

# CARLITO AZEVEDO

BRAZIL (1961–)

LANGUAGE: PORTUGUESE

## TRADUZIR

(dua s(li ng(u age(  
 nsd) if)e r)en )tes  
 (uma s(on an(t e&a(  
 OUT) ra)a u)se )nte  
 (lua m(IN gu(a nte(  
 lua) cr)e s)ce )nte



Carlito Azevedo was born in Rio de Janeiro, where he continues to write today. He is part of a “new generation” of Brazilian poets. After publishing several collections of poetry, he took a thirteen-year break, a difficult period during which he found himself unable to write. During those years, however, he cofounded and edited a journal of contemporary Brazilian poetry and translations.

This poem is an example of *concrete poetry*, a term that originated in Brazil. The idea is that the arrangement of the words on the page is as important to the meaning of the poem as the words themselves. Some concrete poems resemble real-life objects, whereas others form abstract shapes such as spirals and zigzags. In the 1950s, several Brazilian poets organized the first ever exhibition of concrete poetry and, a couple of years later, wrote a manifesto explaining the poetic form and its purpose.

TRANSLATOR'S GLOSSARY		
WORD	DEFINITION	POSSIBLE SYNONYMS
& (conj.)	in addition	&, and, plus
a (art.)	denoting one or more people or things already mentioned or assumed to be common knowledge	the, that
ausente (adj.)	not present in a place, at an occasion, or as part of something	absent, missing, vanished, remote, not here, somewhere else, lost
crescente (adj.)	having a progressively larger part of a visible surface illuminated, increasing the apparent size	waxing, increasing, growing, rising, enlarging
diferentes (adj.)	not the same as each other	different, distinct, separate, dissimilar, unlike, unlike
duas (adj.)	equivalent to the sum of one and one	two, a couple, both, pair, duo
linguagens (n.)	the systems of communication used by particular communities or countries	languages, vocabularies, dialects, tongues, slang, lingos
lua (n.)	the natural satellite of the earth, visible by reflected light from the sun	moon, satellite, orb
minguante (adj.)	having a progressively smaller part of a visible surface illuminated, so that it appears to decrease in size	waning, declining, diminishing, shrinking, ebbing, dwindling
outra (pron.)	used to refer to a person or thing that is different or distinct from one already mentioned	other, another, second, next, alternative
sonante (adj.)	having or emitting a clear, resonant sound	resounding, voiced, expressed, pronounced, spoken, ringing
traduzir (v.)	to convert or be converted into another form or medium, especially from one language to another	translate, convert, render, rephrase, decode
uma (pron.)	a single person or thing	one, this one

NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

## PHRASE BY PHRASE

TRADUZIR \_\_\_\_\_

(dua s(li ng(u age(\_\_\_\_\_

nsd) if)e r)en )tes\_\_\_\_\_

(uma s(on an(t e&a(\_\_\_\_\_

OUT) ra)a u)se )nte\_\_\_\_\_

(lua m(IN gu(a nte(\_\_\_\_\_

lua) cr)e s)ce )nte\_\_\_\_\_



## REFLECTING AND FINDING MEANING

Group Member Names:

Date: \_\_\_\_\_

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Pick a scribe for the group, and work together to answer the questions.

What are the best parts of this translation, and why do you think they are good?

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What elements of the original poem did you lose in the translation? What did you manage to keep?

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Did you achieve something new with your translation, and if so, does it make sense in the poem or not?

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