


Translation and circulation of contemporary Brazilian poets: Angélica Freitas, Ricardo Domeneck, Érica Zíngano/ *Tradução e circulação de poetas brasileiros contemporâneos: Angélica Freitas, Ricardo Domeneck, Érica Zíngano*


Janicleide Lima de Alencar *

PhD student at the Graduate Program in Literature (PPGL), Federal University of Paraíba-UFPB, João Pessoa, Paraíba, Brazil.

 <https://orcid.org/0000-0003-1092-9051>

Wiebke Röben de Alencar Xavier **

Associate Professor at the Federal University of Rio Grande do Norte-UFRN, Natal, Rio Grande do Norte, Brazil. Currently visiting researcher at the Westfälische Wilhelms-University Münster-WWU, Münster, Germany, with funding from the CAPES/PRINT Program.

 <https://orcid.org/0000-0003-3291-5451>

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ABSTRACT

This work addresses the dynamics of translation, circulation, and (self)dissemination of the poetic production of the Brazilian writers Angélica Freitas, Ricardo Domeneck and Érica Zíngano in the German language space, observing the conditions and strategies through printed and digital media. We focus on the role played by translators, their decisive motivations for selection, as well as the dynamics of reception and dissemination of this poetry and its translations in the publishing market, highlighting global and local aspects. These three poets reveal the complex dynamics of transits and exchanges in a contemporary network of poets, translators as well as cultural and literary agents, where the activity of translation became a relevant role in the publication of personal blogs and international sites dedicated to world poetry with the proliferation of electronic publishing platforms.

KEYWORDS: Translated contemporary Brazilian poetry; Angélica Freitas; Ricardo Domeneck; Érica Zíngano.

RESUMO

Este trabalho aborda dinâmicas de tradução, circulação, e (auto)divulgação da produção poética dos escritores brasileiros Angélica Freitas, Ricardo Domeneck e Érica Zíngano no espaço de língua alemã, observando as condições e estratégias através das mídias impressas e digitais. Enfocamos o papel desempenhado pelos

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 janidealencar@hotmail.com

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 wiebke.xavier@gmail.com



tradutores, suas motivações determinantes de seleção, assim como as dinâmicas de recepção e divulgação dessa poesia e de suas traduções no mercado editorial, destacando aspectos globais e locais. Mostram-se através desses três poetas as complexas dinâmicas de trânsitos e trocas numa rede contemporânea de poetas, tradutores e agentes culturais e literários na qual a atividade de traduzir passou a ter um papel relevante na publicação de blogs pessoais e de sites internacionais dedicados à poesia do mundo com a proliferação das plataformas de publicação eletrônica.

PALAVRAS-CHAVE: Poesia brasileira contemporânea traduzida; Angélica Freitas; Ricardo Domeneck; Érica Zíngano.

1 Introduction

From the three Brazilian poets Angélica Freitas, Ricardo Domeneck and Érica Zíngano, we will observe the translation exchanges, the multifunctionality and the transatlantic performances in a network of Brazilian translators, poets and cultural agents with and without the support of institutions and national agencies with local and global action.

In Germany, Brazilian contemporary poetry received special attention through the release of two bilingual anthologies: *VERSSchmuggel/Contrabando de Versos* (MAURIN; WOHLFAHRT, 2009) and *VERSSchmuggel/TransVERSal* (MAURIN; WOHLFAHRT, 2013)¹. The first anthology deals with contemporary Brazilian, German, Austrian, Portuguese and Luso-African poetry edited simultaneously by three publishers from three different countries (Wunderhorn, Germany, Sextante, Portugal, Editora 34, Brazil). The second was restricted to the poetic production of only two countries, in this case, Germany and Brazil, and was published in co-edition by the publishers Wunderhorn, Germany and 7Letras, Brazil. Angélica Freitas² and Ricardo Domeneck³ were published in the first volume of the anthology (2009) and Érica Zíngano⁴ in the second volume (2013).

In relation to the circulation and (self)dissemination of contemporary poetry between Brazil and Germany, we can observe an interweaving of two different forms of publication, digital and printed, added to the changes that occurred in the editorial market with the advent of the Internet and a significant increase in the interest of the reading public for poetry. Besides the publications in blogs, specialized sites and audio and video channels, the realization of collective

¹ These are two anthologies resulting from a poetry translation project organized by the *Haus der Poesie* (House of Poetry), a cultural promotion institution formerly known as *Literaturwerkstatt Berlin*, with the support of various agencies and institutions.

² Angélica Freitas' poems compiled for this anthology are: "boa constritor/boa constritor", "eu durmo comigo/ich schlafe mit mir" and "família vende tudo/familie verkauft alles" (p. 18-23), with translation into German by the poet Arne Rautenberg.

³ From Ricardo Domeneck the poems "Linear/Linear", "Mula/Muli" (p. 118-125) were chosen, translated by the poet Sabine Scho.

⁴ From Erica Zíngano the poems: "situações carnavalescas/karnavaleske situations", "teoria dos gêneros/genre-theorie" and "bilhete para adília/brief an adília" (p. 114-131) were selected, translated by the poet Sabine Scho.

poetic *saraus*, fairs and literary festivals has intensified on a worldwide scale. An example of the popularization of poetic recitation is the practice of the slam poetry genre, which appeared in the United States in the eighties in the city of Chicago, Illinois, by a local poet named Marc Kelly Smith, spreading on an increasing scale throughout the country, Canada, European continent and the rest of the world⁵. The genre is based on the competition of the participating poets, with a loud recitation of an authorial poem in front of an audience. Due to its democratic character, this type of competition received a great welcome in the peripheral communities in the great Brazilian urban centers. The slam genre has been consolidated in Brazil since 2008, with the insertion of the country in the world slam championship in Paris in 2012⁶. Hundreds of groups practice slam poetry in public places such as streets and squares. There are also events made up only of women, such as the girls' slam of São Paulo and the girls' slam of Rio de Janeiro. The themes dealt with in the poems of the slam poetry competition are generally of a social and political nature, such as racism, feminism, violence against women, homophobia and ideological oppression.

A segment of contemporary Brazilian poetry shares with poetry some similar elements such as the appreciation of vocal expression and recitation in a loud voice. It is a poetry that exhibits a direct relationship with orality, narrativity, making frequent use of sequential cuts borrowed from other media such as photography and cinema.

2 Network, multifunctionality and cultural activities

We will approach the network, multifunctionality and cultural activities of the poets Angélica Freitas, Ricardo Domeneck and Érica Zingano, outlining a panorama of the role of translation and digital platforms for the circulation and transatlantic (self)dissemination of these three contemporary poets and the aesthetic role of poetry beyond the national.

2.1 Angélica Freitas, the gaúcho poet who redefined poetry written by women

Angélica Freitas, born in Pelotas, Rio Grande do Sul, appears on the German literary scene from her participation in the *Latinale Festival* in 2007, an annual festival of contemporary

⁵ Encyclopedia Britannica available at <<http://www.britannica.com/art/slam-poetry>>. Accessed on Sep. 19, 2018.

⁶ Available at <<http://www.ibpad.com.br/blog/comunicacao-digital/slam-das-minas-uma-rede-de-poesia-e-resistencia>>. Accessed on May 10, 2018.

poetry with a focus on Latin American poetry organized by the Instituto Cervantes Berlin, in collaboration with the institutions: Lettrétage, literature office of Lower Saxony, University of Osnabrück, Ibero-American Institute in Berlin, University of Bremen and Ludwig-Maximilian University of Munich. This edition of the *Latinale* was organized and directed by Timo Berger, German poet and translator of Latin American poetry and Rike Bolte. The emphasis on performative poetry was a prerequisite for the festival's participation, as Timo Berger says in an interview with journalist Aline Koller, published in the electronic magazine of Deutsche Welle, a German television and radio channel, when he justified his choice of Angélica Freitas for the festival:

We had a poetry festival in Buenos Aires and there I met Angélica Freitas, a good new poet who has a short career, having published only one book, but has a very read blog. And she has already gained fame in the poetic environment. She was invited for having a very performatic way of reading. (KOLLER, 2007, own translation)⁷.

The debut book by Angélica Freitas, *Rilke shake*, was translated into German by Odile Kennel, a Franco-German poet and writer, and released by the publisher luxbooks in 2011, within the series luxbooks.latin, dedicated to poetry in Latin America. Angélica Freitas is the only Brazilian poet to appear in the catalog of this publisher, which has among its authors poets such as: John Ashbery, Rae Armantrout, Mary Jo Bang, Barbara Guest, Ben Lerner, Peter Gizzi, Bob Hicok, George Oppen, John Berryman, among others. The title *Rilke shake* was maintained in the German edition, but the selection of poems for this edition suffered variations and differs, therefore, from the edition published in Brazil. Some poems from the Brazilian edition *Rilke shake* were excluded and new poems were inserted. The poems added to this edition come from publications in different magazines⁸.

In a digital platform in Germany, the poetry of Angélica Freitas was published on the website www.lyrikline.org, organized by *Haus der Poesie* (House of Poetry). The poems were published in Portuguese, with translation into German, signed by Odile Kennel and with access device to audio recording in the voice of the Brazilian poet⁹.

⁷ Fizemos um festival de poesia em Buenos Aires e lá conheci a Angélica Freitas, uma boa poeta nova que possui uma trajetória curta, tendo publicado apenas um livro, mas tem um blog muito lido. E ela já ganhou fama no ambiente poético. Ela foi convidada por ter uma forma muito performática de leitura.

⁸ The poems added to the German edition are: "Eu durmo comigo", *Egoísta*, Portugal 2008, "Louísa, por que não me googlas?", *Humboldt* N° 151/2009 and "O livro rosa do coração dos trouxas", *modo de usar & co* N° 1/2007, printed version.

⁹ The poems recorded in audio in 2008 for the site www.lyrikline.org are: "a mulher dos outros", "boa constritor", "dentadura perfeita, ouve-me bem", "eu durmo comigo", "vida aérea", "na banheira com gertrude stein", "(só me

The work of Angélica Freitas has also been translated into English, Spanish and French. The book *Rilke shake* was translated into English by Hilary Kaplan (2015). The US translator was awarded the BTBA (*Best Translated Book Award*) in 2016 in the United States. There are two translations into Spanish of the author's second book *Um útero é do tamanho de um punho* (2012), one signed by the Mexican poet Paula Abramo (2016) and the other signed by the Argentine poet Cristian de Napoli (2018). In France, the translation of his poems appeared in the anthology dedicated to living Brazilian poets entitled *Retendre la corde vocale: une anthologie de la poésie brésilienne vivante*, translated by Patrick Quillier (2016).

2.2 Ricardo Domeneck

Ricardo Domeneck, born in Bebedouro, São Paulo, is a poet, short story writer, journalist, editor, translator and performer. He manages the music label Gully Havoc, based in Berlin. He was the main co-editor of the digital magazine *modo de usar & co*. He participated in several curatorial projects involving the publication of Brazilian poetry in Germany, such as the projects for the launch of the two bilingual anthologies of *Haus der Poesie* (House of Poetry) in 2009 and 2013.

As an editor, in 2015 he launched a collection of poetry and texts by artists from different countries living in Berlin, called *Your + 1: some Berlin based international writing* (Berlin, Gully Havoc). He is also responsible for the literary criticism articles published on the website of Deutsche Welle's electronic magazine, which supports the publications of Angélica Freitas in Germany. The participation of the poet from Rio Grande do Sul in poetry festivals and literary workshops in this country was recorded in articles and notes signed by him and published on the website of this digital magazine. Under the pseudonym of Rocirda Demencock, he also writes in his personal blog: <https://ricardo-domeneck.blogspot.com>, where he publishes critical articles about contemporary Brazilian poetry.

On November 26, 2007, Ricardo Domeneck, together with other collaborating poets, founded the printed magazine *modo de usar & co*, published by Livraria Berinjela, as well as a blog of the same digital title that can still be accessed at the following address: <https://revistamododeusar.blogspot.com.br>. (CORREA, 2018). This blog remained active for ten

consolatoria)", "a mina de ouro da minha mãe & de minha tia", "(flipperama às margens do tãmis)", "o que passou na cabeça do violonista em que a morte acentuou a palidez ao despenhar com sua cabeleira e seu stradivarius no grande desastre aéreo de ontem".

years and was closed on November 29, 2017. Its publications, which consist largely of poems and videos, were made in Portuguese, accompanied by critical profiles and translations of hundreds of foreign and Brazilian poets. As editor of the magazine *modo de usar & co*, in printed format and a digital blog, Ricardo Domeneck, through the collaborations of his co-publishers, such as the poets Angélica Freitas, Marília Garcia, Fabiano Calixto, Reuben Cunha Rocha, Ricardo Aleixo, can form a network of exchanges between Brazil and several countries, through translation.

Resident in Berlin for more than fifteen years, Ricardo Domeneck published on the digital blog *modo de usar & co*, equally, German and Austrian poets such as Max Czollek¹⁰ and Max Oravin. He has translated and published poems by German translation partners such as Odile Kennel¹¹ and Sabine Scho¹² and Ann Cotten, the latter translation partner of Érica Zingano in the anthology *VERSschmuggel/TransVERS*. Ricardo Domeneck was translated into German by Odile Kennel and published by Verlagshaus Berlin in 2013. The book of poems entitled *Körper: ein Handbuch/Corpo: um manual* received bilingual editing, with illustrations by Annemarie Otten. This same book was published in Brazil under the title *Ciclo do amante substituível* (2012)¹³.

2.3 Érica Zingano

The poet from Ceará, Érica Zingano, resident in Berlin, but actually back in Fortaleza/Brazil, has only one book of poems released in Brazil. It is the work entitled "*Fio, fenda, falésia*" (Edição do autor, 2010), published with the support of the São Paulo State Government, in co-authorship with Roberta Ferraz and Renata Huber.

¹⁰ He has published two volumes of poetry: *Druckkammern* (Berlin, Verlagshaus Berlin, 2012), *Jubeljahre* (Berlin, Verlagshaus Berlin, 2015). Ricardo Domeneck translated into Portuguese some poems for the e-magazine *modo de usar & co*. in 2012. Available at <<http://revistamododeusar.blogspot.com/2012/11/max-czollek.html>. Accessed on 10 Feb. 10, 2018.

¹¹ Odile Kennel published in Germany three volumes in prosa: *Wimperflug - eine atemlose Erzählung*, Dortmund, Edition Ebersbach (2000), *Ida sagt* (München, dtv, 2011) and *Mit Blick auf See* (München, dtv, 2017) and a poetrybook in 2013, entitled *oder wie heißt diese interplanetare Luft* (München, dtv).

¹² Author of the poetry volumes *Fremdwörterbuchsonette* (Frankfurt/Main, Suhrkamp, 2007), *Florida-Räume*, (Frankfurt/Main, Suhrkamp, 2016), *Verbann!Versepos* (Frankfurt/Main, Suhrkamp, 2016), *Tiere in Architektur. Texte und Fotos*. [kookbooks](http://kookbooks.com), Berlin 2013.

¹³ His poetic work published in Brazil is composed of the volumes of poems: *Carta aos anfíbios* (Rio de Janeiro, Bem te vi, 2005), *A cadela sem logos* (São Paulo/Rio de Janeiro, Cosac Naify/7Letras, 2007), *Sons: arranjos: garganta* (São Paulo/Rio de Janeiro, Cosac Naify/7Letras, 2009), both belonging to the collection "ás de colete" edited by Carlito Azevedo, and *Cigarros na cama*, a chapbook published by Livraria Berinjela and magazine *modo de usar & co*. in 2011, relaunched in 2016 by Luna Parque (São Paulo), *Medir com as próprias mãos a febre* (Rio de Janeiro, 7Letras, 2015). In prose, he published *Manual para melodrama* (Rio de Janeiro, 7Letras, 2017) and the collection of short stories, *Sob a sombra da aboboreira* (Rio de Janeiro, 7Letras, 2017).

In Germany, in addition to the poems translated and collected in the second volume of the anthology *VERSSchmuggel/TransVERS*al (2013) and poems published on the website of the digital magazine www.lyrikline.org., Érica Zingano published the book *Ich weiss nicht warum* in German by the publisher Hochroch (Berlin) in 2013, where she talks with the German visual artist Unica Zürn. Once again, Odile Kennel was in charge of the German translation. Ricardo Domeneck highlights the importance of cultural exchanges between Brazilians and Germans, in an article written for the digital magazine *Deutsche Welle* in 2014, taking as an example this publication by Érica Zingano, and emphasizes the dedication of translators involved in this process:

The book is a beautiful moment of growing dialogue between Brazilian and German authors, largely through the hands and mind of Odile Kennel, who has translated into German several Brazilian poets, such as Angélica Freitas, Douglas Diegues and others. This latest translation brings to Germany not only one of the most interesting Brazilian poets today, but perhaps it can also bring to light Unica Zürn's own work for new German readers (DOMENECK, 2014, own translation)¹⁴.

Her second book, published in Germany, entitled *Für nach dem Abendessen - Ein Brief an die Latinale* (Berlin, Hochroth, 2014), consists of a single poem accompanied by three postcards in A3 format, again translated by Odile Kennel. The Portuguese version of this poem was published in 2013 on the *Festival Latinale* blog.

Érica Zingano also participated in the anthology of poems and texts *Your + 1: some Berlin based international writing* (2015), edited by Ricardo Domeneck, several of her poems were published in the digital blog *modo de usar & co*. As a translator, published in 2015, by the magazine *Parêntesis* nº 6, a poem by Franco-German poet Odile Kennel. She also translated from French into Portuguese, the poem "Paris has no centre" by the carioca poet Marília Garcia¹⁵, published by 7Letras in 2015 in chapbook format.

This panorama reflects not only the multi-functionality, but also the multivectoral interweaving between these three Brazilian poets and contemporary German poets, in which

¹⁴ O livro é um momento bonito do crescente diálogo entre autores brasileiros e alemães, em grande parte pelas mãos e mente de Odile Kennel, que vem traduzindo para o alemão vários poetas brasileiros, como Angélica Freitas, Douglas Diegues e outros. Esta sua última ventura tradutória traz à Alemanha não apenas uma das mais interessantes poetas brasileiras hoje, como talvez possa trazer à tona a própria obra de Unica Zürn para novos leitores alemães.

¹⁵ Carioca poet, author of *20 poemas para o seu walkman* (São Paulo, Cosac Naify/Rio de Janeiro, 7Letras, 2007), *Engano Geográfico* (Rio de Janeiro, 7Letras, 2012), *Teste de resistores* (Rio de Janeiro, 7Letras, 2014), *Câmera Lenta* (Rio de Janeiro, Companhia das Letras, 2017).

Odile Kennel's translation activities and Ricardo Domeneck's cultural activities are explicitly highlighted, as an agent and cultural mediator through projects, blogs and electronic magazines.

3 The role of translation and digital platforms

In relation to the German translation of the poetry of the three Brazilian authors, we can highlight the significant role of Odile Kennel, who signs, among others, the translation of three collections of poems, such as *Rilke shake*, by Angélica Freitas, *Körper: ein Handbuch*, by Ricardo Domeneck, and *Für nach dem Abendessen - Ein Brief an die Latinalie*, by Érica Zíngano. Odile Kennel is also responsible for the translation of Angélica Freitas' poems published in the German magazine *poet literaturmagazin nr. 13* (Leipzig, 2012) and signs the translation into German of some of Erica Zíngano's poems published on various digital platforms.

All these publications of translations of Brazilian contemporary poetry appeared after the arrival of Ricardo Domeneck in Berlin. We can confirm that his work in the German capital as a poet, writer, editor, translator, journalist and cultural agent opened new paths for the circulation of Brazilian contemporary poetry in the German-speaking world with global accessibility. Although Ricardo Domeneck has worked intensively in this opening of paths so that cultural exchanges, especially in the poetic production between Brazil and Germany, could take place, other factors also contributed to the implementation of these exchanges in the form of publications of anthologies and collections of poetry in printed or digital format.

It is also worth mentioning the importance of the communication tools created by Internet services, such as free use platforms that have allowed the unrestricted creation of blogs all over the world. The publications of poetry that previously needed a printed platform such as newspapers, magazines, fanzines and books have flowed to the digital platforms in great intensity. In addition to the ease of circulation offered by the blogs created by any interested party, new sites specifically dedicated to poetry began to be created by renowned cultural institutions and renowned poets, with the aim of disseminating the poetic production of contemporary poets or recognized by the current critical tradition or relegated to obscurity by the lyrical historiography of the moment.

Translation has taken on an important role in the publication of personal blogs and international websites dedicated to poetry in the world with the proliferation of electronic publishing platforms. Translation becomes an important tool because texts circulate in an open

and global way and can be accessed anywhere on the planet. At the same time while translation becomes a valued and requested activity in digital circulation vehicles, poetry sites and personal blogs dedicated to poetry have begun to include the possibility of access to the translation of poems in several languages.

The novelty in editorial practices from the dissemination of these new sites and blogs, is the emergence of numerous publications of bilingual anthologies of poetry by renowned publishers or encouraged by institutions interested in contemporary poetic production with emphasis on the translation process and cultural exchange between countries. In addition to the anthologies mentioned in this article, the *Haus der Poesie* (House of Poetry), encouraged the publication of other anthologies of poetry between Germany and the following countries: France, Poland, Russia, Iran, Holland, Lithuania, Scotland, Finland, Spain, Canada, countries of the Arab world, and Latin American countries. These editions are published in the countries involved through a cooperative work between publishers and simultaneously, which is relatively atypical of editions of translations even bilingual editions that are usually published by only one publisher.

Another relevant aspect of poetry publication on digital platforms are audio recordings. Some sites started to value the recording of poems in the author's voice and several blogs publish the recitation of poems in video format. The site www.lyrik.org, maintained by *Haus der Poesie* (House of Poetry), which has already published more than 600 poets from all over the world with translations in more than 50 different languages, offers, besides the options of translations in several languages of the poems presented in written form, the audio recording in the poet's voice. The electronic magazine *mode of use & co.* has incorporated videos of poetry recitation in most of its publications and in the video platform offered by YouTube. Ricardo Domeneck created a channel called *Lending voice*, where dozens of Brazilian poets and other nationalities, read poems of other poets.

The maintenance of blogs among contemporary poets is quite common. These platforms are often used to publish part of their own work or poems by friendly and contemporary poets or poets already recognized within the literary tradition or translations and critical reception texts. Many poets have published extensively on blogs until they are published in renowned publishers. Angélica Freitas, for example, kept for some years a blog called *Tome uma xícara de chá*. After the publication and success of her first book *Rilke shake*, she closed the blog and stopped publishing her poems on this type of platform.

Ricardo Domeneck, in turn, maintained for several years the blog *modo de usar & co*, where he published the poetic production of hundreds of poets from around the world and opened space for the critical and artistic publication of several poets, his contemporaries and friends. In early 2018, he declared the blog closed.

Érica Zingano still maintains a personal website where she publishes links to critical essays and translations of her work, published in printed or digital magazines or in other people's blogs. The author from Ceará has her work published essentially on digital platforms.

We can observe, in some contemporary poets who made intense use of blogs, a decrease in their involvement with publications in digital platforms, from the moment they were published by renowned publishers in the publishing market, as in the case of Angélica Freitas and even Ricardo Domeneck.

4 Contemporary Brazilian poetry and its aesthetic role beyond the national one

Today's poetry is a poetry that is conscious of its political role in the world. It is very close to the spoken language and the aspects of the everyday world, without losing its critical acuity in relation to the language itself as a material for the construction of poems. Translation processes through which poetry can pass follow the aesthetic and existential dilemmas of today's humanity. It is a poetry open to question the values that guide human life and where new forms of understanding and apprehension of reality are proposed.

In the poetry of Angélica Freitas and Ricardo Domeneck we observe the conscious aesthetic manipulation to disassemble the automatisms of the common language, to question the binary values constructed by Western philosophy, in order to expand the network of perceptions of the reader to new possibilities of being and acting in the world. It is a poetry impregnated with references of the poetic-literary, cinematographic tradition, of pop music, but that reveals in this compulsion for references new positions within the writing of contemporaneity. These poets locate their writing in time and space in becoming, imploding the fixed concepts of the conceptual ideology of the West, based on dichotomous polarity. Stylistically they make frequent use of irony, sarcasm, pointing to the ruptures and fractures of absolute certainties, to affective and loving instabilities, to what is ephemeral, fragile, ugly. It is a poetry of strong urban character, with protagonists who move between different cities, cultures and languages, with marks of European culture experienced in exile or cultural displacement such as the case of Angélica Freitas, Érica

Zíngano and Ricardo Domeneck. References to toponyms, product brands, the use of metalanguage and clippings of poems or lyrics of music, cinematographic indications, mass culture programs are common. This poetry has, therefore, both a local and global character, from the displacements it makes from the temporal and spatial axes of its cultural references and aesthetic choices.

In Angélica Freitas, for example, the feminist perspective worked on in her poems paves the way for questions about the patterns of beauty dictated by the culture of *machismo*, about fixed and rigid concepts of femininity/masculinity and about homoaffective sexuality. Although there is some poetic tradition in Brazilian poetry that focuses on homoaffective relations, only contemporary poetry faces the issues of homoaffectivity in a more open and explicit way, as in the case of Angélica Freitas and Ricardo Domeneck. In the poetry of some poets of the past, such as Mário de Andrade and Mário Faustino, the poet himself made references to homosexuality in a more veiled way, either by the lack of social openness for this type of publication or by the difficulty of acceptance of the condition of homosexual. In the poetry produced by women, we can mention Ana Cristina César as a model closer to Angélica Freitas, by bisexual references in some of her poems. For the poet from Rio Grande do Sul, however, homoaffective issues are worked on more forcefully in his second book, *Um útero é do tamanho de um punho* (2012), which generally deals with various issues related to women such as standards of beauty, sexuality, abortion. The homoaffective theme, besides the feminist issues articulated in her poetic production, may be relevant factors for its publication in Germany, besides the dialogue that this poetry maintains with global literature through literary, cinematographic, musical and mass culture references.

In Ricardo Domeneck, homoaffective sexuality has a more central place in his poems than in Angélica Freitas. His poetry starts from the body as an area of affective and political action, where the perceptions and experiences of the subject seek new ways of acting in the world. The homoaffective and erotic aspect of his poetry makes Ricardo Domeneck interesting to the European reading public, for the relationships he builds with the tradition of erotic-homoaffective male poetry worldwide.

As for Érica Zíngano, her poetry dialogues with other forms of art in an even more radical way than in Angélica Freitas and Ricardo Domeneck, for the fact that she works more closely with other arts, especially the plastic arts. For Érica Zíngano, the materiality of the linguistic sign has a relevant character in its poetic construction and not casually, the translation as a technique is of

great thematic interest. Not only the language, but the sound of the language, the consistency of the language and its uses in both written and spoken expression, the displacement of meanings within specific situations of life, is the work material used by her, giving her poetry an unprecedented freshness. She is also an urban poet, conscious of the body as a matter of work, perception and political action, who transits between cultures and languages. Like Angélica Freitas and Ricardo Domeneck, the poetry of Érica Zingano presents both local and global brands, based on the use of geographical and cultural references specific to Brazilian or German culture or of a global character.

These three poets present an intense concern with the language and its use, as well as attention to the vehicles by which this language is transmitted, perpetuated and manipulated, through books, magazines, radio, TV channels, films, videos. The concern with language occurs in the processes of deactivation of the automatisms of the common language, for the creation of new relations of senses and perceptions, opening up new fields of reading for the reader and forcing him to reposition himself before the world whose reality is a cultural and linguistic construct. It is a poetry that makes use of irony, humor and games to face serious questions and intense critical acuity. It is an open, interactive poetry, arousing the reader's critical thinking.

Final considerations

We observed in Brazilian contemporary poetry as in the case of Angélica Freitas, Ricardo Domeneck and Érica Zingano in their translation into German, the construction of a network of well-known poets, translators and cultural and literary agents, working together to carry out translation exchanges between these two countries. The roles of two literary agents, who are also writers, poets and translators, are Ricardo Domeneck and Odile Kennel, both living in Berlin, Germany.

Odile Kennel translates from French, English and Portuguese into German. She has translated poets such as Jean Portante, Damaris Calderón, Jacques Darras, Robin Coste Lewis. She has received numerous translation scholarships and various awards, including the Würth literary prize in 1996. Her role in Berlin with Ricardo Domeneck was to present Angélica Freitas' translation in anthologies, magazines or books to the German public.

The Brazilian poets that participated in several editions of the *Latinale Festival* held in Berlin, Cologne, Hamburg, Potsdam and Leipzig were: Angélica Freitas (2009), Laura Erber

(2010), Marília Garcia (2012), Chacal, Nicolas Behr (2013), Érica Zíngano (2013, 2015/2016), Laura Nóbrega, Rafael Mantovani (2013/2016), Ricardo Domeneck (2016), and Adelaide Ivánova (2017).

In addition to promoting the *Latinal Festival*, the *Haus der Poesie* (House of Poetry) also disseminates profiles of poets from world literature via the digital platform www.lyrikline.org, always with poems accompanied by translations into various languages, including translations into German. In this site, we verified the inclusion of contemporary Brazilian poets such as: Chacal, Nicolas Behr, Arnaldo Antunes, Chico César, Dirceu Villa, Ricardo Aleixo, Marco Lucchesi, Paulo Henriques Britto and Antônio Cícero, besides the poets already mentioned in this article.

However, the absence of German translations of important poets such as Ana Cristina César is pointed out by the translator Odile Kennel in the *Rilke shake's* (2011) postface:

Why is it that so few Brazilian poets are known in Central Europe? If I were to draw subjective lines from Freitas's texts to those of poets such as Ana Christina Cesar, Paulo Leminski or Sebastião Uchôa Leite, who could do anything with this name in the German-speaking world? (FREITAS, 2011, p. 129, own translation),¹⁶

When we look at the means of publication used by poets, we see in all of them, the use of digital platforms, which quickly replaced the printed publications of poetry in newspapers and magazines.

Some poets such as Angélica Freitas and Ricardo Domeneck have created personal blogs to publish their own works, or the work of friends contemporary poets or of poems or translated texts. The first blog created by Angélica Freitas *Tome uma xícara de chá* was abandoned by the author as her work became known both in Brazil and abroad from the translations into other languages, publication by Portuguese publishers¹⁷, participation in international literature festivals. Ricardo Domeneck also declared the closure of the digital blog and the printed magazine *modo de usar & co*, after more than a decade of publications. Only Érica Zíngano continues with her personal website, where she gathers links to publications and critics related to her work.

¹⁶ Warum kennt man in Mitteleuropa so wenig brasilianische Dichter? Denn wenn ich subjektive Linien von Freitas Texten zu denen von Dichtern wie Ana Christina Cesar, Paulo Leminski oder Sebastião Uchôa Leite zöge, wer könnte im deutschen Sprachraum mit diesem Namen schon etwas anfangen? (FREITAS, 2011, p. 129)

¹⁷ In Portugal, Angélica Freitas had her two books of poems published by Douda Correria (Lisbon), *Rilke shake* in 2015, cover by Luís Manuel Gaspar and composition by Joana Pires and *Um útero é do tamanho de um punho*, in 2017, with illustrations by Xueh Magrini Troll.

All three authors actively participate in literary recitals, round tables on poetry and criticism, both in Brazil and abroad. Ricardo Domeneck participated in 2019 of FLIP in Paraty, in a round table about the poetry of Hilda Machado, launched by the publisher 34, a book of which he was editor and the *Festival Artes Vertentes* in Minas Gerais. Angélica Freitas works in the field of music in partnership with singer Juliana Perdigão, collaborated with the gaucho band Musa Híbrida, and had a poem written by the singer and composer Vitor Ramil in his most recent album titled *Campos Neutrais* (2017)¹⁸.

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¹⁸ The poem "o que passou pela cabeça do violinista em que a morte acentuou a palidez ao despenhar com sua cabeleira e seu stradivarius no grande desastre aéreo de ontem", was recorded as "Stradivarius" by Vitor Ramil in his album *Campos Neutrais*.

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