

CADERNOS 27

DE LITERATURA EM TRADUÇÃO



Os Muitos Mapas da Irlanda

Two poems by James Joyce

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Resumo: James Joyce (1882-1941), o poeta, é consideravelmente menos lido do que James Joyce, o romancista. A importância e a influência de *Ulysses* (1922) e *Finnegans Wake* (1939) na literatura modernista são grandes o suficiente para obscurecer mesmo as outras obras de ficção do escritor. Como resultado disso, apenas recentemente os poemas não coligidos de Joyce foram traduzidos em português do Brasil (*Outra poesia*, 2022, trad. Vitor Amaral). Além disso, não se encontra a poesia completa de Joyce – isto é, os poemas coligidos e não coligidos – em só volume em língua portuguesa. Apresento aqui a tradução de “Strings in the earth and air” (de *Chamber Music*, 1907) e “Bahnhofstrasse” (de *Pomes Penyeach*, 1927) como o primeiro passo para a publicação da poesia completa de Joyce em português: *Toda a poesia*.

Palavras-chave: James Joyce, poesia, *Pomes Penyeach*, *Chamber Music*, *Toda a poesia*.

Abstract: James Joyce (1882-1941) the poet is considerably less read than Joyce the novelist. The importance and influence of *Ulysses* (1922) and *Finnegans Wake* (1939) in Modernist literature are great enough to overshadow even the other fictional works by Joyce. As a result, only recently were Joyce’s uncollected poems translated in Brazilian Portuguese (*Outra poesia*, 2022, trans. Vitor Amaral). Moreover, no volume with Joyce’s complete poems – that is, with the collected and uncollected poems together – has ever been published in Portuguese. I present here the translation of “Strings in the earth and air” (from *Chamber Music*, 1907) and “Bahnhofstrasse” (from *Pomes Penyeach*, 1927) as the first step towards the publication of Joyce’s complete poetry in Portuguese: *Toda a poesia* [All the Poetry].

Keywords: James Joyce, poetry, *Pomes Penyeach*, *Chamber Music*, *Toda a poesia*.

The two books of poems by James Joyce that were published during the author's life were *Chamber Music* (1907) and *Pomes Penyeach* (1927). In Brazil, they were translated by both Alípio Correa de Franca Neto (*Música de câmara*, 1998; *Pomas, um tostão cada: e outros poemas*, 2001) and Caetano W. Galindo (*Exilios e poemas*, 2022). In *Pomas...*, Neto also included the translations of Joyce's three collected occasional poems: "The Holy Office" (1904), "Gas from a Burner" (1912) e "Ecce Puer" (1932), while Galindo translated only "Ecce Puer".

My translation of Joyce's uncollected poems was published under the title of *Outra poesia* [Other Poetry] (2022). Although the establishment of what the body of Joyce's complete poems is a complex question, after the publication of Joyce's uncollected poems, one can affirm in good academic faith that his complete poems are translated and published in Portuguese.

However, there is not *one* book in which the reader can find those complete poems. With this in mind, I have decided to start a project with a view to the publication of Joyce's complete poems, all in my translation. I will go from *Outra poesia de James Joyce* [Other Poetry] to *Toda a poesia* [All the Poetry], and the book is expected to be published by Syrinx in 2025.

The two translations below are the actual kick-off of the project. "Strings in the earth and air" is the first of the thirty-six poems of *Chamber Music*. Its simplicity is misleading, for it conveys a tremendous musicality (both in rhythm and references), which once discovered may mask the erotic charge of the situation portrayed. The lover listens to the music coming from the loved whiling fingering an instrument, which William York Tindall (1982, p. 182) suggests can be "musical or phallic". I have provided two translations, in 6- and 7-syllable lines (identified as a and b), hoping that some readers will compare them and send me their views. The source for the English text is Tindall's edition of *Chamber Music* (1954, 1982).

"Bahnhofstrasse" catches the Joyce-like Lyric-I in the Middle of a glaucoma crisis. The sun, "star of evil", can still be seen "at eve of day", torturing him with colors, while the other pedestrians cause him pain with their indifferent eyes. The source for the English text is *Poems and Shorter Writings*, edited by Richard Ellmann et al. (1991).

References

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I

Strings in the earth and air
 Make music sweet;
Strings by the river where
 The willows meet.

There's music along the river
 For Love wonders there,
Pale flowers on his mantle,
 Dark leaves on his hair.

All softly playing,
 With head to the music bent,
And fingers straying
 Upon an instrument.

I (a)

Cordas por terra e ar
 Doce música chamam;
Cordas no rio, lar
 Onde os salgueiros amam.

Há música no rio,
 Que o Amor já vai chegar,
Com folhas no cabelo,
 Com flores no colar.

Tudo doce soava,
 Música ouvindo, atento,
Com seus dedos vagava
 Por um certo instrumento.

I (b)

Cordas na terra e no ar
 Suave música impostam;
Cordas no rio, lugar
 Onde os salgueiros se gostam.

A música segue o rio
 Onde vai o Amor vagar,
Negras folhas no cabelo,
 Branças flores no colar.

Tudo tão doce soava,
 Ouvia a música atento,
E com seus dedos vagava
 Por conhecido instrumento.

Bahnhofstrasse

The eyes that mock me sign the way
Whereto I pass at eve of day.

Grey way whose violet signals are
The trysting and the twining star.

Ah star of evil! star of pain!
Highhearted youth comes not again

Nor old heart's wisdom yet to know
The signs that mock me as I go.

Bahnhofstrasse

Olhos de escárnio pela rua
Mostram-me a luz que se insinua.

Cinza rua em violácea luz
Do astro que essa dor produz.

Astro do mal! Astro de dor!
Da juventude foi-se o ardor;

Nem resta ao fim sabedoria
Que entenda a luz do fim do dia.

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