2018 – The year of reading Brazilian Literary Greats and unlocking the power of our minds!

DANIEL GALERA (1979-)

Barba ensopada de sangue (2012)

translated into English as

Blood-Drenched beard (2014)

Is there such a thing as freewill? Can we escape the designs of Fate?

As the autumn draws in, allow yourself to embark on a virtual tour of imagination: wanderlust trekking and swimming around the fabulous Garopaba coast with its sandy beaches, its fishermen villages, dunes, lakes, ancient shell middens, the Atlantic Forest, whales and surfers in the company of an expert guide: the protagonist.
The nameless protagonist, a P.E. teacher, suffers from prosopagnosia. What are the consequences?

The protagonist sets off to find the supposed killer of his grandfather in Garopaba, a fishermen’s village at the time of the crime, some 60 years ago.

On second thought, the protagonist could even be Beta, a loyal female dog.

Will you also be able to find the mythical gold left behind by the Jesuits as they fled? Or could it be an ancient archaeological buried treasure?

But what is the final outcome for his mission? Who was his grandfather?

If you read the novel in the original, you will promptly find the use of the second person singular pronoun ‘tu’ and local southern colloquial variety of Portuguese. Also a warning: you will find plenty of coarse language.

DETAILS OF AVAILABLE PUBLICATIONS:

ENGLISH

PORTUGUESE
2012 Barba ensopada de sangue. Companhia das Letras: São Paulo
ISBN: 9788535921878

Also a downloadable document available at https://docs.google.com/file/d/0BxnyD0AkGuejcFNLZDNfTmRCb1E/view

SHORT HISTORY OF THE BOOK AND TRANSLATIONS

Daniel Galera has spoken on the writing process of his fourth novel Barba ensopada de sangue in various interviews and events. He stated that he likes to imagine the characters and plot in his mind. He does occasionally jot down notes. He recalled, in an interview, that he had scribbled the title Barba ensopada de sangue and added a note for himself, commenting that it was a good title. He did not write it continuously; he stopped for some six months before resuming his writing his novel. In various interviews at various times, the author stated that he mentioned a degree of influence from some north-American westerns and a few contemporary writers.

The author holds a degree in advertising and was one of the first Brazilians to use the Internet to publish his works in 1990s and become a publisher. He has also translated various current US and UK authors into Portuguese. He is interested in Hollywood cinema and multimedia productions. Needless to say, that he has benefitted from these activities. Barba ensopada de sangue became a commercial success.

Daniel Galera opted for an unnamed protagonist. This is not new in Brazilian literature. One is reminded of the authors Osman Lins (1924-1978) and João Gilberto Noll (1946-2017) who had nameless characters in their fictional works. Our book club has read and discussed their works. Another character, regarded by some as the
main protagonist in the *Blood-Drenched Beard* is a dog. Dogs and companion dogs featuring as the protagonists are not a novelty in Brazilian literature either: Quincas Borba in Machado de Assis (1839–1908), Baleia in Graciliano Ramos (1892–1953) and Ulysses in Clarice Lispector (1920–1977).

The novel makes reference to prosopagnosia, a rare neurological impairment which can be socially crippling. The name prosopagnosia is a Greek term, meaning facial agnosia or facial blindness. It occurs in various degrees: some people may only have difficulty recognizing a familiar face; others are unable to discriminate between unknown faces, while still others may not even be able to distinguish a face as being different from an object. Some people with the disorder are unable to recognize their own face. Individuals with the disorder often have difficulty recognizing family members and close friends. People with face blindness often use other ways to identify people, such as relying on voice, clothing, or unique physical attributes, but these are not as effective as recognizing a face. Prosopagnosia can be congenital or the result from a stroke, traumatic brain injury, or certain neurodegenerative diseases. Congenital prosopagnosia appears to run in families, which makes it likely to be the result of a genetic mutation or deletion. Some degree of prosopagnosia is often present in children with Autism and Asperger’s syndrome, and may be the cause of their impaired social development.


*Blood-Drenched Beard* carries a discreet note at the end paying tribute to the sources of the novel. Daniel Galera mentions his father, Gilson Galera, who told him the story, which inspired the novel. He thanks his open-water swimming companion and friend Mário Martins da Silva Jr.

However, the first acknowledgement of sources is more relevant. Daniel Galera mentioned the poem included at the end of Chapter 9 by Manoel Brandão de Souza recorded in the book *História de Garopaba* by Manoel Valentim.

Manoel Valentim is a celebrated local Garopaba historian. He authored various pieces and wrote some books such as *Homenagem A Garopaba “Poesia” Garopaba Do Passado E Do Presente* (1994), written in verses and it describes the fauna and flora, important historic milestones of the town. Also *História de Garopaba da Armação Baleeira a Comarca* (2007) features the history of the town from the time that it was a settlement, narrating about its heyday as the major whaling fishing outpost of the Portuguese colonizers in the 18th and 19th century. Jean-Baptiste Debret (1768 –
1848) a French painter, author of *Voyage pittoresque et historique au Brésil*, produced a watercolour depicting the new village of São Joaquim de Garopaba as a whale fishing outpost (1827).

Manoel Valenti makes reference to the more recent 20th century history, particularly the role of the town in the upheavals in 1930s. The southern right whales (*Eubalaena*) have inhabited the southern coast of Brazil. Garopaba became a municipality in 1961.

There was quite a lot of hype prior to the launch of this novel. Before the novel was published in Brazil in November 2013, its rights had already been sold to publishers in Germany, the United Kingdom, the United States and Italy. Also the novel was published in Brazil with covers in three colours. The cover design is by Alceu Chiesorin Nunes.

The publisher organized various interviews often highlighting that the new talent was spotted by the GRANTA magazine. It had hailed him as one of the best young novelists of Brazil. He also appeared at various literary festivals promoting his works including the Feira Literária Internacional de Paraty in 2012, the Frankfurt Fair and the 2014 Flipside Festival in the village of Snape Maltings in Suffolk.

*Barba ensopada de sangue* was translated into English as *Blood-drenched Beard* by Alison Entrekin, an Australian translator who lives in Brazil. The translation was published with the support of the Ministry of Culture of Brazil and the Brazilian National Library Foundation.
Alison Entrekin has translated various Brazilian authors in addition to Daniel Galera: Chico Buarque, Paulo Lins, Cristovão Tezza, Clarice Lispector, Adriana Lisboa, Mario Sabino, Tatiana Salem Levy, José Rodrigues dos Santos, Raphael Montes, Augusta Faro, Susana Fuentes, Luiz Ruffato, Marcilio França Castro, Flávio Carneiro, Bernardo Carvalho, Claudia Lage, Mariana Ianelli, Ana Martins Marques, Eva Furnari, Drauzio Varella and Flavio Gikovate, among others.

In the UK, the writer and literary critic Maya Jaggi wrote a review of the translation of the novel for The Guardian: ‘Galera's mode is expansively mythic, his style a weird realism, with an unsettling sense of something indefinably out of joint beneath a veneer of small-town normality’. The British author Justin Cartwright (1945- ) reviewed the novel under the title Blood-Drenched Beard review – Daniel Galera's postmodern Brazilian mystery published in The Observer in May 2014. There was a response to from the translator published as Response to review of Blood-Drenched Beard, translated by Alison Entrekin. He author was rather bemused by the reviews that the novel got in the UK.

Daniel Galera discussed his novel and signed copies at the Flipside Festival in the village of Snape Maltings in Suffolk in October 2014.

Translations of the novel have also been published in Finland, France, Germany, Holland, Israel, Italy, Norway, Spain and Sweden.
SHORT BIOGRAPHY

DANIEL GALERA
(13th July 1979 - )

Daniel Galera is a writer, literary translator and publisher. He was born in São Paulo, but as his family is from the state of Rio Grande do Sul, he grew up in Porto Alegre, the capital of the state. He read advertising at the Federal University of Federal do Rio Grande do Sul. He discovered that he liked writing and literature as means of expression when he was a young man. He further enhanced his writing skills by attending a literary workshop run by Luiz Antonio de Assis Brasil (1945-), a writer and lecturer at the Catholic Pontifical University in Rio Grande do Sul (1999-2000).

He started his career by writing and editing literary websites, for example, CardosOnline (1998-2001). He launched an influential independent publishing house, Livros do Mal (2001-2004), with Daniel Pellizzari (1974-) and Guilherme Pilla. The publishing house launched the writers Paulo Scott (1966-) and Joca Reiners Terron (1968-). It was awarded the ‘Prêmio Açorianos de Literatura’ as the Publishing House of the Year in Porto Alegre in 2003.

sangue (2012) was awarded the São Paulo Prize for Literature and also the 2012
Granta Best of Young Brazilian Novelists award.

He has translated foreign literature into Brazilian Portuguese, for example, Hunter S. Thompson (1937-2005), Jonathan Safran Foer (1977), Zadie Smith FRSL (1975- ) and Irvine Welsh (1958-).

Daniel Galera has a personal website in Portuguese: www.ranchocarne.org

A 2015 interview for Conexões Itaú Cultural, published in 2016, features the author reading an excerpt from the novel. It is available in Portuguese at https://www.youtube.com/watch?v=aKKBlZDtG9k

Reviews in the UK:

- https://www.theguardian.com/books/2014/may/18/blood-drenched-beard-review-postmodern-barzilian-mystery-daniel-galera

Details about the workshops that Luiz Antonio de Assis Brasil (1945-) at the Catholic Pontifical University in Rio Grande do Sul are available at http://www.laab.com.br

Jean-Baptiste Debret’s Voyage pittoresque et historique au Brésil, ou Séjour d’un artiste français au Brésil, depuis 1816 jusqu’en 1831 are available from:

- https://www.s4ulanguages.com/debret.html
- (three volumes) https://gallica.bnf.fr/ark:/12148/btv1b85530100

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Attendance is free, but booking is essential: nadia.kerecuk@itamaraty.gov.br

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