ 4	5) Mendes Campos, Paulo
6) Mendes, Murilo ⇒ 12	6) Moraes, Vinicius de ⇐ 10
7) Andrade, Mário de ⇒ 2	7) Bandeira, Manuel ⇐ 5
8) Andrade, Oswald de ⇒ 23	8) Ivo, Ledo
9) Meireles, Cecília ⇒ 10	9) Lisboa, Henriqueta
10) Moraes, Vinicius de ⇒ 6	10) Meireles, Cecília ⇐ 9
11) Campos, Augusto de	11) Melo, Thiago de
12) Castañon Guimarães, Júlio	12) Mendes, Murilo ⇐ 6
13) Prado, Adélia	13) Quintana, Mário ⇐ 29
14) Ricardo, Cassiano ⇒ 22	14) Almeida, Guilherme de ⇐ 16
15) Roquette-Pinto, Claudia	15) Cabral de Melo Neto, João ⇐ 1
16) Almeida, Guilherme de ⇒ 14	16) Cardozo, Joaquim
17) Alvim, Francisco	17) Carvalho da Silva, Domingos
18) Ascher, Nelson	18) Del Picchia, Menotti
19) Azevedo, Carlito	19) Ferreira, Ascenso
20) Bonvicino, Régis	20) Guimaraens Filho, Alphonsus de
21) Bopp, Raul ⇒ 24	21) Hilst, Hilda
22) Campos, Haroldo de ⇒ 26	22) Ricardo, Cassiano ⇐ 14
23) César, Ana Cristina	23) Andrade, Oswald ⇐ 8
24) Faustino, Mário ⇒ 30	24) Bopp, Raul ⇐ 21
25) Leminski, Paulo ⇒ 31	25) Campos, Geir
26) Machado, Duda	26) Campos, Haroldo de ⇐ 22
27) Mota, Mauro ⇒ 35	27) Carvalho, Ronald de
28) Pignatari, Décio	28) Costa e Silva, Alberto da
29) Quintana, Mário ⇒ 13	29) Couto, Ribeiro
30) Romana de Sant' Anna, Affonso	30) Faustino, Mário ⇐ 24
31) Viana Baptista, Josely	31) Leminski, Paulo ⇐ 25
	32) Meyer, Augusto
	33) Milano, Dante
	34) Moreira da Fonseca, José Paulo
	35) Mota, Mauro ⇐ 27
	36) Moura, Emílio
	37) Nejar, Carlos
	38) Pena Filho, Carlos

	39) Schmidt, Augusto Frederico
	40) Silva Ramos, Péricles Eugênio da
	41) Sousa, Afonso Félix de

## ATTACHMENT 9

Poems reproduced in the English language anthologies of translated Brazilian poetry by the 16 poets sharing the canon interspace.<sup>242</sup>

**I) Cabral de Melo Neto, João;** **A.** *Daily Space [Espaço Jornal], Windows [Janelas], Poem [Poema], The end of the world [O fim do mundo], Cemetery in Pernambuco (Our lady of light) [Cemitério Pernambucano (Nossa senhora da Luz)], Cemetery in Pernambuco (St. Lawrence of the woods) [Cemitério Pernambucano (São Lourenço da Mata)], The death and life of a Severino (The “retirante”) [Morte e Vida Severina (O Retirante)], The death and life of a Severino (He meets) [Morte e Vida Severina (Encontra dois)], The death and life of a Severino (Neighbours, friends) [Morte e Vida Severina (Aparecem e se...)], Imitation of Water [Imitação da água], The Clouds [As Nuvens], The Sea and the Canefield [O Mar e o Canavial], Education by Stone [A Educação pela pedra], Weaving the Morning [Tecendo a manhã], The Canefield and the Sea [O Canavial e o Mar], A Knife all Blade [Uma faca só lamina], The Emptiness of Man [Os vazios do homen], The Drafted Vulture [O Urubú mobilizado], The Man from Up-country Talking [O Sertanejo Falando], Two of the Festivals of Death [Duas das festas da Morte] **D.** *Education from a Stone, Rivers without Discourse, Fable of an Architect, The Domains of Yellow, The Yes against the Yes,* **H.** *The Nothing that Is, The Apollo Docks, The Ironsmith from Carmona, Crime in Calle Relator, Conversation in London, 1952, Mourning in the Sertão,* **I.** *The Engineer [ O engenheiro], Psychology of Composition [Psicologia da Composição], Severin Death and Life (selection0[Morte e vida severina (seleção)], **J.** *Renovated Homage to Marianne Moore [Homenagem Renovada a Marianne Moore]* **K.** *To Carlos Drummond de Andrade [A Carlos Drummond de Andrade], Cemetery in Pernambuco [Cemitério Pernambucano], A Knife that is all Blade [Uma faca só Lámina], Two of the Festivals of Death [Duas das Festas da Morte], Education by Stone [A Educação pela pedra], The Canefield and the Sea [O Canavial e o Mar], The Sea and the Canefield [O Mar e o Canavial], Weaving the Morning [Tecendo a manhã], The Emptiness of Man [Os vazios do Homem]***

8 poemas repetidos: *Education from a Stone/Education by Stone [A educação pela pedra]*

*x 3, The Emptiness of Man [Os vazios do homen] x 2, Cemetery in Pernambuco [Cemitério Pernambucano]x 2, The Sea and the Canefield [O Mar e o Canavial] x 2, Weaving the Morning [Tecendo a manhã] x 2, The Canefield and the Sea [O Canavial e o Mar] x 2, A Knife all Blade [Uma faca*

<sup>242</sup> Titles are given in English only if published in monolingual format, and in English and [Portuguese] if published in bilingual format.

*só lamina*] x 2, *Two of the Festivals of Death [Duas das Festas da Morte]* x 2, *The death and life of a Severino/Severin Death and Life (selection) [Morte e vida Severina (seleção)]* x 2,

**2) Drummond de Andrade, Carlos;** **A.** *Travelling in the Family [Viagem na Família]*, *Seven-Sided Poem [Poema de Sete Faces]*, *Don't Kill Yourself [Não se Mate]*, *The Table [A Mesa]*, *Infancy [Infância]*, *In the Middle of the Road [No Meio do Caminho]*, *Family Portrait [Retrato de Família]*, **D.** *Being, José, To Federico García Lorca, Visions, I Appeal to my Opposites for the Boon of Peace*, **H.** *Song to the Man of the People Charlie Chaplin, I- VI*, **I.** *Poem of seven faces [Poema de sete faces]*, *Hand in Hand [Mãos dadas]*, **José [José]**, *Sentimental [Sentimental]*, *Zero Quota [Cota Zero]*, *Society [Sociedade]*, **J.** *The Floor is Bed [O chão é Cama]*, **K.** *Seven-sided poem [Poema de sete faces]*, *Infancy [Infância]*, *In the Middle of the Road [No meio do Caminho]*, *Don't Kill Yourself [Não se Mate]*, *Travelling as a family [Viagem na Família]*, *Residue [Resíduo]*, *Diminutive [Canto Esponjoso]*, *An Ox Looks at Man [Um boi vê os Homens]*, *Elegy [Elegia]*.

5 poemas repetidos: *Travelling in the Family [Viagem na Família]* x 2, *Seven-Sided Poem/Poem of Seven Faces [Poema de Sete Faces]* x 3, *Don't Kill Yourself [Não se Mate]* x 2, *Infancy [Infância]* x 2, *In the Middle of the Road [No Meio do Caminho]* x 2, **José [José]** x 2

**3) Gullar, Ferreira;** **A.** *Cloud's Work [O Trabalho das Nuvens]*, **B. H.** *Happiness, Disaster, Lesson, Exile* **I.** *My People, My Poem [Meu povo, meu poema]*, *Bad Smell [Mau cheiro]*, *Subversive [Subversiva]*, **Disaster [Desastre]**, *Photograph [Gravura]*, *Behind the Face [Detrás do rosto]* **J.** **Disaster [Desastre]**, **K.** *Oswald Dead [Oswald Morto]*, *In the Body [No Corpo]*, *There are Many Traps in the World [No Mundo há Muitos armadilhas]*, *Poster, [Poster]*, *Sweet Talk [Cantada]*, *Noise [Barulho]*

1 poema repetido: *Disaster [Desastre]* x3

**4) Lima, Jorge de;** **A.** *The Enormous Hand [A mão enorme]*, **D.** *Orpheus' Invention [Invenção de Orfeu] Canto XIV*, *Miraceli's Annunciation & Encounter, Voodoo, Bahia of the All Saints*, **F. H.** *Orpheus' Invention [Invenção de Orfeu] Canto IX*, *The World of the Impossible Boy, The Sharing of Poetry, sonnet from Livro de Sonetos*, **I.** *That Young Black Girl Fulô [Essa negra Fulô]*, *It was a horse...of flames [“Era um cavalo tudo feito em chamas”]*, *A court within the center [“No centro um tribunal”]*, **K.** *Stranger, Stranger [Estrangeiro, Estrangeiro]*, *That Black Girl Fulô [Essa Negra Fulô]*, *The Trumpets [As Trombetas]*, *Words of Departure [As palavras de despedida]*  
2 poemas repetidos: *Orpheus' Invention [Invenção de Orfeu]* x 2 (Cantos diferentes), *That Young Black Girl Fulô/ That Black Girl Fulô [Essa negra Fulô]* x 2

**5) Bandeira, Manuel; A.** *Last Poem [O Último Poema]*, *Anthology [Antologia]*, *Rondeau of the little horses [Rondó dos Cavalinhos]*, *Brazilian Tragedy [Tragédia Brasileira]*, **D.** *Theme and Variations, Dead Night, Reality and the Image, Suicide Song, Art of Loving, Etching, Consoada*, **H.** *Drug Dream, Consolation*, **I.** *Pneumothorax [Pneumtórax], Poetics [Poética]*, *Evocation of Recife [Évocaçáo de Recife]*, *Irene in Heaven [Irene no céu]*, *The Animal [O bicho]*, **K.** *Spiritual Wedding [Bode Espiritual]*, *Poetics [Poética]*, *Evocation of Recife [Evoçaçáo do Recife]*, *Mozart in Heaven [Mozart no Céu]*, *Off to Paisargada [Vou me embora pra Paisárgada]*, *Rondeau of the Little Horses [Rondó dos Cavalinhos]*, *Portrait [Retrato]*, *Interview [Entrevista]*,  
 4 poemas repetidos: *Rondeau of the little horses [Rondó dos Cavalinhos]* x 2, *Consolation/Consoada [Consoada]* x 2, *Poetics [Poética]* x 2, *Evocation of Recife [Evoçaçáo de Recife]* x 2

**6) Mendes, Murilo; A.** *Map [Mapa]*, *Horses [Cavalos]*, **D.** *Sicilian Atmosphere, Something, Royal Tombs, Marilyn*, **F. H.** *Love Splits Us Up, Alternate Forms, Boyfriend and Time, Love's Unity, Final Judgement of Your Eyes, Timeless Look, Half Bird*, **J.** *Working Late [Serão]*

**7) Andrade, Mário de; A.** *Improvisation of the Dead Boy [Improviso do Rapaz Morto]*, **H.** *Landscape No.1, Sunday, You, Ode to the Bourgeois, When I die I want to be, My pretty viola, São Paulo at Night, from Losango Khaki (I, II, III)*, **I.** *The Poet Eats Peanuts [O poeta come amendoim]*, *The Young Widow [Viúvita]*, *Reminiscences of Khaki Lozenge [Lembranças do Losango Cáqui]*, *Improvisation on what's wrong with America [Improviso do mal da América]*, *the Mist of my São Paulo [Garoa do meu São Paulo]* **K.** *Inspiration [Inspiraçáo]*, *The Processions [Os Cortejos]*, *Sunday [Domingo]*, *Nocturne [Nocturno]*

1 poema repetido: *Sunday [Domingo]*

**8) Meireles, Cecília; A.** *2<sup>nd</sup> Rose Motif [Segundo Motivo da Rosa]*, *Vigil [Vigília]*, *Ballad of the Ten Casino Dancers [Balada das dez Bailarinas do Cassino]*, *The Dead Horse [O Cavalo morto]*, *Pyragryite Metal [Metal Rosicler 9]* **H.** *Night, Portrait, Solitude, Epigram No.4, Cavalcade, Shyness, Amen, Presentation, Inscription in the sand, Bird, If only I were..., Mandate, Where do verses go?, Urns and Breezes*, **I.** *Memory [Memória]*, *Motive [Motivo]*, *Timidity [Timidez]*, *Time in the Garden [O tempo no jardim]*, *Elegy [Elegia]*, **K.** *Portrait [Retrato]*, *Sketch [Desenho]*, *Vigil [Vigília]*, *Ballad of the Ten Casino Dancers [Balada das dez Bailarinas do Cassino]*, *The Dead Horse [O Cavalo Morto]*

5 poemas repetidos: *Vigil [Vigília]* x 2, *Ballad of the Ten Casino Dancers [Balada das dez Bailarinas do Cassino]* x 2, *The Dead Horse [O Cavalo morto]* x 2, *Portrait [Retrato]* x 2,

*Shyness/Timidity [Timidez] x 2*

**9) Moraes, Vinicius de;** A. *Song [Canção], Sonnet on Fidelity [Soneto de Fidelidade], The Pear, [A Pêra], Christmas Poem ][Poema de Natal], Sonnet of Intimacy [Soneto de Intimidade], Woman Recipe [Receita de Mulher], Sonnet on Separation [Soneto de Separação] D. Creation Day, Ballad of the Concentration Camp Dead, Dead Child through the Alleys of Ouro Preto, H. Destitute am I..., Sentimental Sonnet to the City of São Paulo, At the instant..., My Father, give me..., Van Gogh's Bridge, I was Born Marked by Passion, Beauty of her Body, Afterwards..., Pensée de désespoir, Death in me, I. The False Beggar [O falso mendigo], Sonnet of Fidelity [Soneto da fidelidade], To Little Bird [À um passarinho], The Rose of Hiroshima [A rosa de Hiroxima].*

1 poema repetido: *Sonnet on Fidelity /Sonnet of Fidelity [Soneto de Fidelidade] x 2,*

**10) Andrade, Oswald de;** A. *National Library [Biblioteca Nacional], Advertisement [Reclame], Funeral Process [Procissão do Enterro], Epitaph [Epitáfio] H. Mistake of the Portuguese, hip! hip! hoover!, 3<sup>rd</sup> of May, dithyramb, escaped black, the recruit, an incident, grammar, the scared one, scene, wrestling, rising, relic, feudal lord, K. Babbling [Falação], Portuguese Mistake [Erro de português], Frontier [Fronteira], Hierofant [O Hierofante], Good Luck [Buena Dicha], Election [Plebiscito]*

1 Poema repetido: *Mistake of the Portuguese/Portuguese Mistake [Erro de português]*

**11) Ricardo, Cassiano;** A. *The Song of the Wild Dove [O Canto da Juriti], Nightfall [Anoitecer], F. H. Misery and Marvel, Fulgoride, Dithyramb of Peace, A Barefoot Youth Lying on the Pavement, Search and Interrogation,*

**12) Almeida, Guilherme de;** F. H. *Someone Passed me by, Poem of Poorest Rhyme, Epigraph, Felicity, Reality, Second Song of the Pilgrim, Corners, Alibi, The Three Girls, Letter to my Soul,*

**13) Campos, Haroldo de;** B. C.

Also published in *The Literary Review*, volume 21, number 2 *Se len cio [Silêncio]*

**14) Faustino, Mário;** B. H. *Where will the restarted song hover, A mis soledades voy, Carpe diem, The world I conquered gave me a love, I don't want to love the fleshless arm, Inferno, eternal winter,*

**15) Leminski, Paulo;** C. G.

**16) Quintana, Mário ;** H. 10, J. *Inscription for a fireplace [Inscrição para uma lareira]*



## ATTACHMENT 10

Poems by the selected 22 poets printed in Brazilian poetry anthologies and English language anthologies of translated poetry

- 1) **Almeida, Guilherme de; A. Mormaço, Raça (Fragmento), D. Solidão, Definição de poesia, O pensamento, O poeta, E. Essa, que eu hei de amar... F. Mormaço,  
Repeated Poem: Mormaço x 2  
**Almeida, Guilherme de; F. H. Someone Passed me by, Poem of Poorest Rhyme, Epigraph, Felicity, Reality, Second Song of the Pilgrim, Corners, Alibi, The Three Girls, Letter to my Soul**  
**No poem repeated in both groups****
- 

- 2) **Andrade, Mário de; A. O poeta come amendoim, Poemas da negra, Toada do pai-do-mato (índios parecis), A serra do rola-moça, B. Soneto (dezembro de 1937), Quando eu morrer quero ficar, D. Inspiração!, E. Soneto (dezembro de 1937), F. Meditação sobre o Tietê, G. Quarenta anos, H. Paulicéia desvairada, Ode ao burguês, Eu sou trezentos, A Meditação sobre o Tietê (fragmento)  
2 repeated poems: Soneto (dezembro de 1937) x 2**

**Meditação sobre o Tietê**

**(fragmento) x 2**

**Andrade, Mário de; A. Improvisation of the Dead Boy [Improviso do Rapaz Morto], H. Landscape No.1, Sunday, You, Ode to the Bourgeois, When I die I want to be, My pretty viola, São Paulo at Night, from Losango Khaki (I, II, III), I. The Poet Eats Peanuts [O poeta come amendoim], The Young Widow [Viuvita], Reminiscences of Khaki Lozenge [Lembranças do Losango Cáqui], Improvisation on what's wrong with America [Improviso do mal da América], the Mist of my São Paulo [Garoa do meu São Paulo] K. Inspiration [Inspiração], The Processions [Os Cortejos], Sunday [Domingo], Nocturne [Nocturno]**

1 repeated poem: Sunday [Domingo] x 2

**3 poems repeated in both groups: O poeta come amendoim/ The Poet Eats Peanuts, Quando eu morrer quero ficar/ When I die I want to be, Ode ao burguês/ Ode to the Bourgeois**

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- 3) **Andrade, Oswald de; B. pronominais, Pero Vaz caminha, D. Solidão, Epitáfio, O violeiro, Metalúrgica, Manifesto da poesia pau-brasil (trechos), F. Ditirambo, H. Erro de português, As meninas da gare, Capoeira, Crônica, Velhice**

**Andrade, Oswald de; A. National Library [Biblioteca Nacional], Advertisement [Reclame], Funeral Process [Procissão do Enterro], Epitaph [Epitáfio] H. Mistake of the Portuguese, hip! hip! hoover!, 3<sup>rd</sup> of May, dithyramb, escaped black, the recruit, an incident, grammar, the scared one, scene, wrestling, rising, relic, feudal lord, K. Babbling [Falação], Portuguese Mistake [Erro de português], Frontier [Fronteira], Hierofant [O Hierofante], Good Luck [Buena Dicha], Election [Plebiscito]**

1 repeated poem: ***Mistake of the Portuguese***  
***/Portuguese Mistake***  
***[Erro de português]***

3 poems repeated in both groups: Epitáfio/Epitaph, Erro de português/Mistake of the Portuguese, Portuguese Mistake, Ditirambo/ dithyramb

- 4) **Ascher, Nelson; D. H. São Paulo, Encontros, Homecoming**  
**Ascher, Nelson; C. G.**

- 5) **Bandeira, Manuel; B. Poética, Poema do beco, Vou-me embora pra Pasárgada, Pneumotórax, Na boca, Belo belo, D. Os sapos, Poética, E. Soneto inglês no.1, F. Porquinho-da-índia, G. A beira d'água, Verdes mares, O súcubo, Soneto inglês no.2, Vita nuova, Peregrinação, H. Vou me embora pra Pasárgada, Os Sapos, Meninos Carvoeiros, Poética, Trem de Ferro, A Onda**

3 repeated poems: ***Poética* x 3**  
***Os Sapos* x 2**  
***Vou me embora pra***  
***Pasárgada* x 2**

**Bandeira, Manuel; A. Last Poem [O Último Poema], Anthology [Antologia], Rondeau of the little horses [Rondó dos Cavalinhos], Brazilian Tragedy [Tragédia Brasileira], D. Theme and Variations, Dead Night, Reality and the Image, Suicide Song, Art of Loving, Etching, Consoada, H. Drug Dream, Consolation, I. Pneumothorax [Pneumotórax], Poetics [Poética], Evocation of Recife [Évocação de Recife], Irene in Heaven [Irene no céu], The Animal [O bicho], K. Spiritual Wedding [Bode Espiritual], Poetics [Poética], Evocation of**

*Recife [Evocação do Recife], Mozart in Heaven [Mozart no Céu], Off to Paisargada [Vou me embora pra Paisárgada], Rondeau of the Little Horses [Rondó dos Cavalinhos], Portrait [Retrato], Interview [Entrevista],*

4 repeated poem:

***Rondeau of the little horses [Rondó dos Cavalinhos] x 2, Consolation/Consoada [Consoada] x 2***

***Poetics [Poética] x 2***

***Evocation of Recife [Evocação de Recife] x 2***

**3 poems repeated in both groups:** *Vou me embora pra Paisárgada/Off to Paisargada, Poética / Poetics, Pneumotórax/Pneumothorax*

- 6) **Britto, Paulo Henriques; B.H.** *O Funâmbulo, Untitled, Untitled*  
**Britto, Paulo Henriques; J.** *Scherzo [Scherzo]*

- 7) **Cabral de Melo Neto, João; A.** *O Cão sem Plumas (Fragmento), Psicologia da Composição, **B. Tecendo a manhã, Psicologia da composição**, Antiode (contra a poesia dita profunda), *Uma faca só lâmina (ou Serventia das idéias fixas), A educação pela pedra, C. A viagem, O engenheiro, Pregão turístico do Recife, O vento no canal, Paisagem pelo telefone, História natural, Imitação da água, Escritos com o corpo, O sim contra o sim, Tecendo a manhã, Rios sem discurso, Retrato de escritor, Habitar o tempo, **F. Tecendo a manhã, H. O ovo de galinha (2ª parte), Composição, O engenheiro** (fragmento), *O luto no Sertão***

3 repeated poems:

***Psicologia da composição x 2,***

***Tecendo da manhã x 3***

***O engenheiro x 2***

**Cabral de Melo Neto, João; A.** *Daily Space [Espaço Jornal], Windows [Janelas], Poem [Poema], The end of the world [O fim do mundo], Cemetery in Pernambuco (Our lady of light) [Cemitério Pernambucano (Nossa senhora da Luz)], Cemetery in Pernambuco (St. Lawrence of the woods) [Cemitério Pernambucano (São Lourenço da Mata)], The death and life of a Severino (The “retirante”) [Morte e Vida Severina (O Retirante)], The death and life of a Severino (He meets) [Morte e Vida Severina (Encontra dois)], The death and life of a Severino (Neighbours, friends) [Morte e Vida Severina (Aparecem e se...)], Imitation of Water [Imitação da água], The Clouds [As*

Nuvens], *The Sea and the Canefield* [O Mar e o Canavial], *Education by Stone* [A Educação pela pedra], *Weaving the Morning* [Tecendo a manhã], *The Canefield and the Sea* [O Canavial e o Mar], *A Knife all Blade* [Uma faca só lamina], *The Emptiness of Man* [Os vazios do homen], *The Drafted Vulture* [O Urubú mobilizado], *The Man from Up-country Talking* [O Sertanejo Falando], *Two of the Festivals of Death* [Duas das festas da Morte] **D.** *Education from a Stone, Rivers without Discourse, Fable of an Architect, The Domains of Yellow, The Yes against the Yes*, **H.** *The Nothing that Is, The Apollo Docks, The Ironsmith from Carmona, Crime in Calle Relator, Conversation in London, 1952, Mourning in the Sertão*, **I.** *The Engineer* [ O engenheiro], *Psychology of Composition* [Psicologia da Composição], *Severin Death and Life (selection)* [Morte e vida severina (seleção)], **J.** *Renovated Homage to Marianne Moore* [Homenagem Renovada a Marianne Moore] **K.** *To Carlos Drummond de Andrade* [A Carlos Drummond de Andrade], *Cemetery in Pernambuco* [Cemitério Pernambucano], *A Knife that is all Blade* [Uma faca só Lámina], *Two of the Festivals of Death* [Duas das Festas da Morte], *Education by Stone* [A Educação pela pedra], *The Canefield and the Sea* [O Canavial e o Mar], *The Sea and the Canefield* [O Mar e o Canavial], *Weaving the Morning* [Tecendo a manhã], *The Emptiness of Man* [Os vazios do Homem]

9 repeated poems:

*Education from a Stone/Education by Stone* [A educação pela pedra] x 3,  
*The Emptiness of Man* [Os vazios do homen] x 2,  
*Cemetery in Pernambuco* [Cemitério Pernambucano]x2,  
*The Sea and the Canefield* [O Mar e o Canavial] x 2,  
*Weaving the Morning* [Tecendo a manhã] x 2,  
*The Canefield and the Sea* [O Canavial e o Mar] x 2,  
*A Knife all Blade/Aknife that is all Blade* [Uma faca só lamina] x 2,  
*Two of the Festivals of Death* [Duas das Festas da Morte] x 2,  
*The death and life of a Severino/Severin Death and Life (selection)* [Morte e vida Severinaseleção] x 2,

6 poems repeated in both groups: O sim contra o sim/The Yes against the Yes, Tecendo a manhã /Weaving the Morning, Uma faca só Lâmina/ A Knife that is all Blade], A Educação pela pedra/ Education by Stone, imitação da água / Imitation of Water, Psicologia da Composição / Psychology of Composition

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- 8) **Campos, Haroldo de; B. Galáxias** (trechos), **D. o poema, via chuang-tsé 2, se nasce...**, Galáxias (fragmento), *Máquina do mundo repensado* (fragmento), **G. Soneto de bodas**, **H. Renga em New York**, *Poema Qohélico 2: Elogio da Térmita, Il Cuore: Interlóquio Milanês*  
1 repeated poem: fragmento de *Galáxias* x 2  
**Campos, Haroldo de; B. ? C. ?**
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- 9) **Drummond de Andrade, Carlos; A. Edifício Esplendor, Mãos Dadas, Poema de sete faces, B. Poema de sete faces, Coração numeroso, No meio do caminho, Confidência do itabirano, José, A mesa, A máquina do mundo, Evocação mariana, A bunda, que engraçada, D. Explicação, Notícias amorosas – Amar, Amar – Amaro, E. O quarto em desordem, F. No meio do caminho, G. Soneto da perdida esperança, Remissão, A ingaia Ciência, Sonetinho do falso Fernando Pessoa, Oficina irritada, Retorno, Conclusão, H. Toada do amor, Infância, Cidadezinha qualquer, Quadrilha, Confidência do Itabirano, Nosso tempo, Mãos dadas, Procura da poesia, As sem razões do amor, O chão é cama, Rifoneiro divino, Poema de sete faces**  
4 repeated poems:

*Poema de sete faces* x 3

*No meio do caminho* x 2

*Mãos Dadas* x 2

*Confidência do Itabirano* x 2

**Drummond de Andrade, Carlos; A. Travelling in the Family [Viagem na Família], Seven-Sided Poem [Poema de Sete Faces], Don't Kill Yourself [Não se Mate], The Table [A Mesa], Infancy [Infância], In the Middle of the Road [No Meio do Caminho], Family Portrait [Retrato de Família], D. Being, José, To Federico García Lorca, Visions, I Appeal to my Opposites for the Boon of Peace, H. Song to the Man of the People Charlie Chaplin, I- VI, I. Poem of seven faces [Poema de sete faces], Hand in Hand [Mãos dadas], José [José], Sentimental [Sentimental], Zero Quota [Cota Zero], Society [Sociedade], J. The Floor is Bed [O chão é Cama], K. Seven-sided poem [Poema de sete faces], Infancy [Infância], In the Middle of the Road [No meio do Caminho], Don't Kill Yourself [Não se Mate],**

*Travelling as a family [Viagem na Família], Residue [Resíduo], Diminutive [Canto Esponjoso], An Ox Looks at Man [Um boi vê os Homens], Elegy [Elegia],*

6 repeated poems:

*Travelling in the Family/ Travelling as a Family, [Viagem na Família] x 2,*

*Seven-Sided Poem/Poem of Seven Faces [Poema de Sete Faces] x 3,*

*Don't Kill Yourself [Não se Mate] x 2,*

*Infancy [Infância] x 2,*

*In the Middle of the Road [No Meio do Caminho] x 2,*

*José [José] x 2,*

**6 poems repeated in both groups:** *Poema de sete faces/Seven-Sided Poem, No Meio do Caminho/ In the Middle of the Road, José /José, Mãos dadas/ Hand in Hand, Infância / Infancy, O chão é cama / The Floor is Bed*

- 10) **Faustino, Mário; B.** *Divisamos assim o adolescente, Balada, F. Balada, G. Estava lá Aquiles, que abraçava, Nam sibyllam..., Ressuscitado pelo embate da ressaca, Soneto,*

1 repeated poem: *Balada* x 2

**Faustino, Mário; B. H.** *Where will the restarted song hover, A mis soledades voy, Carpe diem, The world I conquered gave me a love, I don't want to love the fleshless arm, Inferno, eternal winter,*

- 11) **Fontela, Orides; F. Axiomas, H.** *Meio-dia*

- 12) **Gullar, Ferreira; A.** *Poema, B. Poema sujo (Fragmento), Agosto 1964, C. Galo galo, O trabalho das nuvens, As pêras, Aranha, Coisas da terra, Verão, A vida bate, D. A poesia, E. Calco sob os pés sórdidos o mito, F. Não há vagas. G. Poema português 6, Poema português 7, H. Dois e dois: quatro*

**Gullar, Ferreira; A.** *Cloud's Work [O Trabalho das Nuvens], B. H. Happiness, Disaster, Lesson, Exile I. My People, My Poem [Meu povo, meu poema], Bad Smell [Mau cheiro], Subversive [Subversiva], Disaster [Desastre], Photograph [Gravura], Behind the Face [Detrás do rosto] J. Disaster [Desastre], K. Oswald Dead [Oswald Morto], In the Body [No Corpo], There are Many Traps in the World [No Mundo há Muitos armadilhas], Poster, [Poster], Sweet Talk [Cantada], Noise [Barulho]*

1 repeated poem: *Disaster [Desastre]* x 3

**1 poem repeated in both groups:** *O trabalho das nuvens /Cloud's Work*

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- 13) **Leminski, Paulo; B.** *Sintonia para pressa e presságio*, **D.** *Bom dia...*, *Iceberg*, **F.** *nuvens brancas...*,  
**Leminski, Paulo; C. ? G. ?**
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- 14) **Lima, Jorge de; A.** *Era um cavalo tudo feito em chamas*, *Essa negra Fulô*, *Inverno*, **B.** *Essa negra Fulô*, “*Solilóquio sem fim e rio revoltoso*”, “*O céu jamais me dê a tentação fuunesta*”, **D.** *O mundo do menino impossível*, *Cantigas*, *Missão e promessa*, **E.** *Fundação da ilha*, **F.** *Invenção de Orfeu – Canto primeiro – XXXIII*, **G.** *Invenção de Orfeu – Canto primeiro – XV / segundo – XVII / terceiro – XXVII / quarto – IV / quarto – XIV e XV / quinto – VIII / décimo – X* **H.** *O sono antecedente*, *O acendedor dos lampiões*, *Essa negra Fulô*, 13º poema do Canto III

2 repeated poems:

*Essa negra Fulo* x 2,  
*Invenção de Orfeu – Canto primeiro* x 2

**Lima, Jorge de; A.** *The Enormous Hand [A mão enorme]*, **D.** *Orpheus' Invention [Invenção de Orfeu]* Canto XIV, *Miraceli's Annunciation & Encounter*, *Voodoo, Bahia of the All Saints*, **F. H.** *Orpheus' Invention [Invenção de Orfeu]* Canto IX, *The World of the Impossible Boy*, *The Sharing of Poetry*, sonnet from *Livro de Sonetos*, **I.** *That Young Black Girl Fulô [Essa negra Fulô]*, *It was a horse...of flames* [“*Era um cavalo tudo feito em chamas*”], *A court within the center* [“*No centro um tribunal*”], **K.** *Stranger, Stranger [Estrangeiro, Estrangeiro]*, *That Black Girl Fulô [Essa Negra Fulô]*, *The Trumpets [As Trombetas]*, *Words of Departure [As palavras de despedida]*

2 repeated poems:

*Orpheus' Invention [Invenção de Orfeu]* x 2 (different Cantos)  
*That Black Girl Fulô /That young black girl Fulô [Essa Negra Fulô]* x 2

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**3 poems repeated in both groups:** *Era um cavalo tudo feito em chamas/It was a horse...of flames*, *Essa negra Fulô /That Black Girl Fulô*, *O mundo do menino impossível/ The World of the Impossible Boy*

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- 15) **Mattoso, Glauco; B. ?H.** *Manifesto Copofágico, Soneto 234 Confessional, Soneto 426 Torresmista, Soneto 951 Natal*

- 16) **Meireles, Cecília; A.** *Canção da Tarde no Campo, Elegia, Noite, O Rei do Mar, B. Motivo, Este é o lenço, 2º motivo da rosa, Nadador, Cenário (do Romanceiro do Inconfidência), Romance XXI ou Das idéias (do Romanceiro da Inconfidência), E. 2º motivo da rosa, F. Retrato, G. A chuva chove,*

1 repeated poem: 2º *motivo da rosa* x 2

**Meireles, Cecília; A.** 2<sup>nd</sup> *Rose Motif [Segundo Motivo da Rosa], Vigil [Vigília], Ballad of the Ten Casino Dancers [Balada das dez Bailarinas do Cassino], The Dead Horse [O Cavallo morto], Pyragyrite Metal [Metal Rosicler 9] H. Night, Portrait, Solitude, Epigram No.4, Cavalcade, Shyness, Amen, Presentation, Inscription in the sand, Bird, If only I were..., Mandate, Where do verses go?, Urns and Breezes, I. Memory [Memória], Motive [Motivo], Timidity [Timidez], Time in the Garden [O tempo no jardim], Elegy [Elegia], K. Portrait [Retrato], Sketch [Desenho], Vigil [Vigília], Ballad of the Ten Casino Dancers [Balada das dez Bailarinas do Cassino], The Dead Horse [O Cavallo Morto]*

6 repeated poems: 2<sup>nd</sup> *Rose Motif [Segundo Motivo da*

*Rosa]*

*Vigil [Vigília] x 2,*

*Ballad of the Ten Casino Dancers [Balada das dez Bailarinas do Cassino] x 2,*

*The Dead Horse [O Cavallo morto] x 2,*

*Portrait [Retrato] x 2*

*Shyness/Timidity [Timidez] x 2*

**3 poems repeated in both groups: Segundo Motivo da Rosa /2<sup>nd</sup> Rose Motif, Elegia/ Elegy, Retrato /Portrait**

- 17) **Mendes, Murilo; A.** *Mapa, O impenitente, Os dois lados, B. Canção do exílio, Mapa, Estudo para uma ondina, Grafito para Ipólita, D. O menino sem passado, O poeta assassina a musa, E. O escrivão, F. Os dois lados, H. Solidariedade, Quinze de novembro, Lamentação*

2 repeated poems:

*Mapa* x 2,

*Os dois lados* x 2

**Mendes, Murilo; A.** *Map [Mapa], Horses [Cavalos], D. Sicilian Atmosphere, Something, Royal Tombs, Marilyn, F. H. Love Splits Us*



*Up, Alternate Forms, Boyfriend and Time, Love's Unity, Final Judgement of Your Eyes, Timeless Look, Half Bird, J. Working Late [Serão]*

**1 poem repeated in both groups: Mapa/Map**

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- 18) **Milano, Dante; A. Homenagem a Camões, Imagem, Saudades de Minha Vida, B. Imagem, F. Monólogo,**  
1 repeated poem: ***Imagem*** x 2
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- 19) **Moraes, Vinicius de; A. Elegia quase uma Ode, Poema de Natal, Rosário, B. Soneto de fidelidade, Poema de Natal, A rosa de Hiroxima, Pátria minha, D. Soneto de separação, Soneto do maior amor, Estudo, E. Soneto de separação, F. Poema de Natal, G. Soneto de intimidade, Soneto a Katherine Mansfield, Soneto de fidelidade, Soneto de meditação – III, Soneto de meditação – IV, Soneto de separação, Poética, H. Soneto de separação, A mulher que passa, Epitáfio, A rosa de Hiroxima, Soneto de fidelidade, Soneto de amor total**

4 repeated poems:

***Poema de Natal*** x 3,

***Soneto de separação*** x 4,

***Soneto de fidelidade*** x 3

***A rosa de Hiroxima*** x 2

**Moraes, Vinicius de; A. Song [Canção], Sonnet on Fidelity [Soneto de Fidelidade], The Pear, [A Pêra], Christmas Poem [Poema de Natal], Sonnet of Intimacy [Soneto de Intimidade], Woman Recipe [Receita de Mulher], Sonnet on Separation [Soneto de Separação] D. Creation Day, Ballad of the Concentration Camp Dead, Dead Child through the Alleys of Ouro Preto, H. Destitute am I..., Sentimental Sonnet to the City of São Paulo, At the instant..., My Father, give me..., Van Gogh's Bridge, I was Born Marked by Passion, Beauty of her Body, Afterwards..., Pensée de désespoir, Death in me, I. The False Beggar [O falso mendigo], Sonnet of Fidelity [Soneto da fidelidade], To Little Bird [À um passarinho], The Rose of Hiroshima [A rosa de Hiroxima],**

1 repeated poem:

***Sonnet on Fidelity /Sonnet of***

***Fidelity [Soneto de Fidelidade]*** x 2,

**4 poems repeated in both groups: Sonnet on Fidelity /Soneto de Fidelidade, Soneto de Separação /Sonnet on Separation, Poema de Natal/ Christmas Poem, A rosa de Hiroxima/the Rose of Hiroshima**

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- 20) **Pena Filho, Carlos; E.** *Testamento do homem sensato*, **F.** *Soneto do dismantelo azul*, **G.** *Para fazer um soneto, A solidão e sua porta, Soneto do dismantelo azul*,

1 repeated poem: *Soneto do dismantelo azul* x 2

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- 21) **Quintana, Mário; A.** *O poema 1*, *O poema. 2*, **B.** *Emergência, Segunda canção de muito longe*, **D.** *O auto-retrato, Ah, sim, a velha poesia, Pequena poema didático*, **E.** *A ciranda rodava no meio do mundo*, **F.** *O poema 1*,

1 repeated poem: *O poema 1* x 2

**Quintana, Mário ; H.** 10, **J.** *Inscription for a fireplace [Inscrição para uma lareira]*

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- 22) **Ricardo, Cassiano; A.** *Translação*, **E.** *Desejo*, **F.** *A imagem oposta, G. Iara, a mulher verde, Marcha fúnebre, Eva matutina*, **H.** *Ladainha*  
**Ricardo, Cassiano; A.** *The Song of the Wild Dove [O Canto da Juriti]*, *Nightfall [Anoitecer]*, **F.** *Ladainha, Anoitecer, A Orquídea, Testamento, Espaço Lírico, Epitáfio, Zanga contra um Guarda-Chuva*  
**H.** *Misery and Marvel, Fulgoride, Dithyramb of Peace, A Barefoot Youth Lying on the Pavement, Search and Interrogation*

1 repeated poem: *Anoitecer* x 2

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**Poem repeated in both groups: Ladainha x 2** (though this is confusing, as there is no translation of it – it is merely reproduced in both groups, but in Portuguese).

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## Attachment 11)

Table showing the most printed poems by each poet in the Brazilian poetry anthologies and English language anthologies of translated Brazilian poetry

<b>Poets</b>	<b>Column 1) Repeated Poems in Brazilian anthologies</b>	<b>Column 2) Repeated Poems in English Anthologies</b>	<b>Column 3) Poems repeated in anthologies in both languages</b>
<b>1) Almeida, Guilherme de</b>	i) <i>Mormaço</i> x 2		
<b>2) Andrade, Mário de</b>	i) <i>Soneto (dezembro de 1937)</i> x 2 ii) <i>Meditação sobre o Tietê (fragmento)</i> x 2	i) <i>Sunday [Domingo]</i> x 2	i) <i>O poeta come amendoim/ The Poet Eats Peanuts</i> ii) <i>Quando eu morrer quero ficar/ When I die I want to be</i> iii) <i>Ode ao burguês/ Ode to the Bourgeois</i>
<b>3) Andrade, Oswald de</b>		i) <i>Portuguese Mistake [Erro de português]</i>	i) <i>Epitáfio/Epitaph</i> ii) <i>Erro de português/Mistake of the Portuguese, Portuguese Mistake</i> iii) <i>Ditirambo/dithyramb</i>
<b>4) Ascher, Nelson</b>			
<b>5) Bandeira, Manuel</b>	i) <i>Poética</i> x 3 ii) <i>Os Sapos</i> x 2 iii) <i>Vou me embora pra Paisárgada</i> x 2	i) <i>Rondeau of the little horses [Rondó dos Cavalinhos]</i> x 2, ii) <i>Consolation /Consoada [Consoada]</i> x 2 iii) <i>Poetics [Poética]</i> iv) <i>Evocation of Recife [Evocação de Recife]</i> x 2	i) <i>Vou me embora pra Paisárgada/Off to Paisargada</i> ii) <i>Poética/Poetics</i> iii) <i>Pneumotórax/Pneumothorax</i>
<b>6) Britto, Paulo Henriques</b>			
<b>7) Cabral de Melo Neto, João</b>	i) <i>Psicologia da composição</i> x 2, ii) <i>Tecendo da manhã</i> x 3 iii) <i>O engenheiro</i> x 2	i) <i>Education from a Stone/Education by Stone [A educação pela pedra]</i> x 3, ii) <i>The Emptiness of Man [Os vazios</i>	i) <i>O sim contra o sim/The Yes against the Yes</i> ii) <i>Tecendo a manhã /Weaving the Morning</i> iii) <i>Uma faca só Lámina/ A Knife that is all Blad]</i>

		<p>do homen] x 2,  <b>iii)</b> Cemetery in Pernambuco [Cemitério Pernambucano] x 2,  <b>iv)</b> The Sea and the Canefield [O Mar e o Canavial] x 2,  <b>v)</b> Weaving the Morning [Tecendo a manhã] x 2,  <b>vi)</b> The Canefield and the Sea [O Canavial e o Mar] x 2,  <b>vii)</b> A Knife all Blade/A knife that is all Blade [Uma faca só lamina] x 2,  <b>viii)</b> Two of the Festivals of Death [Duas das Festas da Morte] x 2,  <b>ix)</b> The death and life of a Severino/Severin Death and Life(selection) [Morte e vida Severina (seleção)] x 2  <b>x)</b> Psychology of Composition /Psicologia da Composição</p>	<p><b>iv)</b> A Educação pela pedra/ Education by Stone  <b>v)</b> Imitação da água /Imitation of Water  <b>vi)</b> Psicologia da Composição/ Psychology of Composition</p>
<b>8) Campos, Haroldo de</b>	<b>i)</b> fragmento de Galáxias x 2		
<b>9) Drummond de Andrade, Carlos</b>	<p><b>i)</b> Poema de sete faces x 3  <b>ii)</b> No meio do caminho x 2  <b>iii)</b> Mãos Dadas x 2  <b>iv)</b> Confidência do Itabirano x 2</p>	<p><b>i)</b> Travelling in the Family/ Travelling as a Family, [Viagem na Família] x 2  <b>ii)</b> Seven-Sided Poem/Poem of Seven Faces [Poema de Sete Faces] x 3,  <b>iii)</b> Don't Kill Yourself [Não se</p>	<p><b>i)</b> Poema de sete faces/Seven-Sided Poem  <b>ii)</b> No Meio do Caminho/ In the Middle of the Road  <b>iii)</b> José /José  <b>iv)</b> Mãos dadas/ Hand in Hand  <b>v)</b> Infância / Infancy  <b>vi)</b> O chão é cama / The Floor is Bed</p>

		<i>Mate</i> ] x 2, <b>iv)</b> <i>Infancy</i> [ <i>Infância</i> ] x 2, <b>v)</b> <i>In the Middle of the Road</i> [ <i>No Meio do Caminho</i> ] x 2, <b>v)</b> <i>José</i> [ <i>José</i> ] x 2	
<b>10) Faustino, Mário</b>	<b>i)</b> <i>Balada</i> x 2		
<b>11) Fontela, Orides</b>			
<b>12) Gullar, Ferreira</b>		<b>i)</b> <i>Disaster</i> [ <i>Desastre</i> ] x 3	<b>i)</b> <i>O trabalho das nuvens</i> / <i>Cloud's Work</i>
<b>13) Leminski, Paulo</b>			
<b>14) Lima, Jorge de</b>	<b>i)</b> <i>Essa negra Fulo</i> x 2, <b>ii)</b> <i>Invenção de Orfeu – Canto primeiro</i> x 2	<b>i)</b> <i>Orpheus' Invention</i> [ <i>Invenção de Orfeu</i> ] x 2 (Cantos diferentes) <b>ii)</b> <i>That Black Girl Fulô</i> / <i>That young black girl Fulô</i> [ <i>Essa Negra Fulô</i> ] x 2	<b>i)</b> <i>Era um cavalo tudo feito em chamas/It was a horse...of flames</i> <b>ii)</b> <i>Essa Negra Fulô/ That Black Girl Fulô</i> <b>iii)</b> <i>O mundo do menino impossível/The World of the Impossible Boy</i>
<b>15) Mattoso, Glauco</b>			
<b>16) Meireles, Cecília</b>	<b>i)</b> <i>2º motivo da rosa</i> x 2	<b>i)</b> <i>Vigil</i> [ <i>Vigília</i> ] x 2, <b>ii)</b> <i>Ballad of the Ten Casino Dancers</i> [ <i>Balada das dez Bailarinas do Cassino</i> ] x 2, <b>iii)</b> <i>The Dead Horse</i> [ <i>O Cavalo morto</i> ] x 3, <b>iv)</b> <i>Portrait</i> [ <i>Retrato</i> ] x 2 <b>v)</b> <i>Shyness/Timidity</i> [ <i>Timidez</i> ] x 2 <b>vi)</b> <i>2<sup>nd</sup> rose motif</i> [ <i>2º motivo da rosa</i> ]	<b>i)</b> <i>Elegia/Elegy</i> <b>ii)</b> <i>Retrato/Portrait</i> <b>iii)</b> <i>2º motivo da rosa</i>
<b>17) Mendes, Murilo</b>	<b>i)</b> <i>Mapa</i> x 2, <b>ii)</b> <i>Os dois lados</i> x 2		<b>i)</b> <i>Mapa/Map</i>

<b>18) Milano, Dante</b>	<b>i) Imagem x 2</b>		
<b>19) Moraes, Vinicius de</b>	<b>i) Poema de Natal x 3, ii) Soneto de separação x 4, iii) Soneto de fidelidade x 3 iv) A rosa de Hiroxima x 2</b>	<b>i) Sonnet on Fidelity /Sonnet of Fidelity [Soneto de Fidelidade] x 2</b>	<b>i) Sonnet on Fidelity /Soneto de Fidelidade ii) Soneto de Separação /Sonnet on Separation iii) Poema de Natal/ Christmas Poem, iv) A rosa de Hiroxima/The Rose of Hiroshima</b>
<b>20) Pena Filho, Carlos</b>	<b>i) Soneto do desmantelo azul x 2</b>		
<b>21) Quintana, Mário</b>	<b>i) O poema I x 2</b>		
<b>22) Ricardo, Cassiano</b>			