

THE POEM IN TRANSLATION:
A SINGULAR FORM OF LIFE.
INTRODUCTION TO VOLUME 27, N.1,
OF *ALEA. NEOLATIN STUDIES*.

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Paying attention to the significant transformations that have marked translation studies in the last few decades, we, Alea editors, decided to produce a volume with a dossier focused on the theme of literary translation and, specifically, on the theme of poetry translation studies. Within this ambit, we are interested in recuperating a whole line of thinking that legitimizes the practice of translation as an activity of critical order, of relational nature, disruptive and transformative, a practice of translation that considers the translated text as an object that itself has a dimension of alterity, or, that beyond expressing a form of “survival” of the original work (Benjamin, 2011), constitutes, itself, “a singular form of life” (Cardozo, 2021, p. 134).

In order to problematize a certain perception of the work of translation that reduces literary translation to its instrumental condition, without recognizing the singularity of the translated text as a form of life, or valuing the density and critical extent of all translation activity, we launched the call for this volume of Alea, in the hope of receiving texts that deepened the critical review of this understanding, that is, were willing to critically confront situations in which the translated poem, as a literary phenomenon or object of thought about translation, is reduced to the instrumentality of its condition of translation, in other words, it is read exclusively in the light of the original text, as if it were only a reflection of this original, without considering its condition of alterity. It is worth remembering that, as the Guest Editors who prepared the dossier, professors Mauricio Mendonça Cardozo and Pablo Simpson, stated in the call for this volume,

the translated poem, beyond being a different text than the original which it translates, is also *another* text. This signifies that its differences in relation to the original text are not necessarily or exclusively the stigmatizing manifestation of negativity – treason, deformation, deficiency of a proverbial failed attempt

at reproduction –, but, yes, the expression of a singular form of saying the other is, in this same sense, the expression of a singularity that also teaches us to read a poem.¹

This form of thinking about translation, as a mode of speaking and reading the other, introduces a gesture that we value highly at Alea: thinking about the other, not as a previously defined ontology of a totalizing form and outside its own limits, but thinking about the other that inhabits us, through relational and shared experience. Fortunately, we received a considerable number of collaborations, which passed through the evaluators' sieve, allowing us to compose the dossier that we now offer to our readers, preceded by the valuable Words From the Guest Editors.

Now for the Articles Section we decided to gather a set of texts that, in diverse manners, move through the theme of poetry and poetic image. Opening the section is a text that we could call a bridge, considering that without being directly linked to the specific debate of the dossier, it is not discordant with the theme of translation. With a marked autobiographical bias, the author, translator of *Meu coração de polaco voltou. Powróciło moje polskie serce* (2014) by Paulo Leminski, demonstrates the process of translating the book, analyzes original and translated poems, discusses the question of the reception of the book and closes with a beautiful poetic reflection that deals with the act of translating Leminski.

The second text of the section problematizes the “Poesiefilme” (in German) or “poetry film” (in English), an amphibious genre that in Portuguese does not have an exact translation (film of poetry, video of poetry, poetry in film, film-poem), but that is typically identified as video-poem or film-poem, while it enters into the analysis of the film-poem *Counterlight/Gegenlicht* (2016), by Israeli artist Maya Zack, which is based on the poem “Engführung”, by Paul Celan. In the sequence, we include a text that studies the route of Baudelaire's allegories in Didi-Huberman's essays, to show how Didi-Huberman's essays articulate written analysis, ekphrasis and poetic imagery; a text that updates Plato's dialogue *Ion*, analyzing two poeticized songs by Paulo César Pinheiro, famous in João Nogueira's rhapsody, to imagine *Ion's* response when confronting Socrates; and closing the section, a text that analyzes the geographic, aesthetic, and discursive transits of the Luso-Mozambican poet Ana Mafalda Leite.

In the review section we present critical commentary on the Brazilian edition of *Histoire(s) du Cinéma*, by Jean-Luc Godard, published in 2022, in São Paulo, by the press *Círculo de Poemas*.

¹ <https://submission.scielo.br/index.php/alea/announcement>

We hope that the route of reading proposed in this summary will be of interest to our readers. We wish them, as always, happy reading.

We collaborated with researchers from the following Brazilian institutions for this volume: Universidade Federal de Paraná, Universidade Estadual de Campinas, Universidade Federal do Rio de Janeiro, Universidade Estadual Paulista, Universidade Federal do Pará; Instituto Federal do Pará, Universidade Federal de Santa Catarina, Universidade Federal de Minas Gerais, Universidade Federal Fluminense, Universidade Federal de São Paulo e Universidade Federal de Viçosa. We hope our thanks have covered everyone. Equally, we publicly express our gratitude to the body of reviewers that participated in the evaluation process and especially the Guest Editors, Prof. Dr. Mauricio Mendonça Cardozo and Prof. Dr. Pablo Simpson, for their valuable collaboration in preparing the dossier and enthusiastic participation in every step of preparing the volume.

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