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BRAZILIAN LITERATURE AND ITS INTERNATIONALIZATION

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The literature in addition to the cultural aspect has increasingly economic importance. In 2016, the Brazilian editorial market, published 427,185,093 books, with revenues of R\$ 5.27 bilhões¹. These numbers show that this is a segment with cultural function and increasing economic value in modern society. If the literature is internationalised, it brings greater knowledge about the country, valuing their culture and providing greater economic gain.

The Brazilian literature is part of the Lusophone cultural spectrum, being an offshoot of the literature in Portuguese language. Considers its emergence from the literary activity encouraged by the discovery of Brazil during the 16th century. Quite on, in principle, to the Portuguese literature, it was with the time gaining independence, especially during the 19th century, with the romantic and realistic movement.

The Brazilian literature emerges with Friar Vicente do Salvador (1564-1636) Born in the captainship of Bahia, with the work *History of Brazil* (1627), which remained unpublished until 1888. However, it is in the 19th century that can date the existence of a Brazilian literature, both as literature can exist without their own language. It was in this century that appeared signs of literary renewal with the Romanticism, literary school in which Germany and England were pioneers, but fell to France the role of disseminates it among Brazilians. The Romanticism in Brazil lasted from 1836 to 1881.

At the beginning of the 19th century was the fact that triggered the political emancipation and social development of Brazil: the arrival of the royal family. Soon after the arrival of the Court of d. John VI to Rio de Janeiro, occurred transformations that sought to allow the administration of Portugal here in Brazil. The opening of the ports, the foundation of Banco do Brasil, the creation of courts of justice, as well as the

permission for free functioning of every kind of industry were some measures adopted for this purpose.

The increase in the cultivation of coffee went to economic activity to another axis: the former cultural metropolis - Minas Gerais - gave rise to São Paulo (place of production of coffee) and the Rio de Janeiro (point of disposal of the product). This city has become a new metropolis. With the progress, the feeling anticolonialista the Brazilian people began to manifest, generating in 1822, the political emancipation.

The Romanticism starts in Brazil in 1836, when Gonçalves de Magalhães publishes, in France, the *Niterói-magazine brasiliense* and launches a book of poetry entitled *Sighs poetic and nostalgia*, considered as the first romantic work of Brazilian literature, this in full regency period, still under the impact of the abdication of d. Pedro I. Two exponents of this movement were the maranhense Gonçalves Dias (1823-1864) immortalized by the poetry *Song of Exile* (1846), and cearense José de Alencar (1829-1877) with the novel *Iracema* (1865).² In 1881, publishing two novels that mark chronologically the end of Romanticism and the beginning of Realism/Naturalism in Brazil, with the works *The mulatto* (1881), of the maranhense Aluísio Azevedo (1857-1913) and Posthumous Memoirs of Bras Cubas (1881), of the carioca Machado de Assis (1839-1908), one of its founders and first president of the Brazilian Academy of Letters (1897).

The Brazilian literature to portray the exotic tropical biodiversity and cultural diversity of the country, began to arouse the interest of Europeans from the second half of the 19th century. Richard Burton, explorer, and British diplomat who served as consul in Brazil between 1865 and 1869, and his wife, Elizabeth Burton, were the first translators of literature in English. But, the perspective of the Brazilian writers was their works to be published in French, since that language and France, at that time, exerted great influence on the Brazilian cultural elite.

Isabel poured *Iracema*, book of José de Alencar, under the title: *Iracema the honey-lips: legendo of Brazil*. In the same year, Richard translated Manuel de Moraes: Chronicle of the 17th century, João Manuel Pereira da Silva, published with the title *Manuel Moraes: to chronicle the Albany century*.

In these works the translators gave emphasis on indigenous culture and the natural landscape, exploring images of a country different and exotic. Began to disseminate Brazilian literature in the English-speaking world, in a moment in which the post-independence Brazil sought to establish their national cultural identity.

To Valéria Cristina Bezerra, specializing in literary theory and history, and author of the thesis: "Between the national and the stranger: José de Alencar and the constitution of Brazilian literature in the international scenario," defended at the Universidade Estadual de Campinas (Unicamp) in 2016, she explains that the translation of *Iracema* made by Elizabeth Burton was published by a publisher that was intended to English elites. According to the researcher, "in their work, Alencar coadunou national and foreign elements and acted in order to integrate the Brazilian literature to the international context".

In the 40 years that followed the pioneering work of the couple Burton were made punctual translations, marking a period of less traffic of Brazilian literature for other languages. According to researcher Cimara Valim de Melo, professor at the Federal Institute of Education, Science and Technology of Rio Grande do Sul (IFRS), Canoas *campus*, the translations for the English language only grew from 1940, when the British publishers, Macmillan and Arc Publications discovered part of national literary canon. According with Cimara: "*the scarcity of translations in the first half of the twentieth century is related, among other aspects of national and global agenda, the lack of public policies to encourage the circulation of works in Brazil*".

From the years 1950 there has been a growing interest in Europe and the United States by the Latin American novel. During this period, American universities and British created departments of Brazilian studies, which led to the increase of translations. It was at this new vision of Brazilian literature that Machado de Assis had its first translation into English in 1952, with the *Posthumous Memoirs of Bras Cubas*, under the title *Epitaph of a small winner*; in 1953 it was published in the United Kingdom.

Jorge Amado, since the first translated work in 1945 - *Land Without End*, as *The violent land* - was successful with the American public and has been translated into 50 other languages in the years that followed.

The researcher Cimara attributes this interest to exotic atmosphere portrayed in the narratives of the writer, which also allowed the foreign reader know the dynamics of social exclusion of Brazilian society.

In the decade of 1970, 39 were translated works, and in 1980, the titles contained the English reached 56. The authors further translated in these decades were: Antonio Callado, Lêdo Ivo, Lygia Fagundes Telles, Moacyr Seliar e João Ubaldo Ribeiro, according Cimara.

In the period 1990 to 2014, this researcher finds three aspects that contributed to the internationalization of Brazilian literature. The first is Paulo Coelho, author whose books translated into 70 languages, has sold 200 million books and achieved a position in the international cultural market previously occupied only by Jorge Amado.

The second event striking were translations of works of Clarice Lispector organized by writer and historian North American Benjamin Moser, also biographer of writer that allowed to reposition the author in the panorama of the letters in the world. The linguist Maria Lenita Rimoli Esteves, professor at the Faculty of Philosophy, Sciences and Letters of the University of São Paulo (FFCHL-USP), highlights that Moser has promoted a new image of the author. *"The Jewish immigrant who passed through a family tragedy attracted the American public and influenced the dissemination of books,"* says Lenita.

The efforts of international agents and publishers, as well as the participation of authors in literary events and fairs represent the third sign for the increase in the volume of translations of contemporary Brazilian writers, who have to deal with themes more universal and less linked to the idea of national identity, increasing the interest of international audience by their narratives.

Second Cimara, from 2010 to 2014, 27 new translations were made, driven in part by the program created by the National Library in the years 1990 which offers, among other initiatives, financial support to foreign publishers to translate Brazilian Works. Still according to this researcher, e-books have helped to encourage new translations of Brazilian literature for the English, the ease of purchase and reading. Maria Eduarda Marques, director of the Center for Cooperation and Dissemination of National Library, says that Clarice Lispector, followed by Machado de Assis, is the author more sold to other languages through the program, which has already funded the translation of over 900 titles.

The book fairs and literary meetings have given good contribution to the dissemination of Brazilian literature today, including at international level, which contributes to the editorial Market, examples.

Since 2003, Fair Paraty International Literary (Flip) offers all the years in the city of Paraty (RJ) a unique experience, permeated by the literature. Always in connection with the city that receives, the feast is more than an event, is a cultural manifestation. A permanent dialog between the arts, propagates focused experiences, especially in

diversity. In 2017 the Flip, which occurred between 26 to 30 July, aimed to highlight the literature of the Lusophone countries. The author honored was Lima Barreto.

In the Amazon an event for 21 years held in Belém (PA), and already established, is the Fair Pan-Amazônica of book. It is sponsored by the State Government through the Secretary of State for Culture. Public participation is increasing and impressive. In 2017, it was performed in the period from 26 May to 04 June. Approximately 400 thousand people visited, interacting with the authors and buying books. It is an activity entered annually in the official calendar of the city, and that has influenced other Amazonian cities to follow the example. The country honored this year was the poetry, and the writer Mario Faustino.

NOTE

1 Source: Brazilian Chamber of the Book (CBL). The Institute of Economic Research Foundation (FIPE). National Union of Publishers of Books (SNEL). Acronyms in Portuguese.

2 VERÍSSIMO, José. *História da literatura brasileira*. Rio de Janeiro: Fundação Biblioteca Nacional, 1915.