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30

DE LITERATURA EM TRADUÇÃO



Clássicos greco-latinos traduzidos por mulheres no Brasil

Hellenistic Poetry in Translation by Brazilian Women: A Yet Untrodden Path

*Flavia Vasconcellos Amaral*¹

Abstract: Although the studies of Hellenistic poetry have increased in Brazil since the early 2000s, following global trends both in growth and research topic interests, translations published in books are mostly done by male scholars. Bibliographical research using dissertation databases show that there are more translations done by female researchers in academic work and they tend to be sessions of their MA and PhD dissertations. However, hardly ever do they become published books, remaining idly in open access university repositories. Therefore, the aim of this paper is to describe and analyze the persistent gender disparity found in Hellenistic poetry translations in book format and to propose some actions to diminish gender asymmetry in the translation of classical texts.

Keywords: Classics; Hellenistic Poetry; Translation; Female Translators; Brazil.

Resumo: Embora os estudos de poesia helenística tenham crescido no país desde o começo do século, seguindo tendências globais de crescimento e interesse em determinados temas de pesquisa, ainda são poucas as traduções publicadas em livro e a grande maioria delas é feita por pesquisadores homens. Pesquisa bibliográfica usando bases de dados de dissertações e teses mostra que há mais traduções de pesquisadoras mulheres no âmbito da produção acadêmica e elas tendem a integrar seus trabalhos de mestrado e doutorado. Entretanto, esses trabalhos raramente se tornam livros

¹ Assistant Professor in the Department of Classics at the University of Winnipeg (Canada). In addition to her philological research on Greek Language and Literature, she is dedicated to science communication, serving on *Podcast Archai* editorial team and on *Revista Archai* science communication team (University of Brasília). She is the communications officer for the *Women's Network* of the *Classical Association of Canada* and the founder of the virtual calendar *Clássicas Dia a Dia* (Brazil).

publicados, permanecendo inertes nos repositórios de acesso livre de universidades. Dessa maneira, os objetivos deste artigo são descrever e analisar a disparidade de gênero encontrada nas traduções de poesia helenística publicadas em formato de livro e propor ações para diminuir a assimetria de gênero na tradução de textos clássicos.

Palavras-chave: Estudos Clássicos; Poesia Helenística; Tradução; Mulheres Tradutoras; Brasil.

While Classics has been questioned – from its name² to its extinction³ – by scholars in the global North, especially in the United States, overall discussions about it gain different colors in Brazil. The colonial legacies of the field in the formation of the Brazilian people are widely known (MARQUES, 2024) but it seems the most urgent concerns are less focused on saving or dismantling the field⁴. Despite being criticized due to its elitist⁵ and Eurocentric character⁶, the attacks Classics experiences in Brazil are more focused on its local relevance rather than its global impact: “researchers in the field are constantly worried about justifying their studies and existence not only in the corridors of their own universities but also to funding agencies⁷” (MARQUES, 2018, p. 110). Therefore, considering this setting, it is evident why there has been a surge in Brazilian scholarship in Classics devoted to self-reflection that aims at understanding its own history and somehow its place in the social sciences.

Besides tackling such pressing issues, scholars have also started to address gender gap challenges such as male dominance in academic positions, national funding⁸, translation, and the publishing market. Even though there have been

2 One example of the discussion is Goldman; Kennedy (2021).

3 Poser (2021) wrote an article on Dan-el Padilla Peralta for *The New York Times* that exemplifies the debate.

4 I do not deny the fact that the North American debate affects Brazilian academia. Such conversations indeed happen. However, it seems that they have not made it to the production of discourse in mainstream media or guided scholarship production as it is the case in anglophone contexts.

5 For an example of elitism of Classics in British education, see Perale (2023). For a broader reflection on the matter, see Hall; Stead (2013).

6 For some perspectives of Eurocentrism in Classics from the perspective of a Greek, see Apokatanidis (2021).

7 [os pesquisadores da área estão a todo tempo preocupados em justificar seus estudos e sua existência, dos corredores de suas universidades até as agências financiadoras.]

8 Regarding the gender gap in funding awarded, see Oliveira et al. (2021), Andrade (2022), and Diniz Filho (2024).

collective efforts to confront gender disparity in Brazilian Classics over the past few years, there is a conspicuous lack of data collection and analysis that would allow researchers to take further action. The aim of this paper is to bridge part of such gap by describing and analyzing the persistent gender disparity in the publication of Hellenistic poetry translations in book format and to propose some actions to deal with the issue. First, I contextualize my discussion within the scholarly debate on the history of classical texts in translation in Brazil. Second, I describe how the study of Hellenistic poetry has been developed in Brazil and examine bibliographical data in order to provide evidence for the perceived gender asymmetry in Hellenistic poetry translations published in book format. Lastly, I propose a series of actions that could potentially diminish gender imbalance in the translation of classical texts.

Documenting the History of Classical Texts in Translation in Brazil

There have been collective efforts over the past three decades to document the history of Classics in Brazil and an attempt to understand its importance regionally⁹. As part of this large scope, Brazilian scholars have also been writing the history of translation in the country. Among the works published on this subject, Duarte (2016 and 2023) and Oliva Neto (2015 and 2023) attempt to establish a foundation for the study of translations published as books. Scholars also edit books and special journal issues – such as this one – and organize academic conferences devoted to the history of the translation of classical texts into Brazilian Portuguese. Apart from personal interest and agenda of researchers, such trends seem to be motivated by (1) the pressures of funding agencies and the need to justify the existence of Classics nationally; (2) thorough and ongoing translation research and practice¹⁰, and the role of translation as a central element in the

9 See Silva (2023) for the latest updated references on how the history of Brazilian classical scholarship has been documented. It is worth noting that only one of the papers discussed by Silva is in English, namely Corrêa (2001).

10 Scholars in the South and Northeast regions of Brazil have been doing solid work on translation theory and its practice. For example, Guilherme Gontijo Flores who published *Epigramas de Calímaco* (2019) and Rodrigo Tadeu Gonçalves whose latest published translation is *Sêneca – Lições sobre a vida feliz* (2024). For an overview of translation at Universidade Federal do Paraná, see Cardozo; Gonçalves (2020). In the Northeast context, Ana Maria César Pompeu has amazing translation of Greek comedy using regional linguistic references (2014). Robert de Brose has published an award-nominated translation of Pindar (2023) and has contributed to the studies of translation theory (2018).

dynamics between university and society¹¹; (3) the growth of reception studies in Brazil¹² – another strong pillar connecting scholarly work and the general public –; and (4) the fact that university extension became a mandatory component of higher education *curricula* in 2018¹³.

Brazil has a robust and highly scholarly debate about translation¹⁴. Both female and male Classicists have been nominated for and have won prestigious national translation prizes such as the Jabuti Award, besides being involved in international discussions on the subject¹⁵. Interestingly, however, is the fact that only one female scholar¹⁶ has won the Jabuti Award for a study of poetry. That is not a surprise and it seems to reflect the predominance of male translators, especially when it comes to classical poetry that circulates in the market. Such male presence is also perceived in online contexts where conversations, talks, and interviews about translation of poetry focus (unsurprisingly) on those male scholars who publish their work as books.

11 Rayor (2019) recognizes the value of translation for outreach, diversity, and art in a global perspective.

12 There have been a number of edited volumes on reception, for example Silva; Augusto (2015), Baptista; Carvalho; Leite (2020); Nikoloutsos; Gonçalves (2018), and Grizoste; Santos (2021). An important step in the advancement of reception studies was the creation of a specific graduate program stream called *Reception of Greek and Latin Literature* at the University of São Paulo in 2022. Its first cohort of students started in 2023.

13 In 2024, Sociedade Brasileira de Estudos Clássicos (SBEC) organized two roundtables dedicated to university extension and outreach: *the First National Conference about University Extension Projects on Classics*. The recording of this event is available on YouTube: <https://www.youtube.com/watch?v=eGpFjwSjLNc&t=11s>. Accessed on January 13, 2025. *The 76th Annual Meeting of the Brazilian Society for the Progress of Science* hosted SBEC's *First Workshop on University Extension Projects*. The recording of this event is also available on YouTube: https://www.youtube.com/watch?v=E1h_pck_hCc. Accessed on January 13, 2025.

14 Some examples of special journal issues are: Furlan (2013), Gonçalves; Vieira (2014), and Oliva Neto (2015).

15 See Rodrigo Tadeu Gonçalves and Robert de Brose's international publications. Available on: <https://ufr.academia.edu/goncalvesrt/Papers> and <https://ufc.academia.edu/RobertdeBrose/Papers>, respectively. Accessed on January 15, 2025.

16 The Jabuti Award is one of the most prestigious book awards in Brazil. Giuliana Ragusa was the only author who won Jabuti 2006 (Theory and Literary Criticism) with *Fragmentos de uma deusa* (2005), a study of poetry. She was long-listed in 2025 (Letters, Linguistics and Literary Studies) for her guidebook for Homer. Adriane da Silva Duarte was short-listed for Jabuti 2021 (Translation) with *Quêreas e Calíroo* (2020). Lucia Sano was short-listed for Jabuti 2022 (Translation) with *Cirópédia*, Xenofonte (2021). Isadora Pévide Bernardo was short-listed for Jabuti 2025 (Translation) with *Sobre a República*, Cicero (2024). Tais Pagoto Bélo was long-listed for Jabuti Award 2025 (History and Archaeology) with *A força das mulheres romanas por meio das Moedas e uma crítica feminista do passado para o presente* (2024).

Female translators are starting to claim their place at the translation table¹⁷, and female classicists are not falling behind. Duarte (2023, p. 44) offers an example of how female classicists in Brazil have been publishing more even though the number of translations produced by men is much more expressive (DUARTE, 2023, p. 53). The female presence is also expanding at translation events. Duarte mentions how smaller the gender gap has been since the first edition of the prestigious event on translation of classical texts hosted by Casa Guilherme de Almeida titled *Translation of Classics in Brazil* (DUARTE, 2023, p. 44). A substantial shift in female representation occurred following the first event in 2015, culminating in the landmark 2022 conference, *Women who translate classical texts*¹⁸. This event, supported by the same Casa Guilherme de Almeida, was hosted by Universidade Federal Fluminense and served as one of the activities of *Fifth LEC-UFF Conference*. In the same year, female representation was also significant in the conference *Poetra: Ancient Latin Poetry Translation* – organized by the Brazilian Association of Latin Teachers (ABPL)¹⁹, even if still 60% below in comparison to male participation²⁰. The proceedings of both events are indeed remarkable. The first was organized exclusively by female scholars and serves as a valuable record of the current state of translations done by Brazilian women and their personal accounts. The second, while not achieving gender parity, nevertheless contains a substantial number of contributions by women. In spite of such advancements, there are still untrodden paths, particularly in female representation amongst poetry translators, and even more in the case of Hellenistic poetry.

17 The collective of female translators called “Quem Traduziu” advocates for better working conditions for translators of literary texts. They have been promoting public debates at important literary conferences and also collected supporters after publishing their manifesto, available at https://docs.google.com/forms/d/e/1FAIpQLSdqZ7lF5jAQeu7h0YyfHUIGKZFxaSrw14cm71M6hzE3A5zYKw/viewform?pli=1&fbclid=PAZXh0bgNhZW0CMTEAAacY2rifNplw6L9EHrkO_3KE7eKjOpp6nkeXZjNAVbxfOk_GmRxfN4BA9rJoQ_aem_g5XDVNxa5kt6f9atugxGVg. Accessed on September 24, 2025.

18 Recordings of the presentations are available on YouTube: https://youtube.com/playlist?list=PLXweDHJ9r4JxsdXsDLE5sUFITD3_9MLwg&si=4xXxm0MhQ7O7ZUo4. Accessed on January 9, 2025. For its proceedings published in the following year, check Haddad; Gárbero; Freitas (2023).

19 Recordings available on: https://youtube.com/playlist?list=PLmRhpQGrzXwEyUMi8_vxDrtzVsFcX7SL8&si=m-ucKULgkB9XzHB4. Accessed on January 14, 2025.

20 The proceedings of the event have contributions of eleven male scholars and five female scholars (Amarante; Marques Junior, 2024).

Gender Disparity in Hellenistic Poetry Translation

Hellenistic poetry was not a consolidated field in Brazilian academia until the late 1940s, when the first books on the subject were published²¹. However, there was a significant gap between the first books, the first scholars doing work on Hellenistic poetry in the 1970s, and the emergence of a generation of scholars specialized in this subfield in the early 2000s. A cohort of graduates became the first generation of scholars to pursue the consistent study of Hellenistic poetry in Brazil. Most of these individuals had the University of São Paulo as their *alma mater* and became professors whose research and supervision have had a significant impact on later generations of scholars²².

Hellenistic poetry was not widely studied globally half a century earlier either. Addressing the Classical Association (UK), Rudolf Pfeiffer acknowledged that “Greek post-classical literature is less frequently treated in universities and schools, and it is far less known to the general public than the great works of pre-classical and classical ages” (PFEIFFER, 1955, p. 69). Nevertheless, Pfeiffer’s works and others from his generation eventually changed the perception of Hellenistic poetry and that led to the expansion of the field.

Almost sixty years after Pfeiffer’s address, Jacqueline Klooster (2014) reviewed the advancements on Hellenistic poetry brought by mid-twentieth-century works such as Pfeiffer’s *History of Classical Scholarship* (1968) and Fraser’s *Ptolemaic Alexandria* (1972). These works recognized that the aesthetics of Hellenistic poetry should be judged according to their context and erudition, rather than in contrast with heroic epic or Athenian drama (KLOOSTER, 2014, p. 161). Such shift in

21 Few Hellenistic poems circulated in Brazil as early as 1910s in a universal literature anthology called *Biblioteca Internacional de Obras Célebres*. Cavalcanti (1949) seems to have translated André-Ferdinand Herold’s *La Guirlande d’Aphrodite: recueil d’épigrammes amoureuses de l’anthologie grecque* (1919). However, only in the late 1940s were there other anthologies dedicated to ancient Greek poetry which contained some Hellenistic poems. Cousin (1948) and Haddad (1952) translated poems from the *Anacreontea* and Mesquita (1950) organized one volume of *Clássicos Jackson* (38) which had few Hellenistic poems. The first anthology of Greek and Latin poetry compiled by a Brazilian with poems from various periods dates back to the 60s, *Poesia Grega e Latina* by Péricles Eugênio da Silva Ramos (1964). It is an anthology with few Hellenistic poets such as Theocritus and Erinna. It took almost thirty years for the next publications to be born: *Poesia erótica em tradução. Seleção, tradução, introdução e notas* (1990) and *Poemas da Antologia Grega ou Palatina* both by José Paulo Paes (1995). In terms of literary criticism, the book that may have influenced its generation and the next one the most is Francisco Achcar’s *Lírica e Lugar-comum. Alguns temas de Horácio e sua presença em português* (1994). For an extensive list of publications, see Amaral (2024).

22 For the impact of the research group *Hellenistica* in the study of Hellenistic poetry, see Amaral (2024).

methodological approach to Hellenistic poetry placed *arte allusiva* at the centre and proved itself very fruitful as the scholar recalls. However, Klooster cautions that “the focus on allusion detaches the poets from their origins.” Scholars should therefore not neglect the poets’ broader social contexts, especially since viewing Hellenistic poetry primarily through its engagement with past poetry continues to shape recent scholarship (2014, p. 161).

Klooster belongs to a generation of Dutch scholars who helped shape the study of Hellenistic poetry globally over the past thirty years. The biannual *Groningen Workshops on Hellenistic Poetry*, hosted by the University of Groningen and founded in 1992²³, is a landmark in Classics and an example of a genuinely thriving academic environment, attracting world experts on Hellenistic poetry. The workshop proceedings, published in the *Hellenistica Groningana* series, have become not only a guiding reference for scholars and students, but also a trend maker, laying out new venues of research to be pursued and exploring trendy topics in other subfields of Classics.

One example of such is how the workshop contributed to the debate of gender in Classics. In the introduction of the 2021 volume of the proceedings, *Women and Power in Hellenistic Poetry*, Klooster commemorates that the volume builds upon the previous one²⁴ – also devoted to women and their representation in the Hellenistic period – and that the success of both workshops “indicates that women in ancient literature, both as authors and as topic, are at the centre of attention once more, after having been successfully introduced into classical studies in the 1970s and 80s.” (2021, p. 1). Such interests are also evident in Brazil, where increasing research on women – mostly done by women²⁵ – includes studies on female poets, notably Hellenistic female epigrammatists²⁶.

23 The prominence of female scholars in the workshops and leading scholarship globally that I have perceived over the years since I started to work on Hellenistic poetry deserves further investigation. A great tool and starting point for further investigation is the *Hellenistic Bibliography* compiled and maintained by Martine Cuypers, Trinity College Dublin. Although it has not been updated since 2012, unfortunately, it is an invaluable resource. Available on <https://sites.google.com/site/hellenisticbibliography/>. Accessed on January 14, 2025.

24 Cusset; Belenfant; Nardone (2020).

25 For a companion on women in antiquity, see Silva; Brunhara; Vieira Neto (2021).

26 Brazilians are also immersed in the contexts Klooster (2021) describes. However, I believe there are local drivers that have propelled scholars to research female epigrammatists. There has been an increase in the study of Greek and Latin epigram since the early 2000s. Besides, there are undergraduate and graduate courses on epigram and Hellenistic poetry in some universities. Examples of female scholars that have worked on female epigrammatists are Clara Mossry Sperb and Michele da Silva Soares, currently PhD

The trends spotted by Pfeiffer (1955) and Klooster (2014) seem to have reached Brazilian scholarship, with early efforts focusing on translating and interpreting allusions to Greek models in Latin poetry, as suggested by male-authored publications²⁷. Interest in Hellenistic poets subsequently grew, and the first dissertations devoted to authors such as Callimachus, Apollonius, and Theocritus were produced between 2005 and 2012²⁸. Some of these scholars also got international training and attended some of the *Groningen Workshops on Hellenistic Poetry*, bringing discussion back to their institutions and own research. Such phenomenon aligns with the trend Duarte (2016, p. 64) described as the “third generation of translators”, or “the age of PhDs”.

Another milestone in the study of Hellenistic poetry in Brazil was the founding of *Hellenistica*, a research group based at the University of São Paulo and currently led by Fernando Rodrigues Junior and Rainer Guggenberger²⁹. Officially certified by the *National Council for Scientific and Technological Development* in 2012, the group hosts international academic events every two years and there have been six volumes of proceedings to this date³⁰. The group now has twenty-five active members, fourteen of whom research Hellenistic poetry³¹, and there are ten female researchers in total. Considering the number of past members, totaling seven, there were five women. Amongst past members, Erika Werner remains as the only female scholar who published her translation of Hellenistic poetry in book format.

Duarte’s (2023) analysis of genres translated by women published in book format prompted me to inquire the representation of Hellenistic poetry in trans-

and MA students at the University of São Paulo. Check Sperb (2021 and 2023) [also in this issue]. Some of the poems she translated were published in Antunes; Baracat Junior; Brunhara (2019). Soares wrote her FAPESP-funded honours thesis on Anyte in 2023.

27 Examples are Ramos (1964), Paes (1990 and 1995), and Achcar (1994).

28 The first MA and PhD dissertations exclusively on Hellenistic poetry are Muniz (1981) *A elegia alexandrina* and Muniz (1989) *Arte e significado nos epigramas funerários de Calímaco: uma abordagem estilística*. Werner (2005) *Os hinos de Calímaco: poesia e poética* was the first MA dissertation by a female scholar. Werner’s dissertation was published as a book in 2012 and it was the first book fully dedicated to Hellenistic poetry written by a Brazilian female scholar.

29 See Amaral (2024) for the history of Hellenistic poetry in Brazil and the contributions of *Hellenistica* research group to the field.

30 The latest publications of the research team are open access, Rodrigues Junior et al. (2021 and 2023). Rodrigues et al. (2017) and Oliva Neto et al. (2013) are the other titles available only as printed books.

31 Information about the research group is available on <http://dgp.cnpq.br/dgp/espelhogrupo/21121>. Accessed on January 14, 2025.

lation³². Upon reviewing the catalogue of publications she provided, there was only one entry that would match what I was considering Hellenistic: one book on Callimachus by Erika Werner³³. If the chronological range is expanded to match Duarte's timeframe (3rd BCE to 5th CE) and the selection of books is not limited to poetry, the number of publications increases significantly³⁴ – to forty-five, a little more than one third of the total³⁵. Still, even expanding the scope, gender imbalance remains.

Although Duarte (2023, p. 60) acknowledges that further research is needed to consolidate the catalogue, the data she provides is striking. Published translations of texts from the Hellenistic, Imperial, and early Christian periods made by women, totaling over one third of the catalogue, may be an indicator of personal preferences, but one cannot exclude the possibility that they could be a response to pressures coming from the scholars' historical moment, or the academic streams and contexts to which female scholars belong. However, this suggests that female translators managed to finally burst the bubble of the publishing market which privileges works from the Archaic and, especially, Classical periods. It is also plausible to consider that working on classical texts coming from less "desirable" periods of antiquity could be the chance most of them had to guarantee research funding, to secure positions of visibility, and even to avoid direct competition with male peers. Still, given the growth of Hellenistic poetry studies worldwide and in Brazil³⁶, the fact that there is only one published female translation remains puzzling.

Male-published translations of Hellenistic poetry in books are not numerous, but yet they are eight times more than female ones. Besides Ramos (1964), Paes (1990 and 1995), and Silva (1997) – which are exclusively anthologies with

32 I am considering Hellenistic poetry the poetic production that was produced from 323 BCE to 31 BCE.

33 I have excluded books that are not poetry and that are not exclusively on Hellenistic poets. There are two books on Theophrastus: the first published in 1978 (translators Malhadas; Sarian) and the second in 2009 (transl. Aderaldo) and there is one book on Epicurus, published in 2021 (transl. Reis), but they are not poetic texts. Lima (2023a) published an anthology of translated poems, and few poets were from the Hellenistic period. Although Lima (2023b) touches on some Hellenistic poets, the book focuses on Alexandria more broadly, mixing history and literature.

34 Due to the impossibility of checking the poems in some of the anthologies referenced by Duarte (2023), I have excluded them from the total number presented here.

35 The total number of publications catalogued by Duarte (2023) is 120. There were 45 published translations of classical texts, excluding anthologies.

36 See Amaral (2024).

some Hellenistic poems – Possebon (2003) translated the *Batracomyomachia*, and Silva (2011) published translations in his study about the masculine and the feminine in Greek epigrams. In the following year, Nogueira published his dissertation as a book, which includes translations of Theocritus' *Idylls* (2012). There is then a gap of some years until Trajano (2017) and Flores (2019) published their translations of Lycophron's *Alexandra* and Callimachus' epigrams, respectively. The much-awaited translation of Apollonius by Rodrigues Junior was published in 2021, and the latest anthology with translations of hymns – including Callimachus' *Hymns* – comes to life with Barbieri et al (2024), all male translators. Lastly, Lima (2023a) published a collection of poems in translation that featured Hellenistic ones. This is the most recent translation of Hellenistic poems published by a female scholar.

Where are the female translators of Hellenistic poetry, after all? Despite trends in the study of Hellenistic poetry, the growing interest in the role of women and women authors in Greek and Latin texts, and the expanding number of women in undergraduate and graduate programs, it seems that their translations are only featured in journal papers or edited issues³⁷, book chapters, honours theses, and MA and PhD dissertations. Hardly ever do they seem to get to book format. Such works, except honours theses, are usually open access in Brazil, so, in a sense, their translations are available and potentially circulating amongst academics. Paradoxically, they remain invisible within the scholarship on the history of translation because academic work is not considered in the data analyzed by scholars. Apart from that, their work suffers from gatekeeping due to their own nature. Frequently, whenever female researchers seek for publishers, their work being open access becomes a roadblock. The argument is that their translations are not appealing for the business, even if male peers have had their MA or PhD work published as books with minor changes from their dissertation format.

In order to comprehend what was happening with female academic work done on Hellenistic poetry and to track translations, I examined two dissertation databases: *Biblioteca Digital Brasileira de Teses e Dissertações*³⁸ e *Catálogo de Teses e Dissertações*³⁹. The keywords in the search were: *helenística, helenístico, literatu-*

37 One example of translations by women in special journal issues is Antunes; Baracat Junior; Brunhara (2019).

38 Available on: <https://bdttd.ibict.br/vufind/>. Accessed on January 10, 2025.

39 Available on: <https://catalogodoteses.capes.gov.br/catalogo-teses/#/>. Accessed on January 10, 2025.

*ra helenística, helenismo*⁴⁰. Scholars' CVs available on Plataforma Lattes⁴¹ were also considered. The timeframe of the search was 2000-2024⁴². Following the aforementioned methodologies, the dataset was created. It has thirty-seven graduate dissertations: twenty-three written by male scholars and fourteen by female scholars⁴³. All of them included a portion dedicated to translation, but only one became a published book: Werner's 2005 MA dissertation. If some male dissertations were published as books, why are female ones not following the same path? It is undeniable that, although the number of dissertations defended in the past twenty-five years is robust and shows a 60% male-40% female ratio, we still have a long, untrodden path to bridge the gap in publications.

Considering all sorts of academic publications on Hellenistic poetry in Brazil (AMARAL 2024), gender disparity seems to be starker in single-authored publications such as journal papers (eighty-four in total: twenty-six written by women and fifty-two by men), graduate dissertations (forty-five in total: fifteen by women and thirty by men), and books (thirty-three in total: six by women and twenty-seven by men). Early stages in the academic life seem to attract women, following the trend in enrollments, and the gap is narrower in undergraduate theses currently in progress (twelve in total: five by women and seven by men). However, women surpass men in undergraduate theses (thirty-two in total: eighteen by women and fourteen by men).

The only academic publication that reaches gender balance is book chapters: forty-three in total while twenty are by women, twenty are by men and three have mixed authors. Women published chapters in sixteen of these books and, interestingly, thirteen of those books had a woman in a key editorial role: either as a solo editor, the first listed editor, or one of the co-editors. Thus, given that edited volumes tend to be shaped by editors, it is not a surprise that once female researchers are in such dominant positions, other female scholars seem to have better chances of publication.

40 There may have been limitations in the results of this search. There were works I knew which were not filtered. So, the numbers discussed may not be completely accurate. However, they are a secure sample of the phenomenon.

41 The Plataforma Lattes is the mandatory national academic CV and research profile for Brazil. Universities and government funding agencies use it for hiring, promotion, and grant evaluation.

42 For a complete list of all dissertations, see Amaral (2024, p. 50-55).

43 Here are the fifteen dissertations in chronological order: Santos (1999), Werner (2005), Braga (2007), Amaral (2009), Azevedo (2010), Caldas (2010), Pondian (2011), Werner (2011), Amaral (2018), Silva (2019), Grochocki (2019), Mello (2019), Ghandour (2020), Sperb (2021), and Faria (2024).

Upon reviewing a large dataset comprising the translation of Hellenistic poetry published in book format, graduate dissertations, and a variety of academic publications, it is clear that female researchers have been attracted to the field early in their careers. Moreover, they appear to successfully progress in the academic pathway. However, as their careers progress, gender disparity becomes accentuated and male scholars continue to publish more single-authored books and journal papers. Female researchers achieve an equal number of publications only in book chapters, a finding in which female editorial representation appears to play a key role. Although there is no current evidence confirming if the same phenomena are identified when analyzing gender equality in translations of classical texts more broadly, it is highly probable that analogous results would emerge. Therefore, to diminish gender disparity in the translation of classical texts, the scholarly community must join forces and act.

Tackling a systemic issue such as gender inequality is not a simple undertaking and cannot be done individually. Therefore, a starting-point to ensure that female students become published scholars in a successful career is a three-fold path: building community, fostering mentorship, and occupying positions of power. Community building can begin with research groups that move beyond being only topic-specific to become a network of like-minded researchers who support each other's works. Mentorship is also key, playing a different role from those of supervisors and committee members. Mentors become a source of academic advice and practical tips for scholars to navigate the challenges of the academic world, especially the unique challenges faced by women, such as child bearing, elder caregiving, and breadwinning. On this front, Brazilian Classics would profit immensely if a strong national network of women classicists was formed. The Women's Classical Caucus (WCC) and the Women's Network (attached to the Canadian Association of Classics) serve as valuable models for both community building and mentorship. Finally, representation matters in many levels of academia. Women holding positions of power – on editorial boards, in publishing houses, associations, event organization, university administration, and government leadership – is a crucial step. Such leadership provides students and junior scholars with visible role models and creates better opportunities at multiple levels.

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