

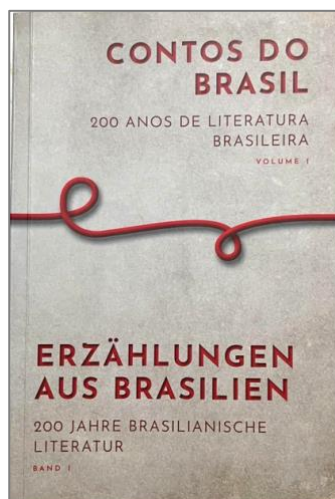
Carolina Borges, Alice Leal, Kathrin Saringen, and Melanie Strasser (eds). *Contos do Brasil. 200 anos de literatura brasileira/ Erzählungen aus Brasilien. 200 Jahre Brasilianische Literatur*, volumes I and II. Universität Wien/Brasilianische Botschaft in Wien, 2022.

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Published in 2022 to commemorate the Bicentennial of Brazil's Independence, this bilingual anthology (Portuguese–German) brings together a total of 81 short stories written by 25 Brazilian authors since 1822. The first volume of *Contos do Brasil. 200 anos de literatura brasileira/Erzählungen aus Brasilien. 200 Jahre Brasilianische Literatur* showcases stories by authors such as Martins Pena, Álvares de Azevedo, Machado de Assis, Aluísio Azevedo, Olavo Bilac, Lima Barreto, João do Rio, and Monteiro Lobato, representing diverse literary movements from Romanticism to Pre-Modernism, passing through Realism. Volume 2 gathers short stories written by Mário de Andrade, Alcântara Machado, João Guimarães Rosa, Samuel Rawet, Moacyr Scliar, Rubem Fonseca, Millôr Fernandes, Dalton Trevisan, Luis Fernando Verissimo, Sérgio Sant'anna, Cristovão Tezza, Marçal Aquino, and Daniel Mundukuru. Initiated in 1922, the second volume encompasses Modernist voices like Mário de Andrade, Alcântara Machado, or Guimarães Rosa, extending to Neo-realist writers such as Rubem Fonseca and contemporary writers such as Luis Fernando Verissimo, Cristovão Tezza or Daniel Mundukuru.

The anthology also includes works by four prominent female figures: Júlia Lopes de Almeida (vol. 1), Lygia Fagundes Telles, Nélida Piñon, and Beatriz Bracher (vol. 2). The span of nearly a century, from the birth of Júlia Lopes de Almeida (1862–1934) to Beatriz Bracher (born in 1961), illustrates the evolving role of women in Brazilian society and their growing recognition as active contributors to the literary landscape. Júlia Lopes de Almeida, an outstanding novelist influenced by Naturalism, faced exclusion from the Brazilian Academy of Letters in 1897 solely due to her gender. In contrast, Lygia Fagundes Telles (1923–2022), a Nobel Prize in Literature nominee, was considered the “grande dama” [grand dame] of Brazilian literature (vol. 2, 2022: 17; my translation). Nélida Piñon (1937–2022) made history by becoming the first woman to preside over the aforementioned institution, while Beatriz Bracher stands as a celebrated contemporary writer. Notably, two of her works, *Não falei* (2004) and *Antônio* (2007), have been translated into English (*I Didn't Talk* in 2018) and German (*Antonio* in 2013; *Die Verdächtigung* in 2015).

As stated by the editors in the Preface to the translation, the short story allows presenting “um panorama de épocas e estilos literários, vozes e realidades distintas” [a panoramic view of different epochs, literary styles, voices, and realities] (vol. 1, 2022: 11; my translation). While the era of independence gave rise to radical political, economic, social, and cultural changes, Brazil continued to undergo significant transformations throughout the subsequent two centuries reflected both in the literary landscape and within the literary texts themselves. For example, the specter of slavery is palpable in Olavo Bilac's (1865–1918) short story “Mãe Maria”, originally published in *Contos pátrios* (1904). Lima Barreto's (1881–1922) chronicle “A lei”, originally published in 1915 [1995], reflects on unwanted pregnancy and the negative effects of the criminalization of abortion. Moacyr Scliar's (1937–2011) “Na minha suja cabeça, o Holocausto”, initially published in 1986, explores the diaspora of survivors from Nazi extermination camps from the perspective of a Jewish child. The six last stories of the anthology, originally appearing in *Contos indígenas brasileiros* (2004) by Daniel Mundukuru (born in 1964), provide a glimpse into the rich cultural heritage of Brazil and its indigenous peoples.

Both volumes open with a short introduction by Nelson Antonio Tabajara de Oliveira, the Ambassador of Brazil to Austria, emphasizing the richness of Brazilian literature and the collaborative nature of the anthology. Following this introduction, the editors present a Preface in which they elaborate on the conception and development of the project, providing an overview of each volume's content and offering insights to contextualize the selected authors and short stories. Each volume concludes with a reference list indicating where the short stories were originally published.

The uniqueness of this publication goes beyond its role as an extensive bilingual anthology, offering a view of the evolution of this narrative genre in Brazil over two centuries. What sets it apart is also its inception as a collaborative project involving a total of 40 contributors.¹ Spearheaded by the Embassy of Brazil in Austria, the two volumes comprising *Contos do Brasil/Erzählungen aus Brasilien* have been coordinated and edited by Alice Leal, Carolina Borges, Kathrin Saringen, and Melanie Strasser, scholars linked to the Center for Translation Studies (CET) and the Department of Romance Studies at the University of Vienna.

The selection and translation of the stories are integral components of this collective initiative, which also involved students from the Master's program at the Center for Translation Studies, lecturers from both the CET and the Department of Romance Studies at the University of Vienna, as well as students and scholars from various universities in Brazil, Germany, and Austria, alongside some professional translators. Despite undergoing rigorous review, each translation is the responsibility of its respective translator or translators, who have had the final say, as noted by the editors: "As figuras centrais do projeto, ao lado das escritoras e dos escritores, são os tradutores e as tradutoras e seus projetos tradutórios individuais" [The central figures of the project alongside the writers are the translators and their individual translation projects] (vol. I, 2022: 13; my translation). The editors' commitment to making the translators visible is evident through the inclusion of the translator's name after the title of each translation and the publication of brief biographies at the beginning of both volumes. Instead of pursuing a uniform translation approach, the editors have aimed to preserve the unique styles of each translator.

Contos do Brasil/Erzählungen aus Brasilien is undoubtedly a significant contribution, both for Portuguese-language and German-language readers who will find a diverse array of Brazilian short stories, many of which are being published in

¹ The names of the translators are as follows: Luiz Abdala Jr, Sonja Ahrens, Reinhard Michael Eugen Arnegger, Christiane G. Bachmann, Dorothea Bauer, Verena-Cathrin Bauer, Chiara Benedetti, Gabriela Benedetti, Matthias Botlik, Matea Brandalik, Marina Corrêa, Florian Dunkel, Elisabeth Dusleag, Sophie Everson-Baltas, Sebastian Felder, Evamaria Freinberger, Sofia Froehlich Kohl, Marianne Gareis, Laura Andrea González Figueroa, Rebecca Gramlich, Katharina Gschwendner, Rainer Guggenberger, Anna Helbok, Stefanie Herzog, Jessica Hornsey, Armin Innerhofer, Viola Innerhuber, Sanijel Jovanovic, Uli Jürgens, Thomas Kadereit, Eloide Klip, Waltraud Kolb, Michael Korfmann, Salome Köb, Alice Leal, Valentina Liszt, Rufolf Maca, Maria Eduarda Mazza, Isabella Minhuber, Angélica Neri, Marilena Operkuch, Milena Österreicher, Juliana P. Perez, Karen Revoredo, Daniela Alexandra Ribeiro Pedroso, Daniela Ringhofer, Roberta Roback, Maura Miyoko Sagawa, Kathrin Saringen, Robert Schade, Magdalena Schätz, Érica Schulde Wels, Dafne Skarbek, Ana Maria Steinkellner, Gabriella Silva Steixner, Melanie Strasser, Nadine Terasa, Cairê Thaler-Pinto, Tatjana Wais, Xenia Zarafu, Martin Zuccato.

German for the first time. The anthology volumes may be of particular interest to short story enthusiasts as well as to those interested in Brazilian literature, who can read it in the original Portuguese or/and in German translation. While the anthology is not specifically designed for Portuguese-language students, the volumes could prove a valuable resource for teaching Brazilian literature and German–Portuguese literary translation. In the former case, the translated versions can aid the understanding of texts, especially for less advanced Portuguese students. In the latter, they can be utilized to discuss translation choices and compare different versions in the classroom. The flawless editorial craftsmanship, its collaborative spirit, as well as the diverse narratives and voices included make this anthology a noteworthy exploration of Brazil’s literary journey over two centuries.

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Esther Gimeno Ugalde holds a PhD from the University of Vienna, where she serves as a Postdoctoral Fellow. She is a member of the research cluster DIIA (Iberian and Ibero-American Dialogues) at the Centre for Comparative Studies at the Universidade de Lisboa, where she leads the IberTRANSLATIO project. Before returning to Vienna, she held positions at Boston College, Harvard University, and TU Chemnitz. Her research focuses on literary translation, transfiction, multilingualism in cinema and literature in the Iberian context, as well as the institutionalization of Iberian Studies.

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