

## Augusto De Campos Translator: The Role of Translation in Brazilian Concrete Poetry Project

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**Abstract :** This paper aims at discussing the role literary translation has played in Brazilian Concrete Poetry Movement - an aesthetic, critical and pedagogical project which conceived translation as poesis, i.e., as both creative and critic work in which the potency (dynamic) of literary work is unfolded in the interpretive and critic act (energeia) the translating practice demands. We argue that translation, for concrete poets, is conceived within the framework provided by the reinterpretation -or deglutition- of Oswald de Andrade's anthropophagy - a carefully selected feast from which the poets pick and model their Paideuma. As a case study, we propose to approach and analyze two of Augusto de Campos's long-term translation projects: the translation of Emily Dickinson's and E. E. Cummings's works to Brazilian readers. Augusto de Campos is a renowned poet, translator, critic and one of the founding members of Brazilian Concrete Poetry movement. Since the 1950s he has produced a consistent body of translated poetry from English-speaking poets in which the translator has explored creative translation processes - transcreation, as concrete poets have named it. Campos's translation project regarding E. E. Cummings's poetry comprehends a span of forty years: it begins in 1956 with 10 poems and unfolds in 4 works - 20 poem(a)s, 40 poem(a)s, Poem(a)s, re-edited in 2011. His translations of Dickinson's poetry are published in two works: O Anticrítico (1986), in which he translated 10 poems, and Emily Dickinson Não sou Ninguém (2008), in which the poet-translator added 35 more translated poems. Both projects feature bilingual editions: contrary to common sense, Campos translations aim at being read as such: the target readers, to fully enjoy the experience, must be proficient readers of English and, also, acquainted with the poets in translation - Campos expects us to perform translation criticism, as Antoine Berman has proposed, by assessing the choices he, as both translator and poet, has presented in order to privilege aesthetic information (verse lines, word games, etc.). To readers not proficient in English, his translations play a pedagogical role of educating and preparing them to read both the target poet works as well as concrete poetry works - the detailed essays and prefaces in which the translator emphasizes the selection of works translated and strategies adopted enlighten his project as translator: for Cummings, it has led to the obliteration of the more traditional and lyrical/romantic examples of his poetry while highlighting the more experimental aspects and poems; for Dickinson, his project has highlighted the more hermetic traits of her poems. To the domestic canons of both poets in Brazilian literary system, we analyze Campos' contribution in this work.

**Keywords :** translation criticism, Augusto de Campos, E. E. Cummings, Emily Dickinson

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