MANUEL BANDEIRA: THE TRANSLATOR

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Introduction

What is within translating a text? What is the gain or loss in this activity? Who is the translator? Who is the author? Those are all questions that emerge when studying and researching about translation, and, especially, when attempting to translate a text. But what does it mean, after all, to translate a text? According to J. C Catford, one of Brazil's most well-known authors in this area, translation is based in shifts, which are the "departures from formal correspondence in the process of writing from the source language and the target language" (CATFORD, 1980, p.22). Overall, a translation represents a bridge between cultures. What would mankind be without the efforts of his first translators? For without them, he would not be able to read the works of Homer and Aristotle today. Nida (1975) explains the translation process through an analogy, comparing translation to cargo transportation where the top priority is to move the freight train to its destination not roughly, but intact and free from any "jolts."

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The order of a train's wagons does not necessarily matter. The most important thing is to make the cargo reach its destination: "[…] what is fundamental in the translation process is that all significant components in the original text are reached in the target text so that they can be used by the receptors," – adds Arrojo (1986, p.12) to Nida's analogy. Arrojo (1986) perspective on Catford (1980) and Nida (1975), is a criticism on their essentialist view about translation, which presupposes direct and perfect "equivalence" between the source text and the target text (henceforth ST and TT). In this way, translators must deviate from their own cultural and ideological principles to encompass the meanings of the ST – the text is seen as a "stable" object, which conserves its features throughout time and culture. Since a certain unity of reading is assumed, one is led to believe there is only one valid or possible interpretation of whichever text is to be translated. The translator's duty is to transport meaning, supposedly inherent in the original text, without interfering in it to make sense in the TT. (TT VS ST)

Arrojo defends a non-essentialist view of translation. It is a process of recreation with emphasis on the reception of the TT and the translator's experimentation with the translation process. Other than proposing rules, this conception attempts to define the role of the translator as an active agent. The text, then, is a polysemous unity that allows several possibilities of translation, adapted to cultural and time aspects. Each translator will choose these aspects from the source language (SL) by considering the particular realities of the target language (TL), remaining faithful to the intentions of the ST and its author.

Poetry translation

Poetry translation is considered to be one of the most difficult tasks performed by translators, as the poem represents a cohesive structure full of meanings. Many authors and poets, such as Robert Frost (1874-1963) (Cf. *apud* ARROJO, 1986, p.26), do not believe in the translatability of poetic texts. Others, like the Italian poet Giacomo Leopardi (1798-1837) (Cf. *apud* ARROJO, 1986, p. 29), compare the ideas in a poem seeing words as gemstones encrusted in a ring. Words are the soul of the poem and, if they were invariably transmuted to a new body, they would certainly fade and not be the same. According to Leopardi, ideas and words are inseparable. Revisiting and amplifying the concepts defended by Nida (Cf. 1975), one could assert that poetic translation is transporation of a special cargo where the positioning

of cargo in each wagon is extremely important. This does not mean that these aspects are unimportant for the translation of technical texts or other types of literary texts (prose, for example), but are notably indispensable in the translation of poetry. When translating a poem, the translator should take into account the sounds, rhythm, structure, rhymes, verse length, and composition of stanzas, since all of these elements constitute both the form and content of the poem (Cf. RÓNAI, 1981, p.129).

The poem, like a seed, does not have an explicit meaning, but a potential message, which deep aspects of structure and significance are revealed little by little to the translator, much like a well cultivated flower which blooms and radiates only after much attentiveness and care. However, a less desirable outcome may result if the seed is taken elsewhere; If the soil is different in the new habitat, the seed might not sprout and grow as strongly as it would have in its former one. The experienced gardener (translator) should work to preserve the conditions most optimal for the seed's growth, and, if necessary, use fertilizers, a greenhouse or any other supplements to facilitate it. Even though it is impossible for a gardener to grow a mango seed into a cotton branch...

Translated poems will not be identical to the original ones, for texts are not "receptacles for stable contents under control, which can be repeated integrally" (ARROJO, 1986, p.38). Arrojo expands this idea with the concept of palimpsest text. The word palimpsest comes from Greek, meaning, "scratched or scraped again." The palimpsest was a scarce and valuable material used to make parchment in ancient Rome. It was used several times by scrapping off the text that had been previously inscribed.

In that sense, for Arrojo the text will never be original. "The scraped text, in each cultural community and time, gives way to the new scripture (or interpretation or understanding or translation) of the 'same' original one" (ARROJO, 1986, p.80). So, as emphasized by Paz, every translated text is also an original text, firstly because it is an intersemiotic translation from the non-verbal to the verbal world, and secondly because each translation is unique (Cf. PAZ, 1991, p.150).

Poetry translation, differently from other types of translation, requires a special sensitivity from the translator, who is expected to understand the TL and render the TT with the same sensations the ST would cause. For Jakobson, "All cognitive experience and its classification are conveyable in any existing

language" (JAKOBSON, 1971, p.68). Sometimes, the TL does not show formal correspondence to some properties of the SL, which makes poetry translation possible through creative transposition – the author interferes, participates and recreates the poem based on the original text (Cf. JAKOBSON, 1971).

Above all, poetry translation represents a straight act of textual creation, which transports cultural and linguistic universes. For Haroldo de Campos (Cf. 1996, p.33), the higher the degree of untranslatability of the text, the more seductive it will be for the translator because of the greater possibilities for recreation. Yet the textual creation to which Campos (1996) and Jakobson (1971) refer to does not mean free recreation. Even if the poetry reader/translator moves away from the ST, he or she has the right to change the TT so that the cultural reality within the poetry is genuinely transposed[3].

A poem by Giuseppe Ungaretti (1888-1970) and its analysis according to Bass-nett (Cf. 2003, p.163-167) as a model of poetry translation is presented below:

Source poem

Un'altra note,   (Vallone, 20 Apriu 1917)
In quest'oscuro
colle mani
gelate
distinguo
il mio viso
Mi vedo
Abbandonato nell'infinito

The following are two possible translations for this poem: the first, version "A", was translated by Patrick Creagh, and the second, version "B", was translated by Charles Tomlinson.

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3 See the analysis of the translation of the poem "Roma", written by Cecília Meireles and translated by Edoardo Bizarri, in Rónai (1981).

(A)	*In this dark*	(B)	*In this dark*
	with frozen hands		*with hands*
	I make out		*frozen*
	my face		*I make out*
			my face
	I see myself		*I see myself*
	adrift in infinite space.		*abandoned in the infinite.*

According to Cesar (1999, p. 412), short poems may be considered "the most condensed literary forms" – a challenge to the translator. Thus, the best translations of short poems "are those that: 1) attempt to reduce inflation[4]; 2) attempt to absorb the original effort to condense the poem; and 3) engage in finding equivalence to this specific effort rather than to the original meaning" (CESAR, 1999, p.412).

As explained by Bassnett (2003), in the poem translated by Ungaretti, the spatiality is part of the global structure of the poem and therefore must be preserved. Version "A" has six verses, while version "B" has seven verses, and the original has eight – due to the intentional regularization of the English syntax in the second verse. In version "B", the translator distorts the syntax of the target language to keep the adjective *frozen* isolated on the third verse, parallel to the original *gelate*. The problem of spatial configuration is intensified in version "B", as the translator decided to apply Italian grammar rules to the English language structure, and also because of the nature of the free verses – the configuration itself creates its own meaning. In the original text, the regular word order is an aspect of its significance. In the English translation, however, the creation of this effect depends on the structure's organization. Both English versions emphasize the subject pronoun *I*, whereas in Italian it can be omitted. Both versions choose to translate *distinguo* into *make out*, which alters the English meaning. Despite the apparent simplicity of the verses, they hold an underlying property known as *ostranenie* – to make something strange or to thicken the piece's language in order to intensify its perception (CF. BENNT, 1979, *apud* BASSNETT, 2003, p.166). Thus, version "B" is closer to the original as it uses rhetorical devices such as the inversion of the sentence structure, unlike version "A," which opt to remain "neutral." Bassett concludes the poems' analysis by stating that all translations "necessarily need to involve expressive transformations as the translator strives

to combine his/her own pragmatic reading with the mandates of the TL cultural system" (BASSNET, 2002, p. 109).

Poetry translators take upon various devices to achieve a TL version of the original poem. Maintaining fidelity to the original version, the translator can alter a poem's structure to facilitate its translation to another culture. Untranslatable poems do not exist. Only different levels of translatability exist- the untranslatable are those things that have not yet been translated (Cf. LARANJEIRA, 1993).

Some assume that poets would be the best translators of poetry, however, as Paz comments, "[…] in reality, few are the poets who are good translators. This is because they use the original poem as the starting point to write their own poem" (PAZ, 1991, p. 155). Poetry translators must have potential to be poets, and must be able stir away from the original poem in order to follow it more closely. Every poem to be translated will unveil a new linguistic universe that takes into consideration the time and context in which it was produced, and the unique criteria that was used by the translator. Every translation, although unique, is possible. As Laranjeira states:

> We hold poetic translation to be as possible and capable to produce a poem as perfect or as perfectible, as perennial or as perishable as any other poem. This means that we can understand poetry's untranslatability – if it exists – not as metaphysical or natural, but as circumstantial, factual, punctual, circumscribable, historical" (LARANJEIRA, 1993, p.11-12). [In the conclusion of his book "Poética da Tradução," he adds] "[…] Poetry translation is not about translating the 'meaning' of the original poem and adding a poetic form. To translate a poem is to translate its significance […] only the translation that achieves this level, which operates in the grammar of significance, is capable of resulting in a poem (LARANJEIRA, 1993, p.147).

The poem to be translated will be translated by another poem, which will not only convey its same image and original meaning, but will also display a new structure as complex as the original one. The poem itself – its visual, semiotic, semantic, syntactic, and phonological composition – must be significant, as it will lead to its original meaning. Poetic translation is not an easy task, and it requires much dedication from those who intend to do it. The end result will be far from being definite, yet it is a possibility within a sea of possibilities that allows the reading and translation of a poem[4].

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4   For more examples of poetry translations and their analysis, see: ARROJO (1986); CESAR (1999); HARGREAVES (2002); BASSNETT (2002); BARBOSA (2004).

Manuel Bandeira, The Poet

Manuel Carneiro de Souza Bandeira Filho was born in Recife Pernambuco in 1886, and died in Rio de Janeiro in 1968. He lived in Recife during his childhood, and moved to Rio de Janeiro with his family when he was a teenager. He then went to São Paulo to study at the Polytechnic College, but by 1904 had dropped out due to tuberculosis. While in Switzerland (1912) for his tuberculosis treatment, he became acquainted with French symbolist and post-symbolist poetry. This first contact significantly influenced his poetry, which is specifically illustrated in his first books: Carnaval (1919) and Cinza das Horas (1917). When he returned to Rio de Janeiro, he established friendships with the writers Ronald de Carvalho and Graça Aranha. Bandeira, along with these two friends, participated in various literary changes that culminated in Brazilian modernism. His common use of free and blank verses, along with his use of irony, led Mário de Andrade to call Bandeira the "John the Baptist" of the modernist movement. Bandeira was not able to personally participate in the Modern Art Week (1922), although Ronald de Carvalho presented his poem "Os Sapos" during the first night of the event, which makes a severe criticism to Parnassian poets. The poem was received by loud boos from the public. Bandeira's life was always connected to literature, whether as an author of poetry, literary chronicles and superior didactic works, or as a translator and professor at the Pedro II School and at the University of Brazil.

Manuel Bandeira was the precursor of a series of poetic innovations, which began with the modernist movement. His poetic innovations include free verses (as a resource for imagery and overlaying ideas), the adoption of exclusive rhythm, everyday national themes, appreciation of vernacular language, figurativeness, and social criticism. These alongside other innovative elements, were incorporated to the modernist and concrete poetry concept, and were consolidated as part of the Brazilian national and cultural identity – founded on simple themes elaborated to please Brazilian's taste (Cf. BOSCO, 2002). In his poems, Bandeira made extensive use of free verses and explored the joke-poem (inventive and humorous), sarcastic satires, parodies, and montage-poems, which were composed by fragments of other authors' poems. According to Davi Arrigucci Jr. (Cf.1990), the use of free verses in Brazilian literature can be greatly attributed to Bandeira's effort to develop this type

of poetry using the so called "polymetric verses,"[5] or measurable verses.

Manuel Bandeira wrote the majority of his work in free verses, therefore ensuring the use of such techniques and abandoning the Symbolist and Parnassian traditions. Aside from these innovations, Bandeirian poetry was characterized by a humility that sought to value scenes of Brazilian's daily life, and by an everyday poetic that sought to find poetry in simple things. For Bandeira, "poetry is everywhere – in love and sandals, in logical and nonsensical things" (Cf. BANDEIRA, 1979, p. 24). The process of finding the relationship between poetry and daily life evokes: dreams or excerpts from dreams ("Palinódia" and "O lutador"), literary prose, headlines ("O homem e a morte", "Poema tirado de uma notícia de jornal", "Namorados" and "Pneumotórax"), as well as national catchphrases, advertisements, samba lyrics, kids' lingo, and many other elements of ordinary use (Cf. BOSCO, 2002).

As an example of Bandeira's peculiar style, the poem "Pneumotórax"[6] (1930) is presented below. In this poem Bandeira combines dialogue with affirmative phrases and graphics through the use of free and blank verses, while placing all of his melancholic self-irony. According to Emanuel de Mores (1979), on a note for the book "Seleta em prosa e verso,"

> […] this poem is one of the most perfect creations of free verse. The sounds and syntactic processes establish a certain rhythm, highlighting the verse in each word or giving it a ripple of tone, in a movement that accentuates

the meaning of the verb-phrase, and creating poetry from the dialogue of the simplest lexicon and colloquial speech (BANDEIRA, 1979, p.112).

Despite all of his works and contributions to Brazilian literature, Bandeira considered himself a "minor poet" (BANDEIRA, 1966b, p.24). Regardless of his modesty, he is considered as one of the greatest names in Brazilian poetry, whose "mature style" can be outlined in a poetry of "trance," "enlightenment," outburst and confession.

Manuel Bandeira translator

Aside from being a poet, Manuel Bandeira was also a translator. Financial problems caused by the low payments made to Brazilian writers during the 1930's and 1940's, led Bandeira to produce and work with several translations. His work as a translator commenced when he began learning foreign languages. During his years at school, Bandeira had contact with various languages including French, English, German and Spanish (Cf. BANDEIRA, 1966b). At the age of fifteen it was obvious that Bandeira was not very fond of his Greek professor, as noted in a passage of his "literary biography" (Itinerário de Pasárgada) – might be a reason why he never translated anything from Greek to Portuguese. In 1913, Bandeira had the opportunity to improve his French and to relearn German, which he had barely learned while being treated for tuberculosis in Clavadel, Switzerland.

As he said: "This sojourn of just about a year in Clavadel almost had no literary influence on me, aside from relearning German, which I had learned in Pedro II but later had forgotten" (BANDEIRA, 1966b, p. 49).

The following are among the main prose works translated by Bandeira to Portuguese: (a) *Nomads of the North,* by J. O. Curwood; (b) *The Calendar*, by E. Wallace; (c) *The*

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5   These verses correspond to the progressive development on the basis of the true free verse, with irregular rhythm and random rhymes, favoring the union of syntax and meaning in the poem.

6   See BANDEIRA (1966a).

price of things, by Elinor Glyn; (d) *Tarzan and the Jewels of Opar*, by E. R. Burroughs; (e) *Ariel* by André Maurois; (f) *Les Aventures du capitaine Corcoran*, by A. Assolant; (g) *Gengis Khan*, by Hans Dominik; (h) *La Gymnastique de la Volonté – Méthode Pratique d'Education du Caractère*, by J. des Vignes Rouges; (i) *De bestrijding van den echtelijken afkeev*, by T. H. Van der Velde; (j) *No bed of roses: the diary of a lost soul*, by Orson Welles; (k) *A Mind That Found Itself*, by Clifford Beers; (l) *A Woman of Affairs*, by Michael Arlen; (m) *D'Annunzio Aneddotico*, by Tommaso Antongini; (n) *Der TunnelanHhhHHHHHAShHH*, by Bernard Keller-mann; and (o) *The World's Great Letters*, by M. Lincoln Schuster[7].

Bandeira also translated several plays including: (a) *El divino Narciso*, by Sóror Juana Inés de La Cruz (1949); (b) *Maria Stuart*, by Schiller (1955); (c) *Macbeth*, by Shakespeare (1956); (d) *La Machine Infernale*, by Jean Cocteau (1956); (e) *June and Paycock*, by Sean O'Casey (1957); (f) *The Rainmaker*, by N. Richard Nash (1957); (g) *Conversation Sinfonietta*, by Jean Tardieu (1958); (h) *The Matchmaker*, by Thornton Wilder (1959); (i) *D. Juan Tenorio*, by Zorrilla (1960); (j) *The Devil's Advocate*, by Morris West (1964); (k) '*Tis Pity She's a Whore*, by John Ford (1964); (m) *Los verdes campos del Edén*, by Antonio Gala (1965); (n) *La hoguera feliz*, by J. M. Descalzo (1965); and (o) *Edith Stein en la cámara de gas*, by Frei Gabriel Cacho (1965).

Moreover, Bandeira translated poems to Portuguese from the following poets: Mistral (1961), Carl Spitteler (1962), Goethe, Salvador Díaz Mirón, Manuel Gutiérrez Nájera, José Asunción Silva, Dirk Rafaelsz, São Francisco de Assis, Heine, Rilke, Liliencron, Rúben Dário, García Lorca, Víctor Londoño, Juana Inês De La Cruz, Bashô, Hölderlin, Elizabeth Barrett Browning, Christina Rossetti, Emily Dickinson, Baudelaire, Adelaide Crapsey and Verlaine[8].

Many of Bandeira's translations were at the requests of editorials and friends. A great number of his translated poems were

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7   The translations of these books were requested by the publishers Civilização Brasileira and Editora Nacional.

8   Several poems translated by Manuel Bandeira can be found it *"Alguns poemas traduzidos"* (2007) and *"Estrela da vida inteira"* (1966a).

by Spanish language authors, mostly from Latin America. This is because Bandeira was a Hispanic-American professor, and participated as a collaborator of a supplement dedicated to divulge this literature during the 1940's and 1950's[9]. It is worth mentioning the great variety of authors whose works were translated by Bandeira, as it illustrates his desire to introduce new poets and authors to Brazilian readers.

Manuel Bandeira: Emily Dickinson's translator

North American poetess Emily Dickinson (1830-1886) was also among the authors translated by Bandeira whose verses had already been translated to Portuguese by Augusto de Campos, Décio Pignatari, and Paulo Henriques Brito. Among the authors translated by Bandeira we find the North American poetess Emily Dickinson[10] (1830-1886), whose verses had already been translated to Portuguese.

She was born in Amherst, Massachusetts, where she spent all of her life. Emily has often been described as an eccentric person with a solitary personality. When she was around 30 years old, she locked herself up in her parent's house and never left it. Emily would leave the room when guests came to visit, and she was only seen wearing white dresses. Although averse to social contact, Emily wrote many letters and poems. Out of all of her poems only seven were published during her lifetime, the rest were published in 1890, 1891 and 1896 – there are a total of 1775 poems and 1000 letters. As an innovator of language, Emily developed original forms of expression, touching upon a wide variety of themes such as life, nature, death, time and eternity. Some characteristics of her writing include: the frequent use of dashes in order to set rhythm; the four-verse stanzas (resembling the typical sonority of folk songs in the 15th century); free verses; random capitalization of nouns; unconventional metaphors and rhyme schemes.

Bandeira translated five of Dickinson's poems, which Portuguese titles are: À Porta de Deus, *Beleza e Verdade*, *Nunca vi um campo de urzes*, *Cemitério* and *Minha vida acabou duas vezes*. Her poems *I never saw a Moor*, *I'm nobody! Who are you?* and *The soul selects her own society* are very well known. The following table displays Dickinson's *I never saw a Moor* next to Bandeira's translation[11].

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9   Bandeira has translated around 130 writings of Spanish poems to Portuguese (Cf. Bandeira 1966a).

10   The information about Emily Dickinson's life and writings in this paper were taken from *www.americanpoems.com*. Further details on all her work can be found in AMARAL (1995) and FERNANDES (1996).

11   All of the poems translated by Bandeira were taken from the book "Alguns poemas traduzidos" 2007. Emily Dickinson's poems were taken from the website: *www.americanpoems.com*.

I never saw a Moor	**Nunca vi um campo de urzes**
I never saw a Moor –	Nunca vi um campo de urzes.
I never saw the Sea –	Também nunca vi o mar.
Yet know I how the Heather looks	No entanto sei a urze como é,
And what a Billow be.	Posso a onda imaginar.
I never spoke with God	Nunca estive no Céu,
Nor visited in Heaven –	Nem vi Deus. Todavia
Yet certain am I of the spot	Conheço o sítio como se
As if the Checks were given –	Tivesse em mãos um guia.

The poem expresses the relation between beliefs and the perceptions of senses. How can one believe in something one has never seen? There is a vague certainty about the existence God and Heaven, both which have never been seen, thus raising the question about the true existence of a creator. Dickinson's true poetic force is embodied in a single phrase in the second verse of the first stanza: *I never saw the sea*. Through this verse, Dickinson conveys her desire to see the sea for the first time and consequently the possibility to meet God, which existence she holds to be true based on her intuition. This justifies the beliefs in things that cannot be perceptible through the senses.

In Bandeira's translation of the poem one can see that the rhymes are different from the source poem. Bandeira used the interpolated rhyme scheme: ABCB (mar/imaginar/todavia/guia). In the source poem, Dickinson uses the alternating rhyme scheme (Moor/looks, Sea/be, God/spot, Heaven/given). Bandeira also chose to suppress the dashes from the verses, which were characteristic of Dickinson's poetic style.

In the first and second verse of the second stanza of the original poem, *I never spoke with God/Nor visited in Heaven* translated to *Nunca estive no Céu/Nem vi Deus*, there is a semantic alteration caused by the inversion of the verses. Bandeira translated these verses based on the natural sequence of events: first, visiting Heaven (represented by "estive"), and then having the opportunity to meet/ talk to God (represented by "Nunca vi"). A literal translation[12] of these verses is: "I have never spoken to God/Nor visited Heaven." A critical reading would

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12   Aubert (1987, apud BARBOSA, 2004, p.65) regards literal translation as "the one where strict semantic fidelity prevails, adjusting only the morphosyntactic rules of the source language to the target language."

read as follows: I never spoke with God because I have never been to his home (heaven), therefore I do not know him; or, I do not know God because I do not know where his house is, however, if I obtain this information it would be possible for me to visit and meet Him. In Dickinson's poem, the second verse seems to justify the first verse – I never spoke with God because I never visited Him- with a certain tone of irony. Bandeira tries to compensate[13] for Dickinson's irony by inverting the syntactic structure of the second verse of the second stanza, besides adding a period between the words *Deus* and *Todavia* to replace the dash found in the original poem.

As stated by Paz (Cf. 1991, p.155), poet translators have a tendency to use source poems as a starting point for their own poems. In Bandeira's translation it is noted that, regardless of the differences it has from the source poem, Bandeira preserved the central image presented by Dickinson, thus remaining faithful to the original poem.

Another of Dickinson's poem translated to Portuguese by Bandeira is *I Died For Beauty*, also translated by Augusto de Campos (2008) under the title *Morri pela Beleza*. Following are Dickinson's original and Bandeira's translated poems:

I Died For Beauty	**Beleza e Verdade**
I died for beauty – but was scarce	Morri pela beleza, mas apenas estava
Adjusted in the tomb,	Acomodada em meu túmulo.
When one who died for truth was lain	Alguém que morrera pela verdade.
In an adjoining room –	Era depositado no carneiro contíguo.
He questioned softly why I failed?	Perguntou-me baixinho o que me matara:
"For beauty", I replied –	– A beleza, respondi.
"And I for truth – The two are one –	– A mim, a verdade – é a mesma coisa,
We brethren are", He said –	Somos irmãos.
And so as Kinsmen met a-night –	E assim, como parentes que uma noite se
We talked between the rooms –	encontraram,
Until the moss had reached our lips –	Conversamos de jazigo a jazigo[14],
And covered up our names –	Até que o musgo alcançou os nossos lábios
	E cobriu os nossos nomes.

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13   The compensation consists in dislocating a stylistic feature of the source language when it is not possible to reproduce it in the same position on the target language. Therefore, the equivalence is found at another point in order to maintain the stylistic balance.

14   "1. Abertura na terra em que se coloca o corpo da pessoa que morreu: campa, cova, sepulcro, sepultura, túmulo; 2. Construção em que se enterram as pessoas da mesma família." (MATTOS, 1996)

The poem is written in free[15] and blank[16] verses, which narrate the dialogue between two characters who are side by side in their tombs facing death. It starts as a friendly conversation that results in an unusual "familiarity." The first character died for beauty, the second for truth. Bandeira translated the original title of the poem *I died for beauty*, for *Beleza e Verdade* – evading its original translation[17] - although literally translating the first two stanzas. The second verse of the first stanza reads: *Adjusted in the tomb* translated as *Acomodada em meu túmulo*. By using the word *Acomodada*, Bandeira attributes the female gender in Portuguese to both characters, thus "a" *Beleza* and "a" *Verdade*. In the verse *somos irmãos* or *we are brothers*, Bandeira retakes the masculine voice present in the original poem. He therefore leaves an apparent ambiguity about the characters' gender in his translated poem.

In the last verse of the first stanza, *room* was translated as *carneiro* – a place where bodies (corpos/carnes) are dumped. In Dickinson's poem, the word *room* evokes a familiar tone that is later reaffirmed in the second stanza by the verse *We brethren are, He said*. Bandeira translated the second verse of the last stanza *We walked between the rooms*, as *Conversamos de jazigo a jazigo* which configures an equivalence[18] in the poem's context.

Comparing Augusto de Campos' (2008) and Manuel Bandeira's (2007) versions of Dickinson's poem, observe the following aspects:
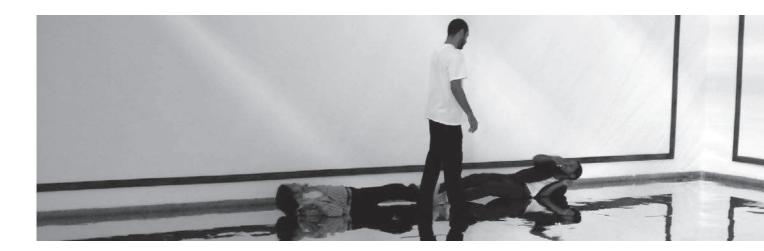
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15   Verses whose stressed syllable and meter vary, depending on the reading and reader (Cf. GOLDSTEIN, 2008).

16   Regular verses without rhymes (Cf. GOLDSTEIN, 2008).

17   Emily did not give her poems a title. The convention was to use the first verse of each poem to identify it – or numbers, as in the first edition of her published poems.

18   "A equivalência consiste em substituir um segmento de texto da língua-origem por um outro segmento da língua-terminal que não o
traduz literalmente, mas lhe é funcionalmente equivalente." (BARBOSA, 2004, p. 67)

Morri pela beleza (Augusto de campos)

Morri pela Beleza – e assim que no Jazigo
Meu Corpo foi fechado,
Um outro Morto foi depositado
Num Túmulo contíguo –
"Por que morreu"? murmurou sua voz.
"Pela Beleza" – retruquei –
"Pois eu – pela Verdade – É o Mesmo. Nós
Somos Irmãos. É uma só lei" –
E assim Parentes pela Noite, sábios –
Conversamos a Sós –
Até que o Musgo encobriu nossos lábios –
E – nomes – logo após –

Beleza e Verdade (Manuel Bandeira)

Morri pela beleza, mas apenas estava
Acomodada em meu túmulo.
Alguém que morrera pela verdade.
Era depositado no carneiro contíguo.
Perguntou-me baixinho o que me matara:
– A beleza, respondi.
– A mim, a verdade – é a mesma coisa,
Somos irmãos.
E assim, como parentes que uma noite se
encontraram,
Conversamos de jazigo a jazigo,
Até que o musgo alcançou os nossos lábios
E cobriu os nossos nomes.

Campos maintains the same punctuation of the source poem and adds an interpolated rhyme scheme the follows the ABBA rhyme scheme of the first stanza (*jazigo*/contíguo; fechado/ depositado), and uses an alternating rhyme scheme (ABAB) for the other stanzas (second verse: *voz/nós; retruquei/lei;* third stanza: *sábios/lábios; sós/após*). This adds a semantic value to the poem, making the rhymes pair up as the characters get closer to each other, which ratifies the relativity elicited by Dickinson.   In the last segment of the second stanza, the verse É uma só lei was used in order to fit in Campos' rhyme scheme. Translation can be understood as a recreation or textual transformation process, and can be essentially defined as an activity that "produces meanings" (Cf. ARROJO, 1986). One should not judge the value of both translations by putting them next to each other, since "all translations reflect the reading, interpretation, and selection criteria used by individual translators, and are determined by the concept of the function given to the translation and source text" (BASSNETT, 2003 p. 163). Therefore, each

translation corresponds to "selection criteria" that vary individually depending on the time and culture of the translators, together with their understanding of these.

Dickinson's poem *My life closed twice before its close* was translated by Bandeira as follows:

My life closed twice before its close (Emily Dickinson)	**Minha vida acabou duas vezes** (Manuel Bandeira)
My life closed twice before its close –	Já morri duas vezes, e vivo.
It yet remains to see	Resta-me ver em fim
If Immortality unveil	Se terceira vez na outra vida
A third event to me	Sofrerei assim
So huge, so hopeless to conceive	Dor tão funda e desesperada,
As these that twice befell.	O pungir cotidiano e eterno.
Parting is all we know of heaven,	Só sabemos do Céu que é adeus,
And all we need of hell.	Basta a saudade como inferno.

The two main themes of this poem are death and the afterlife. Immortality is represented as an uncertain "veil" that covers the life of men with doubt, urging them to reflect upon the existence of heaven and hell- represented by the divine punishment of purgatory. In Bandeira's translation of the poem, he preserves the free verses and the interposed rhymes that follow the ABCB rhyme scheme of the original text (original poem: a) first stanza see/I; second stanza befell/hell -; b) translated poem: first stanza fim/assim; second stanza eterno/inferno). Note that the word *third* in the last verse of the first stanza is also found in the penultimate verse of the same stanza in Bandeira's translation- in order to accommodate it to the rhyme scheme without compromising the meaning of Dickinson's poem. The second verse of the first stanza illustrates the following *So huge, so hopeless to conceive* is translated to *O pungir cotidiano e eterno*. By using the word *pungir* in his translation, Bandeira is making reference to the first and last verse of this stanza- referring to the suffering (despair) felt in purgatory, where souls are purified to be allowed to enter heaven. Bandeira transfers to Portuguese the same image that was originally described in the English version of the poem, as such worries about life and death have concerned and concern all human beings across time- thus proving fidelity to the original text.

Conclusions

Although he translated multiple poems, Manuel Bandeira argued that in essence poetry is untranslatable (Cf. PAES, 1990, p. 35). What contradictions pervade in this author? What is known about his life and work that can help find answers to these questions? According to Abgar Renault (apud BUCIU, 1986, p. 83, grifo nosso),

> Several of Manuel Bandeira's translations of English poems are considered as some of his best written pages, and **can be incorporated to his work as original production**, despite its fidelity to the original text - in the assimilation and absorption of foreign texts, their form and technique in relation to the form and technique of the translator.

However, Milton (Cf. 1998, p. 11) believes that Bandeira's translations distance themselves from the source text, giving the impression that they are his own poems. In order to have a better understanding of how Bandeira worked as a translator, it must be understood that he himself thought about poetry. In his book *Itinerary of Pasárgada*, Bandeira reveals some aspects of his peculiar way of writing poetry, expressing that:

> The last Canção do Beco is the best poem to exemplify how everything in my poems results from a **game of intuitions**. I don't write poetry when I want to, but when poetry wants to be written. And sometimes poetry wants to be written at inopportune times: in the middle of the night, or when I am about to give a lecture in the Philosophy Faculty, or when I am heading out to a ceremony dinner […] (BANDEIRA, 1966b, p. 121, grifo nosso).

In the eloquence and simplicity of words of a poet one can grasp how he worked. All of his poetry was conceived by intuition, even though he was a rational being in various moments, and possessed a profound knowledge of the norms and forms of poetic construction. "A poem is an intellectualized impression, or and idea turned into emotion, communicated to others through a rhythm," - this was a quote signed by Fernando Pessoa (1987) and published in the volume *Páginas de Estética e de Teoria Crítica Literária*, dating to 1923. One must understand that this *intellectualized impression* - which is called poem- is something unique that combined with a rhythm and other characteristic forms becomes "unique" to the language and culture in which they were created.

To Arrigucci (1990, p. 128), Bandeira's idea of poetry is linked to "momentary experiences that through images unfold themselves from childhood memories like 'rare moments' from a different emotion." In another passage of *Itinerary of Pasárgada*, Bandeira adopts Schiller's definition of poetry, as he had to write a textbook on literature. Here he defines poetry as a "bridge between the subconscious of the poet and the subconscious of the reader" (BANDEIRA, 1979, p. 28). Although these two definitions are opposites, Bandeira justifies the ladder definition as the one that best clarifies all the processes that are involved in the poet, poetry, and reader- placing poetry, then, in the "inspiration" realm.

Bandeira affirmed that he only translated "those poems he would have liked to have written," therefore those poems that already existed in him but were not yet formulated (Cf. BUCIU, 1966, p. 83). Given that he worked many years as a commercial translator, Paes (Cf. 1990) argues that a poet does not always translate "those poems he would have liked to have written." Critics consider a great part of Bandeira's translations to be brilliant. Although they may seem subtle and transitory, these translations are the product of a subconscious process as they materialized "by the movement of the

pencil." His "findings" in translations along with his original works are always the product of intuitions (Cf. BANDEIRA, apud PAES, 1990). When beginning the translation of a poem, Bandeira used to allow the poem to float in his "spirit" and then observe the fixation points that relate to its global structure. In his letter to Alphonsus Guimarães Filho, Badeira offers the following advice on the translation of poetry:

> Every time you would like to translate a poem, do a preliminary research in order to determine **what is essential in the poem** and the techniques introduced by the poem, especially the rhyme and metric. In another passage he states: "Roses can be replaced by lilies. It does not matter what kind flower it is, if a flower with a masculine name is needed to fit in the rhyme scheme..." (apud LARANJEIRA, 1993, p. 108, grifo nosso).

Thus it can be inferred that Bandeira used, among other techniques, the translation by equivalence technique while pursuing the replication of the original poem's meaning in the translated poem (Cf. LARANJEIRA, 1993). In some of his translations, Bandeira explored the poetic creation from the source poem, an example of this can be found in his Portuguese to Portuguese translation of Joaquim Manuel de Macedo's poem, *Adeus Teresa*[19]. This translation seeks to transfer the original "romantic" sentiment of the poem to a "modern" context.

Throughout his life, the poet, anthologist, essayist, columnist and translator, Manuel Bandeira, contributed to the enrichment of literature in Brazil and the entire world. His peculiar way of writing poetry together with his simplicity and use of simple imagery of the every day life, granted him a special place in the Academia Brasileira de Letras (1940). There are various literary researches and studies that research Banderian poetry. However, not many attempt to penetrate Bandeira's translator universe, seeking to uncover aspects of his activity as a translator - given the fact that he translated close to 20 books in literary prose, 15 plays, and several poems from French, English, German and Spanish to Portuguese.

Manuel Bandeira serves as a relevant research subject because poetic translation involves extensive research in the translation and linguistics fields. Further examining his works as a poet-translator could serve in understanding the relationships that tie the poet to the creative transposition from one language/

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[19]   Originally published in 1925 in the "Mês modernista" section of the carioca journal: A noite. The poem may be compared to the original in PAES (1990, p. 60).

culture to another. Moreover, if continued, the gains from this research could serve in enhancing the effectiveness of translators of poetry/literature and also contribute to the knowledgebase of the language and linguistic community.

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