

The Paratexts of the Brazilian Translations of A Portrait of the Artist as a Young Man

Vitor Alevato do Amaral

Abstract: *This article aims to discuss the paratexts found in the first edition (first printing only) of each of the five translations of A portrait of the Artist as a Young Man (1916), by James Joyce (1882-1941), in Brazilian Portuguese. From cover to back cover, including prefaces, illustrations, and other paratexts, the five translations (1945, 1992, 2013, 2014, and 2016) differ considerably. The rationale of this paper lies in the fact that the reception of an author in a target culture does not depend only on how his or her text is translated but also on the paratexts that “envelop” it. So A Portrait is not read in Brazil through the translations of its text only, since the ways in which the original paratexts (title and epigraph) and the added ones (notes, for example) are translated significantly affect the reading experience.*

Keywords: *Paratexts; titles; Joyce; translation; Portuguese language*

1. Introduction

After the serialization by the English magazine *The Egoist*, between 1914 and 1915, James Joyce's *A Portrait of the Artist as a Young Man* was published in book form in 1916 by the American B. W. Huebsch, whose publishing house merged in 1925 with the Viking Press, bought by Penguin Books in 1975. The eventful pre-1916 history of the novel begins with Joyce's "A Portrait of the Artist", rejected in 1904 by the editors of the journal *Dana*, Frederick Ryan and John Eglinton (pseudonym of William Magee), the latter of whom told Joyce, "I can't print what I can't understand" (qtd. in Ellmann 147). Joyce developed the essay into *Stephen Hero*, a novel unpublished in his lifetime and abandoned by Joyce when he decided to rewrite it as *A Portrait of the Artist as a Young Man*.

The present article is an introduction to the five full translations of *A Portrait* in Brazilian Portuguese through its paratextual elements found in the first printing of their first editions. According to Gérard Genette (*Palimpsestes* 9), paratexts consist of titles, prefaces, footnotes, epigraphs, comments etc., all that establish "transtextual relations"

with the text proper¹. This article will deal more directly with the paratexts that gain their existence in the immediate surroundings of the text, that is in the book, which Genette (*Seuils* 11) called “peritexts” (titles, illustrations, prefaces etc.), while the “epitexts”, situated outside the physical limits of the publication (letters, comments etc.), although present throughout the article, are not in focus.

Translations are regarded by Genette (*Palimpsestes* 11-12) not as paratexts but as hypertexts, in that they are related to a precedent text, the hypotext, not as a comment but as a text derived from it. Translations constitute a special case when it comes to transtextual relations. They have the paratext they inherit from the original publication, such as epigraphs, notes, prefaces, and, obviously, the title, but they generally not only transform those elements by giving them another linguistic form (or by suppressing some and replacing others) but also add new ones, like translator’s notes. The present study is concerned with the ensemble of both original and added paratextual elements present in the selected translations of *A Portrait*.

Paratexts play a role in establishing relations between readers and works. As market products, printed and electronic books alike are shown (sold) to consumers (readers) in covers. Were they secondary, publishing houses would not invest in cover design. Whether they can be only suggestive or create an explicit link with the text, most of the times they shake hands with the readers before that text even has a chance to say hello. The book as an object, of necessity or fetish, has an appearance and a content neighboring the main text, and they should not be disregarded.

The attention that by habit and necessity one draws to the paper object called *book* is not without consequence to the reading of the text. From the shape of this object and its promises, to the credit conveyed by the signature of the editor, including the approval sought by the architecture and the presentation of the work, hundreds of traces and prints – alternately explicit and implicit – surround, permeate the author’s intentions and act on the reader who discovers them (Nyssen 16).

A Portrait was the first book by Joyce to be entirely translated in Brazil. José Geraldo Vieira’s *Retrato do artista quando jovem* was published in 1945 by the publishing house Livraria do Globo, from Porto Alegre, in volume 61 of the series named Coleção Nobel. Before 1945, Joyce translations were limited to half of “The Dead” (“Os mortos”, 1942), “Counterparts” (“Contrapartes”, 1944a), “Arábia” (“Araby”, 1944b), and part of *Ulysses* (“Hades”, from “pause” to “Enough of this place”, U 6.835-996) translated by the modernist artist Pagu (Campos 210-218). In 1992, Bernardina Silveira Pinheiro’s translation, *Um retrato do artista quando jovem*, was published. The forty-seven years between *Retrato* and *Um Retrato* witnessed the first complete Brazilian translations of *Dubliners* (*Dublinenses*, 1964) and *Ulysses* (*Ulisses*, 1966). The second decade of the twenty-first century was particularly positive to *A Portrait* in Brazil. Elton Mesquita translated the novel as *Um retrato do artista quando jovem* (2013), Guilherme da Silva

Braga as *Retrato do artista quando jovem* (2014), and Caetano Galindo as *Um retrato do artista quando jovem* (2016b).

This article comprises two analytic sections: “Titles” and “Paratexts”. Due to the peculiar place titles take among paratextual elements – titology is the special name for the study of titles – the first section is entirely devoted to the translation of the original title. The second section comprises the analysis of the other paratextual elements.

2. Titles

The study of titles has become a topic in Joyce translation studies (Amaral 2012; O’Neill 2004; O’Neill 2005). The title of Joyce’s first novel does not present any special translation difficulty. Or does it? It is Joyce’s most explicit title to a narrative work. Compared to the laconicism of *Dubliners* (1914), *Ulysses* (1922) and *Finnegans Wake* (1939), *A Portrait of the Artist as a Young Man* not only is longer but also seems to show an attempt to explicitness and exactitude, tempered, if so, by the use of the indefinite article “a” before “portrait”. However, if we try to relate the final title of the novel with other titles coined by Joyce as well as with the one chosen for the piece submitted to *Dana* in 1904, its pregnancy and novelty are brought forth.

Perhaps with the prospect of writing a paper about *A Portrait*, or simply because I was attending the International James Joyce Symposium in London (13-18 June 2016), my attention was caught by a few Renaissance paintings while I visited The National Gallery, all entitled “Portrait of a Young Man”. A quick search through the website of the gallery takes us to the paintings by Andrea del Sarto, Petrus Christus, Bronzino, and Giovanni Battista Moroni, where each young man, except for the last one, is holding a book. In all four cases, the titles do not identify the young men with any specific art or office. Another recurrent title that relates with Joyce’s is “Portrait of the Artist” (van Gogh’s for instance). In both titles, there is little openness for doubt: in the former, a young man is portrayed; in the latter, an artist. It would be wrong to lower those titles to the level of simplicity, but it is clear that Joyce’s title – some kind of fusion of those two in which the equation “artist” + “young man” equals an apparently straightforward result – creates more opportunities for interpretation. Compared to the definitive title of the novel, the 1904 “A Portrait of the Artist” is nothing but the reuse of a well-known title. Joyce transformed a classical title into something modern and ambiguous, capable not only of accompanying the complexity of the narrative but also of concurring to it.

Unlike the other titles of the paintings, *A Portrait of the Artist as a Young Man* alone does not resolve the question of whether the Stephen Dedalus whose portrait we follow throughout the book is an artist or an artist-to-be. The ambiguity persists, and one has to read the novel to discover the answer. And, since the title is not only “a portrait of a young man” nor “a portrait of an artist”, what does “as a young man” mean, and how to translate it?

Rendering the noun phrase “a young man” should never be regarded as a minor part in any translation project of *A Portrait*. In a letter of 31 October 1925 to Dámaso Alonso, whose Spanish translation of the novel was published in 1926, Joyce claimed that “*adolescente*” – an adjective, like “*jovem*” in Portuguese – was the appropriate translation for “young man”, although “the classical meaning of adolescence is a person between the ages of seventeen and thirty-one and this would cover only the fifth chapter of the book and represents about one fifth of the entire period of adolescence [...]” (Joyce *Letters* 128-129). Joyce also indicated that “young man” could be used to address “even the infant on page one, of course in joke” (129), which is also true about the Portuguese “*jovem*”.

An important aspect to be considered in the Brazilian translations of the title is the difference between “as” and “*quando*”. While “as” equally conjoins in itself the notions of quality and time, “*quando*”, if not univocally associated with time, only secondarily relates with quality. The Portuguese “*enquanto*” would be the most suitable choice in other situations, but the title under which the novel has been known in Brazil, and in the Portuguese-speaking countries, is so ingrained in our literary culture that it is hard to imagine “Um retrato do artista enquanto jovem” on the cover of a book. That is why the French “*en jeune homme*” in *Portrait de l’artiste en jeune homme* (1982) – Jacques Aubert’s replacement for Ludmila Savitzky’s *Dedalus: portrait de l’artiste jeune par lui-même* (1924) – is a finding unmatched by the Portuguese language.

The original title sometimes appears as *Portrait of the Artist as a Young Man*, by mistake of copy editors or authors themselves. The fact is that the article is very likely to be dropped by non-Joyceans. As William York Tindall (53) affirmed, “the word *Portrait* in the title is significant; and it is no less significant that the article preceding this word is *A*, not *The*”. It must be noted that the five Brazilian translations of *A Portrait* can be placed in two groups, those with the indefinite article and those without it. Vieira (1945) and Braga (2014), like the Portuguese translators Alfredo Margarido (c.1960) and Clarisse Tavares (1993), left it out of their versions: *Retrato do artista quando jovem*. On the other hand, Pinheiro (1992), Mesquita (2013) and Galindo (2016b) kept it in the title: *Um retrato do artista quando jovem*. Tindall’s reflection on the title continues as follows: “this novel, like a painter’s work, is one of several possible interpretations of a subject. Not representational, the distortions and arrangements, like those on canvas, are expressive” (53). In using the indefinite article, it is clear that what is being offered to the readers is *one* of the possible portraits of *the* artist. Far from asserting the flatness of the protagonist, what the combination of indefiniteness and definiteness achieves is the reinforcement of the artist as source of innumerable manifestations and subject to different appreciations. The portrait in the book is not definitive but in progress, not necessary but intentional, not comprehensive but selective.

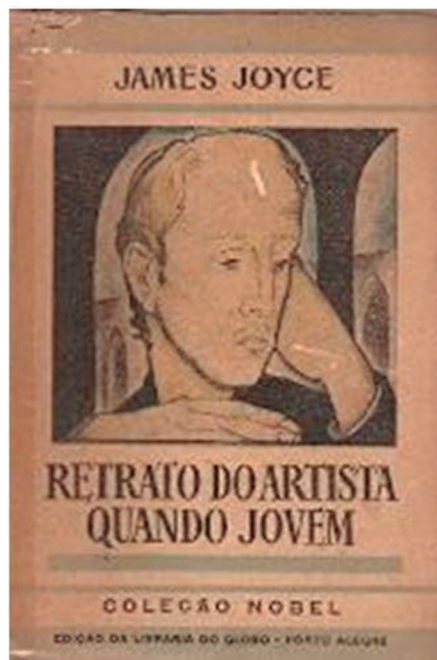
One final remark is that Pinheiro’s title *Um retrato do artista quando jovem* is accompanied by the description *Romance* (novel). Genette (*Seuils* 61) named this kind of subtitle “generic indication”, to distinguish it from the subtitle proper. The indication

is both on the cover and the title page, but omitted in between, as if the addition were Joyce's and *A Portrait of the Artist as a Young Man* were a *faux titre*. When the translation passed to another publishing house in 2006, this was removed.

3. Paratexts

3.1 *Retrato* (1945)

The cover of the first edition of Vieira's translation (1945) is illustrated with the pensive face of a young man. Although uncredited, the image on the cover is the work of João Fahrion (1898-1970), an artist from Porto Alegre (Ramos 325)².



The text on the flaps acknowledges the publishing house, Livraria do Globo, for “introducing the great literature of a fabulous Irishman to the intellectual curiosity of the Brazilian public”, and the novel is presented as “maybe the most adequate work for the first contact between the reader and Joyce”. *Ulysses* and *Finnegan's Wake* (sic) are mentioned, but *Dubliners* is not. The text ends on the back cover flap, where the translations of Norman Douglas's and Charles Morgan's novels are advertised in two short pieces that, unlike the anonymous text about *Retrato*, are signed by Luis Martins and Rolmes Barbosa, in this order. The back cover brings a commercial note on Thomas Mann's *Buddenbrooks* (translated as *Os Buddenbrook*).

The translator's name is printed on the title page. The copyright page brings the original title of the novel, but no further information about the source text. Between the half-title and title page, serving as frontispiece, is an uncredited black-and-white

reproduction of the well-known Jacques-Emile Blanche’s 1934 “Portrait of James Joyce (1882-1941)”, part of the collection of the National Gallery of Ireland since 1941. A peculiarity of this translation is in the chapter titles. Unlike the other translations, which use Roman numbers, Vieira’s reads “*parágrafo*” (paragraph) to designate the beginning of each chapter, as in “PRIMEIRO PARÁGRAFO” (first paragraph), and so forth until the fifth. No translation of the epigraph is offered to the readers, although the poet’s name appears in its Portuguese form, Ovidio (sic), as it follows: “*Et ignotas animum dimittit in artes / Metamorphoses, OVIDIO, VIII, 18.*”

3.2 *Um Retrato* (1992)

The second Brazilian translation of *A Portrait* differs radically from the first in terms of paratextual elements. The cover reproduces a well-known black-and-white photograph of Joyce, “James Joyce, bearded, seated in profile, Zurich”, taken by the German photographer C. Ruf, or by someone in his studio in Zurich, in 1919 (The Poetry Collection at the State University of New York at Buffalo), although no information about its source is provided by the Brazilian publishers. It is a clear attempt to present the artist of the novel in the profile of the author. However, the artist whose profile we see on the cover is no longer a young man but the 37-year-old writer then roughly two years from finishing his masterpiece, *Ulysses*.



The back cover brings an excerpt from the translation (23-24), from “I do” to “question?” (Joyce 1974 14). The flaps carry words by O’Shea, whose *Dublinenses* would come out a year later by the same publishing house. O’Shea concisely goes from summarizing the history of the novel since the *Dana* rejection and classifying the novel as a *Künstlerroman* to emphasizing the quality of the new translation.

A dedication – “Para Caio” (To Caio) – follows the copyright page. Two pages ahead comes Joyce’s epigraph to the novel, with the Latin preserved: “*Et ignotas animum*

dimittit in artes. / Ovídio, *As metamorfoses*, VIII, 188”. The translation of the epigraph is in the first of the forty-three endnotes prepared by Pinheiro: “E aplicou seu espírito a artes desconhecidas” (251). The epigraph and the first chapter are interposed by two elements: a map of Dublin entitled “Dublim e arredores” (“Dublin and Environs”), signed by Burkhardt, and the translator’s introduction. Before commenting on the latter, I would like to remark that the separation of the epigraph from the first chapter is not only unaesthetic but also confusing for readers not familiar with Joyce’s novel. I have realized that some of my undergraduate students tend to mistake the quotation from Ovid’s poem for some editorial addition, ignoring that it was an author’s choice and, consequently, disregarding its importance. The alienation of the epigraph from the body of Joyce’s text diminishes its impact, breaks the fluency of the reading and the solemnity of the short silence before we reach the first chapter.

Both the translator’s introduction and the endnotes mark the most striking difference in relation to the 1945 translation, which bears neither. In her text, Pinheiro does more than mentioning in passing the originary “A Portrait of the Artist” as the departure point for the novel. She comments on its theme and history and recognizes that the way in which Joyce dealt with time in the novel had been anticipated in the essay. *Stephen Hero*, which Pinheiro rendered as *Stephen, o herói* (O’Shea would translate it twenty years later as *Stephen Herói*), also figures in the introduction. Again, like “A Portrait” the essay, the draft-novel is briefly but efficiently presented to the Brazilian readers. The translator underlines that it would not have been more than “a fairly interesting novel” (11) if it had not been transformed by Joyce in *A Portrait*, whose balance, psychological depth, language, and innovative style are highly regarded.

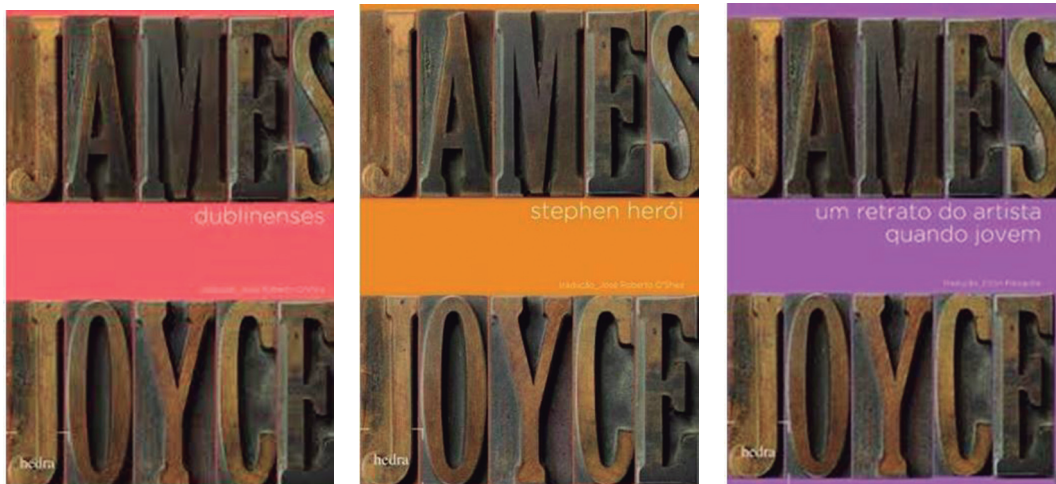
In respect with translating Joyce, Pinheiro (12) calls it “a somewhat scary challenge”, and translating *A Portrait* specifically, “a challenge even bigger due to the style harmoniously fit to the content, the sonority of the words used by Joyce, the melody, the cadence, and the rhythm of its language”. Pinheiro does not make reference to any translation theory. Her goal was to produce a faithful (I am using the term in all its vagueness) translation to Joyce: “in the literary translation of *A Portrait of the Artist as a Young Man*, within the difference of language and sound, I sought, as much as possible, the melody and cadence that I believe he [Joyce] would like to find in a Brazilian version of his work [...]” (13).

The scholarly touch of the translation is completed when Pinheiro makes a clear reference to her source text, the 1964 Chester G. Anderson edition, explaining that this was the text which Joyce scholars and Jacques Lacan, in “Joyce, le Sinthome”, quoted from.

3.3 Um Retrato (2013)

Translations published by Hedra (São Paulo) are distinguishable for making the translators’ names visible right on the covers, whereas most publishing houses only do it

when the name in case can help the sales. Elton Mesquita's *Um retrato do artista quando jovem* is the third of a series of Joyce translations commissioned by Hedra, which began in 2012 with O'Shea's *Dublinenses* and *Stephen Herói*. Although the translations are not offered to the readers as part of a series, the link between the three books is clear in their identical characteristics (paper, font, sheet size, cover pattern).



The text in the back cover is about a hundred words long. It highlights the relevance of the “stylistic innovations” of *A Portrait* for the literature of the twentieth century. The flaps bear a longer text through which the readers are reminded of other works by Joyce and led to understand that there is a connection between all of them. Tulio Caetano was responsible for two caricatures and a drawing of Joyce. The drawing, printed on the colophon page, is a reproduction of the 1928 photograph of Joyce taken by Berenice Abbott. The first caricature is on the verso of the second half title, the second faces the “Apêndice” (“appendix”), on its left. Beatriz Kopschitz Bastos wrote both the “Apresentação” (“foreword”) and the text of the appendix, “O retrato da Irlanda” (“the portrait of Ireland”).

Mesquita's “Nota do tradutor” (translator's note) is short and adds a personal tone through which he intends to emphasize that *A Portrait* is a book about life. For him, the depth of the story written by Joyce is more enticing for the reader than the translation problems he had faced, and for this reason he does not make any comment on his translation process. He dedicates the translation to the young artists of the country.

Mesquita writes 187 footnotes (the book has 188 notes, but the first one is by Kopschitz). The epigraph appears without the italics and so does its translation: “Et ignotas animum dimittit in artes. / – Ovídio, *Metamorfoses*, VIII, 188”; “E ele aplica a mente às artes ocultas”. The source text of the translation is Anderson's, as indicated on the copyright page.

3.4 *Retrato* (2014)

The only first edition of a translation of *A Portrait* in Brazil to have come to light in the format of a pocket book is Guilherme da Silva Braga's translation (vol. 1146 of the collection L&PM Pocket). The cover reads only the author's name and the title, with the name of the collection discretely placed at the bottom on the right.



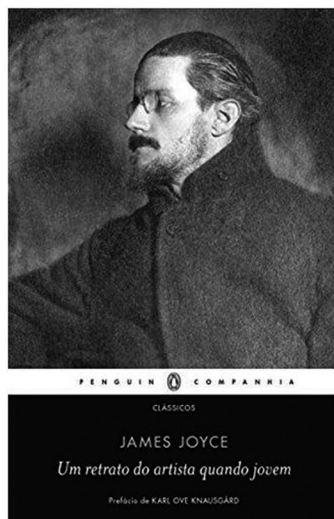
The back cover brings a heading, “Um retrato do artista – e de uma época” (a portrait of the artist – and of an epoch), followed by the name of the translator, which also appears on the title page. A quote by Beckett is also provided, “A obra de Joyce não é sobre algo – ela é algo em si”, the closest original being, to my knowledge, “his writing is not *about* something; *it is that something itself*”, from “Dante... Bruno. Vico.. Joyce”, first published in 1929 (Beckett 14). The main text of the back cover consists of around 150 words attempting to cover every aspect of the novel that can attract readers, approaching the myth of Dedalus, *A Portrait* as a novel of formation, Stephen as Joyce's alter ego, the stream of consciousness, and how this technique would be more deeply explored in *Ulysses* and *Finnegans Wake*.

A biographical note on Joyce comes before the title page. The book does not have a translator's introduction nor does it bring any information about the source text used. The epigraph, without translation, figures in the following form: “*Et ignotas animum dimittit in artes.* / OVIDIO, *Metamorfoses*, VIII, 188”. The book has twelve footnotes, all by the Editor.

3.5 *Um Retrato* (2016)

It calls the attention of any researcher of the Joyce translations in Brazil that the cover designed by Penguin Classics / Companhia das Letras portrays the same photograph of Joyce as the cover of the 1992 translation, but with the reference (C. Ruf / Archive

Photos / Getty Images) on the back cover. In the chronology section, prepared by Caetano Galindo, the entry of 1918 informs that Joyce “sits, in Zurich, for the photography that illustrates the cover of the book” (314). However, the website of the State University of New York at Buffalo, where the original photograph is housed, indicates the year as 1919, and so does Richard Ellmann’s biography. The association of Joyce with his alter ego Stephen Dedalus is again explicit. Joyce’s photo, bearded as he is in it, explains why he received the cognomen “Herr Satan” from a landlady in Zurich (Ellmann 435). The look adopted by the writer definitely did not help him to pass muster more easily. In the novel, Stephen had trouble to be accepted, too. Even his name was subject to frowning: “What kind of name is that?” (9), asked a schoolmate in Clongowes Wood College. Those familiar with the story and with Joyce’s life are unlikely to obviate the Joyce-Dedalus relation evoked by the peculiar look of the artist on the cover.



The back cover has a text of about 130 words that spots the novel as “a monument about art and literature”, and its protagonist as “a young man in search of its identity, be it artistic, political or personal”, who would reappear in *Ulysses*. On the top of the back cover is an excerpt from the translation in which the Brazilian readers can recognize “perto do coração selvagem da vida” (208) – “near to the wild heart of life” (Joyce 1974 171) – as familiar, insofar as it was the source for the title of Clarice Lispector’s *Perto do coração selvagem* (*Near to the Wild Heart*).

The book opens with a biographical note about Joyce and a shorter one about the translator, followed by the title page, where Galindo is credited for the translation, notes, and chronology. In his “Nota do tradutor” (translator’s note), Galindo emphasizes the connection between *A Portrait* and *Ulysses*, opening his text by addressing the readers directly: “what you have in your hands is fundamentally the first part of *Ulysses*” (7). The novel is, in Galindo’s words, a threshold to be crossed towards *Ulysses*, so much that he calls it an introduction: “we have decided here to use footnotes in order to facilitate this

‘introduction’” (7). He recommends the readers to pay attention to Joyce’s language in what he defines as “the boldest novel of formation” and adverts to the parallel between “the semantic and syntactic turns” and what is going on in Stephen’s head (8). Unlike what he did in his translation of *Ulysses* (Joyce 2012 10), where he acknowledged the importance of Antonio Houaiss’ and Pinheiro’s translations (1966 and 2005) for his own *tour de force*, this time Galindo does not make reference to any prior translator of *A Portrait*, which suggests that he preferred to keep a certain distance from the other *retratos* while painting his own.

The preface written by the Norwegian Karl Ove Knausgård is entitled “O longo caminho de volta” (“the long way back”). In my correspondence with the translator, he clarified to me that the preface was translated *into* English by Martin Aitken and *from* English by Galindo himself. In fact, in the Centennial Edition of *A Portrait*, published by Penguin Books, the same text figures as “Foreword: The Long Way Home” (Joyce 2016a ix-xii), there with the indication that it was translated into English by Martin Aitken. Companhia das Letras, as the publisher of several of the novels by the Norwegian writer – who is now popular among Brazilian readers and was invited to the Paraty International Literary Festival (FLIP) in 2016 – did not miss the opportunity to print his name on the cover of the book, giving more visibility to the name of the prefacer than to the name of the translator.

The book offers a selection of titles – “Outras leituras” (“other readings”) – for readers interested in going further in Joyce’s works. It is positively surprising – since it is not common for one translation to refer to another – that among the titles are three previous Brazilian translations of *A Portrait*. But even more surprising is the fact that the only translation missing from the list is Pinheiro’s, exactly the one done by a real Joycean and, like Galindo, translator of *Ulysses*. The 205 unnumbered footnotes written by the translator are the most numerous for any Brazilian translation of the novel. There is no indication of the source text on the copyright page nor anywhere else in the book. Galindo also informed me that the Brazilian editor and translator Cristian Clemente helped him with the religious terminology applied by Joyce in the narrative.

The translation of the epigraph is embedded in the original between square brackets instead of placed in a note, augmenting its presentation by one line: “*Et ignotas animum dimittit in artes* / [E ele voltou seu espírito para artes desconhecidas] / *Ovídio, Metamorfoses*, VIII, 188.”. And, since this is the last publication to be analyzed, it is pertinent at this point to add a comparative comment on the translations of the epigraph.

Only three of the five translations supply the vernacular words for the Latin of the original: “E aplicou seu espírito a artes desconhecidas” (1992), “E ele aplica a mente às artes ocultas” (2013), and “E ele voltou seu espírito para artes desconhecidas” (2016b) [my italics]. Because neither of the three publications provide any information regarding the Portuguese versions they present, there remains the question of whether they were or not, directly or indirectly, done by the translators. Although they do not vary much from each other, it calls attention that the 2013 version is the only to use “*mente*” (mind) instead of “*espírito*” (spirit), and the present tense, “*aplica*” (“applies”), instead of the

past, “*aplicou*” and “*voltou*” (“applied” and “turned”). Don Gifford’s *Joyce Annotated* (130), an obligatory source for any researcher or translator of *A Portrait*, also gives a translation in the present and uses “mind” instead of “spirit”: “And he *sets* his *mind* to work upon unknown arts” [my italics]. However, it is more common to find English versions in the past tense, as in Jeri Johnson’s edition (224), “So then to unimagined arts he set his mind”, also the only among the consulted editions of the novel to provide a source for the translation, “trans. A. D. Melville, Oxford World’s Classics, Oxford: Oxford University Press, 1986, 177”.

Conclusion

I hope to have reinforced the role of the paratexts for the assessment of translations by readers and researchers. Translation criticism continues too much attached to the *text*, the title being the only of the elements that fall into the category of paratext to have received more attention from critics. As priorly mentioned, title translation has recently become a relevant topic in Joyce translation studies. In the translations of Joyce’s works, titles, together with the content of the notes, seem to be the paratextual component on which the translators have a (final) say. Information about copyright and all different sources, covers, and illustrations (when added) are decisions that escape from their hands. The paratexts that bookend the translator’s work is not his or her decision.

From 1945 to 2016, the presence of notes, introductions, and prefaces has visibly increased. The only exception is Braga’s translation, which was published as pocket book, a format that usually repels such additions. For instance, foot and final notes indiscriminately, from Pinheiro’s forty-three notes to Mesquita’s 187 and to Galindo’s 205, gradually the translations of *A Portrait* in Brazil became more distinguishable for the presence of paratexts that add a scholarly flavor to them.

Finally, I have tried to be critical about the paratexts, avoiding neutral descriptions throughout the article. As they are not simply ornaments but an input to the final editorial product that will eventually reach the readers and play a part in the performance of reading, any analysis deprived of a critical perspective would not have done any good to the study of paratextual elements in Joyce translations.

Notes

- 1 All translations, unless otherwise indicated in the references, are mine.
- 2 I thank Paula Ramos for the help in finding this piece of information.

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