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New Brazilian Joyce Translations for the Centenary of *Ulysses*

Vitor Alevato do Amaral

Vitor Alevato do Amaral teaches English-Language Literatures at the Fluminense Federal University, in Niterói, Rio de Janeiro. He coordinates the research group Joyce Studies in Brazil. In this fascinating survey piece, Amaral traces the history of Brazilian translations of *Ulysses* and *Finnegans Wake* and details various translations of Joyce's novels, unpublished poetry, and his play, *Exiles*, that were published in 2022 to coincide with the centenary of *Ulysses*.

Brazilian readers of Joyce had many reasons to celebrate in 2022 as new translations of the writer's works were published by small and large publishing houses in the wake of the centenary of *Ulysses*. Before I discuss some of these translations more fully below, I will begin by outlining the history of *Ulysses's* translation in Brazil.

The first translation of *Ulysses* to appear in the Portuguese language was Brazilian. Published by Civilização Brasileira in 1966 (and in 1967 after revisions), the book represented a real *tour de force* as its translator, Antonio Houaiss, a former diplomat-cum-philologist who had been fired from the diplomatic corps in the beginning of the dictatorship in Brazil for his socialist ideas, translated the whole novel in less than a year. For all that 2022 meant for *Ulysses*, the publishing house perhaps gave the Brazilian readers a reason to be upset by releasing Houaiss's *Ulysses* with a cut in the text of the flap (reused from the 2nd edition of 1967) and a less than trustworthy reading guide.

The second translation of *Ulysses* in Brazilian Portuguese, by Bernardina da Silveira Pinheiro, was published by Objetiva in 2005 (and in 2007 after revisions) and split into two volumes to fit a carefully designed rigid box. Pinheiro's notes were kept at the end of each volume, so hers remains the only Brazilian translation of *Ulysses* to have notes for the readers. I hoped the impertinent editorial "correction" from *nãe* (nother) to *mãe* (mother) made in 2007 had been removed, but it was not. The translator's fragile physical condition in the last years of her life probably stopped her from reinstating Joyce's intentional misspelling (see note in *James Joyce Broadsheet*, n. 121, 2022).

The third Brazilian translation of *Ulysses*, by Caetano W. Galindo, was first published by Penguin / Companhia das Letras in 2012, and was revised and republished as a special centenary edition by Companhia das Letras in 2022. It is illustrated with seven etchings from Robert Motherwell's "*Ulysses* portfolio" (1988) and the painting *Ulysses* (1947) by the same artist. Replacing the long introduction by Declan Kiberd that opened the 2012 translation (Joyce readers know it from Penguin Books editions), in the 2022 edition, six critical texts (including Fritz Senn's and John McCourt's) close the revised translation. *Ulysses*, with a y, was the translator's choice for the title, marking a difference from the other Brazilian translations, both entitled *Ulysses*. Galindo's *Ulysses* was awarded the Jabuti – the most prestigious Brazilian literary prize – for best translation in 2013.

A fourth translation of *Ulysses*, by the eighteen translators who took part in the "*Ulysses* in eighteen voices" project, was expected to be published by Ateliê Editorial in 2022. Also in 2022, in neighboring Argentina, more specifically in the city of Bahía Blanca, Marcelo Zabaloy published a lipogrammatic translation of *Ulysses*. His *Odiseo*, bereft of a's, was released by HCE Editores.

Along with Galindo's new edition of *Ulysses*, 2022 saw the publication of several Brazilian translations of Joyce's other texts. These include Galindo's annotated translation of Joyce's only

play, *Exiles*, and his collected poems, published together by Penguin / Companhia das Letras as *Exílios e poemas*. Besides the play (*Exílios*), the translation contains *Chamber Music (Récita Privada)*, *Pomes Penyeach (Trocados porversos)*, and ‘Ecce Puer’. The Portuguese-language title chosen for the play breaks with the tradition in different languages of emphasizing the exiled people (*exilados*) and instead turns the focus to the different kinds of exiles (*exílios*) in which Joyce’s characters find themselves.

The year 2022 was also special for *Finnegans Wake*. Joyce’s last work was rendered in (something very like) Portuguese for the second time. The work was undertaken by the eleven members of the ‘Finnegans Collective’: Afonso Teixeira Filho, Andréa Buch Bohrer, André Cechinel, Aurora Bernardini, Daiane Oliveira, Dirce Waltrick do Amarante, Fedra Rodríguez, Luis Henrique Garcia Ferreira, Sérgio Medeiros, Tarso do Amaral, Vinícius Alves, and Vitor Alevato do Amaral. Each translator provided a note on their work. *Finnegans Rivalta*, as it was called, was published by Iluminuras with an illustration from Sérgio Medeiros’s poem *A Visual Finnegans Wake on the Island of Breasil*, which can be downloaded for free in ebook format at www.iluminuras.com.br. *Finnegans Rivalta* was awarded the Jabuti for best translation in 2023.

Donaldo Schüler was the first to translate the entire *Finnegans Wake* into Portuguese. *Finnicius Revém* was published by Ateliê Editorial and Casa de Cultura Guimarães Rosa in five annotated, bilingual volumes, from 1999 to 2003. It cannot go unnoticed that in 2022, Ateliê Editorial republished Schüler’s translation, revised and in a single sumptuous volume only in Portuguese.

Vinicius Alves translated “Anna Livia Plurabelle”, which was published in 2022 by Kotter Editorial in a bilingual edition. Alves benefitted from his knowledge of the idiom of the washerwomen from Cacupé Beach, where he used to spend vacations as a boy. Amarante wrote the introduction, and it fell to me to introduce a word in the flap of the book. “Flap”, in Portuguese, is *orelha*, which is the word for “ear” or *oreille*. Could it be more Wakean?

Finally, in 2022, I published the first comprehensive translation of Joyce’s uncollected poetry – early poems and occasional. This volume was published in São Paulo by Syrinx and is titled *Outra poesia* [other poetry]. To do part of the work, I received the Joyce Scholarship and Looren Residency for 2020, which allowed me to research in the amazing library of the Zurich James Joyce Foundation during my residency at the Translation House. *Outra poesia* is bilingual and contains an essay by Galindo, together with some of Joyce’s own attempts at translating poems. It also introduces some innovations in its presentation and arrangement of these unpublished verses.

With the translation of Joyce’s uncollected poetry, all his literary and critical works have finally been published in Brazil. Only a small part of his letters can be found in Portuguese, though. The Joyce translation adventure, which began in 1942 with “The Dead” (half of it, since the translator did not find its first part worth the pain), is not yet finished and gives all possible signs of a bright future.

—*Fluminense Federal University*