

## **Read Book 50 Contos De Machado De Assis Pdf For Free**

**Machado de Assis The Collected Stories of Machado de Assis Machado de Assis and Feminism The Psychiatrist and Other Stories Epitaph of a Small Winner Emerging Dialogues on Machado de Assis DOM CASMURRO 100 anos, 100 obras Museu Nacional de Machado de Castro Machado de Assis The Posthumous Memoirs of Brás Cubas Resurrection Posthumous Memoirs of Brás Cubas: A Novel The Poetry of Machado de Assis Machado De Assis's Philosopher or Dog? Machado de Assis: 26 Stories Helena Machado de Assis Machado de Assis, the Brazilian Pyrrhonian The Posthumous Memoirs of Brás Cubas Helena Helena Helena Epitaph of a Small Winner Machado of Brazil. The Life and Times of Machado de Assis. [With a Portrait.]. Machado de Assis Machado de Assis and Narrative Theory The Author as Plagiarist Machado de Assis and Female Characterization Machado de Assis Helena Helena Machado de Assis The Deceptive Realism of Machado de Assis Teatro de Machado de Assis - Obras Completas [Ilustrado, Notas, Biografia com Análises e Críticas] - Vol. V Brazilian Tales The Alienist and Other Stories of Nineteenth-Century Brazil Machado of Brazil Yayá Garcia The Collected Stories of Machado de Assis Interiors and Narrative**

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Joaquim Maria Machado de Assis (1839–1908) never

left Brazil and rarely traveled outside his native city of Rio de Janeiro, yet he is widely acknowledged by those who have read him as one of the major authors of the nineteenth century. His works are full of subtle irony, relentless psychological insights, and brilliant literary innovations. Yet, because he wrote in Portuguese, a language outside the mainstream of Western culture, those with access to his writings are relatively few. This book is designed not only to call new attention to this master but also to raise questions about the nature of literature itself and current alternative views on how it can be approached. Four essays address the question of Machado's "realism" in the five masterpiece novels of his maturity, especially *Dom Casmurro*. The noted contributors include John Gledson (University of Liverpool), João Adolfo Hansen (Universidade de São Paulo), Sidney Chalhoub (Universidade de Campinas), and Daphne Patai (University of Massachusetts at Amherst). Dain Borges of the University of California at San Diego says, "[This is the] only collection explicitly debating the question that polarizes contemporary Brazilian criticism of Machado de Assis: was he a sophisticated late realist, or was he a pioneering anti-realist, even a postmodernist? The [essayists] marshal their evidence and argument with virtuosity and arrive at sharply opposing conclusions." "Famous in his lifetime and still revered throughout Latin America, Machado de Assis has remained little

known in the English-speaking world. By turns flippant and profound, *The Posthumous Memoirs of Bras Cubas* is the story of an unheroic man with half-hearted political ambitions, a harebrained idea for curing the world of melancholy, and a thousand quixotic theories unleashed from beyond the grave. It is a novel that has influenced generations of Latin American writers but remains refreshingly and unforgettably unlike anything written before or after it."--BOOK JACKET. The great Brazilian writer Joaquim Maria Machado de Assis (1839-1908) published five of his nine novels as feuilletons in daily newspapers or fortnightly women's magazines. How were the structure and themes of those novels entangled with this serial-publication form? In da Silva's important new study, textual scholarship, critical theory and the history of the book are combined in order to trace this relationship. The most important case study is an extended consideration of *Philosopher or Dog?* (1891), the novel after which he abandoned the feuilleton. Through a comparison of the serial and book versions of *Philosopher or Dog?* and a thorough study of the periodical in which it appeared, the international women's magazine *The Season*, da Silva analyses the changes which the genre novel was undergoing at the end of the nineteenth century: the decline of the serial, and the standardisation of female press. Ana Claudia Suriani da Silva is Tutor of Portuguese at the University of Birmingham and Honorary Research

Fellow at Birkbeck College, University of London. This "watershed collection" (Wall Street Journal) now appears in an essential selected paperback edition, with twenty-six of Machado's finest stories. Widely acclaimed as "the greatest writer ever produced in Latin America" (Susan Sontag), as well as "another Kafka" (Allen Ginsberg), Machado de Assis (1839-1908) was famous in his time for his psychologically probing tales of fin-de-siecle Rio de Janeiro—a world populated with dissolute plutocrats, grasping parvenus, and struggling spinsters. In this original paperback, Margaret Jull Costa and Robin Patterson, "the accomplished duo" (Wall Street Journal) behind the "landmark . . . heroically translated" volume (The New Yorker) of the Collected Stories of Machado de Assis, include twenty-six chronologically ordered stories from the seven story collections published during Machado's life—featuring all-time favorites such as the celebrated novella "The Alienist"; the tragicomic "parable of bureaucracy, madness, and power" (Los Angeles Review of Books), "Midnight Mass"; "The Cane"; and "Father Against Mother." Ultimately, Machado de Assis: 26 Stories affirms Machado's status as a literary giant who must finally be fully integrated into the world literary canon. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist

dating to 1893, *Voices Revived* makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1984. Bento Santiago, the wildly unreliable narrator of *Dom Casmurro*, believes that he has been cuckolded—he suspects that his wife has cheated on him with his best friend and that her child is not his. Has Capitú, his love since childhood, really been unfaithful to him? Or is the evidence of her betrayal merely the product of a paranoid mind? First published in 1900, *Dom Casmurro*, widely considered Machado de Assis's greatest novel and a classic of Brazilian literature, is a brilliant retelling of the classic adultery tale—a sad and darkly comic novel about love and the corrosive power of jealousy. An in-depth look at how Machado de Assis affirms his uniqueness through the role of a reflective reader who eventually becomes a self-reflective author, whose text is primarily the written memory of his private library. This “watershed collection” (*Wall Street Journal*) now appears in an essential selected paperback edition, with twenty-six of Machado's finest stories. Widely acclaimed as “the greatest writer ever produced in Latin America” (Susan Sontag), as well as “another Kafka” (Allen Ginsberg), Machado de Assis (1839–1908) was famous in his time for his psychologically probing tales of fin-de-siècle Rio de Janeiro—a world populated with dissolute plutocrats, grasping parvenus, and struggling spinsters. In

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desta coletânea: \*\*\* **BIOGRAFIA E ANÁLISE DA OBRA MACHADIANA** \*\*\* **HOJE AVENTAL, AMANHÃ LUVA** (1860) \*\*\* **DESENCANTOS** (1861) \*\*\* **O CAMINHO DA PORTA E O PROTOCOLO** (1863) \*\*\* **QUASE MINISTRO** (1864) \*\*\* **OS DEUSES DE CASACA** (1866) \*\*\* **ANTES DA MISSA** (1878) \*\*\* **O BOTE DE RAPÉ** (1878) \*\*\* **TU, SÓ TU, PURO AMOR** (1880) \*\*\* **NÃO CONSULTE O MÉDICO** (1899) \*\*\* **LIÇÃO DE BOTÂNICA** (1906) \*\*\* **AS FORÇAS CAUDINAS** (1956) Joaquim Maria Machado de Assis (Rio de Janeiro, 21 de junho de 1839 – Rio de Janeiro, 29 de setembro de 1908) foi um escritor brasileiro, amplamente considerado como o maior nome da literatura nacional. **NOTA:** A LL Library tem o forte compromisso de manter suas publicações na melhor qualidade. Em caso problemas de qualquer natureza, especialmente na qualidade/formatação dos textos, favor informar-nos em [editores@l1library.com](mailto:editores@l1library.com), que procederemos com a imediata correção. \*\*\* Conheça a Série "Obras Completas de Machado de Assis": \* Romances de Machado de Assis - Obras Completas [Ilustrado, Notas, Biografia com Análises e Críticas, Resumos e Estudos de Cada Obra] - Dom Casmurro, Brás Cubas, Quincas Borba e outros - Vol. I \* Contos de Machado de Assis - Obras Completas [Ilustrado, Notas, Biografia com Análises e Críticas] - Vol. II \* Poesias de Machado de Assis - Obras Completas [Ilustrado, Notas, Biografia com Análises e Críticas] - Vol. III \* Crônicas de Machado de Assis - Obras Completas [Ilustrado, Notas, Biografia com Análises e Críticas] - Vol. IV \* Teatro de Machado de Assis - Obras Completas

[Ilustrado, Notas, Biografia com Análises e Críticas] - Vol. V \* Críticas de Machado de Assis - Obras Completas [Ilustrado, Notas, Biografia com Análises e Críticas] - Vol. VI \* Textos Dispersos de Machado de Assis - Obras Completas [Ilustrado, Notas, Biografia com Análises e Críticas] - Vol. VII A história de Helena, personagem principal do romance, é uma história de mistérios. Dada como filha bastarda do conselheiro Vale, um rico mulherengo, a jovem e bela Helena é reconhecida por ele no testamento e, depois de sua morte, passa a viver na mansão da família, ganhando um irmão, Estácio, um rapaz de 27 anos, e uma tia, dona Úrsula. Ao morrer, o conselheiro já era viúvo. E aí começam as especulações sobre a origem de Helena. Quem teria sido sua mãe? Como ela e o conselheiro teriam se conhecido? Como Estácio e a tia, irmã do conselheiro, a receberiam em casa? Estácio namora Eugênia, filha de Camargo, o médico da família e amigo íntimo do conselheiro. Camargo sabe a verdadeira história de Helena, e tem medo de que ela venha a desfazer o esperado casamento entre Estácio e Eugênia, impedindo assim a ascensão social da filha e, por tabela, a sua própria. The first book-length edited collection on Machado de Assis, this volume offers essays on Machado de Assis' work that offer new critical perspectives not only Brazilian literature and history, but also to social, cultural, and political phenomena that continue to have global repercussions. This comparative study is the first to bring together

three of the most important writers of the Luso-Hispanic nineteenth century: Machado de Assis, Eça de Queirós, and Leopoldo Alas. It offers new readings of their well-known masterpieces, while uncovering a novel literary and political significance of the interior space in realist fiction. *Helena é um romance de Machado de Assis. Foi publicado em 1876. Aqui pouco temos da sutileza psicológica dos dois primeiros romances, verdadeiros estudos de mulheres, ou da sutileza filosófica dos romances da fase madura de Machado. Parece que Machado, após as críticas negativas a A Mão e a Luva (vide o verbete), quis mostrar que ele também era capaz de escrever um texto quintessencialmente folhetinesco.* This book makes the argument that Machado de Assis, hailed as one of Latin American literature's greatest writers, was also a major theoretician of the modern novel form. Steeped in the works of Western literature and an imaginative reader of French Symbolist poetry, Machado creates, between 1880 and 1908, a "new narrative," one that will presage the groundbreaking theories of Swiss linguist Ferdinand de Saussure by showing how even the language of narrative cannot escape being elusive and ambiguous in terms of meaning. It is from this discovery about the nature of language as a self-referential semiotic system that Machado crafts his "new narrative." Long celebrated in Brazil as a dazzlingly original writer, Machado has struggled to gain respect and attention outside the Luso-Brazilian ken. He is

the epitome of the "outsider" or "marginal," the iconoclastic and wildly innovative genius who hails from a culture rarely studied in the Western literary hierarchy and so consigned to the status of "eccentric." Had the Brazilian master written not in Portuguese but English, French, or German, he would today be regarded as one of the true exemplars of the modern novel, in expression as well as in theory. Published by Bucknell University Press. Distributed worldwide by Rutgers University Press. The female characterizations in Machado's novels are much more important to their author's narrative art and to his social vision than we have previously thought. This is the first book-length study in English to address this issue, and it will open up a new and very rich vein of Machadoan scholarship. Isaac Goldberg translated this 1921 collection of Brazilian Tales. Stories included are *The Attendant's Confession* by Joaquim Maria Machado De Assis, *The Fortune Teller* by Joaquim Maria Machado De Assis, *Life* by Joaquim Maria Machado De Assis, and *The Vengeance of Felix* by Joaquim Maria Machado De Assis. Also included are *The Pigeons* by Coelho Netto and *Aunt Zeze's Tears* by Carmen Dolores. Novelist, poet, playwright, and short story writer Joaquim Maria Machado de Assis (1839-1908) is widely regarded as Brazil's greatest writer, although his work is still too little read outside his native country. In this first comprehensive English-language examination of Machado since Helen Caldwell's seminal 1970

study, K. David Jackson reveals Machado de Assis as an important world author, one of the inventors of literary modernism whose writings profoundly influenced some of the most celebrated authors of the twentieth century, including José Saramago, Carlos Fuentes, and Donald Barthelme. Jackson introduces a hitherto unknown Machado de Assis to readers, illuminating the remarkable life, work, and legacy of the genius whom Susan Sontag called "the greatest writer ever produced in Latin America" and whom Allen Ginsberg hailed as "another Kafka." Philip Roth has said of him that "like Beckett, he is ironic about suffering." And Harold Bloom has remarked of Machado that "he's funny as hell." The Brazilian Joaquim Maria Machado de Assis, born in Rio de Janeiro in 1839, is regarded as the greatest Latin-American novelist of the nineteenth century. *Dom Casmurro* (1899) is one of his most important works. Its narrator, Bento, who is also its central character, sets out to convince the reader, on insufficient grounds, of the adultery of his wife, Capitu. The complexity and irony which results from this mode of presentation have led critics to see *Dom Casmurro* as a precursor of the fictional experimentation of the twentieth century. This book argues, against the critical consensus, that Machado's work is in essence realist, and that *Dom Casmurro* in particular offers a coherent and disenchanting vision of Brazilian society in the reign of Pedro II. Slavery, the "religious question", the

relationship between traditional values and developing capitalism, even the Paraguayan War - all lie ominously concealed in the background to the domestic history of Bento and Capitu. John Gledson begins his analysis of Dom Casmurro by negotiating the labyrinth of Bento's narration; in the first chapter he shows that there is not only another possible version of the events related by Bento, but also another Bento, a sinister representative of his social class. The second chapter establishes the "true" plot of the novel, drawing its origins both from Machado's earlier fiction and from the patriarchal and paternalistic society of the period. Chapters three and four explain how various key episodes must be allegorically understood as part of Machado's vision of the politics and ideology of the Second Reign. The concluding chapter, summing up the main strands of the argument, points out that the habits of thought which govern the narration are also those which govern the class and society to which Bento belongs. The argument throughout is supported by extensive quotations from the Portuguese, with English translation. This study of Dom Casmurro lays the basis for a more "realistic" and comprehensive understanding of a major novelist. It has important implications for the general study of the late nineteenth-century and early twentieth-century novel, as well as for the history of Brazilian and Latin-American literature. In 1850 Rio de Janeiro, Estacio tries to uncover the mysterious

past of Helena, his presumed half sister, who has been brought to the family home and with whom he falls in love "In his posthumous memoirs, Braz Cubas, a wealthy nineteenth-century Brazilian, examines (from beyond the grave) his rather undistinguished life in 160 short chapters that both cover the basics of his existence and open out into philosophical explorations that sometimes follow meandering paths of thought to unexpected places, at times exuberant and hilarious, at other times cynical and utterly at odds with the world around him. In the tradition of Laurence Sterne and Jonathan Swift -- and as a clear forerunner of the works of Gabriel Garcia Marquez and Jorge Luis Borges -- *Epitaph of a Small Winner*, first published in 1880, is one of the wittiest self-portraits in literary history, as well as quite possibly the greatest novel you have never heard of"--Page 4 of cover. This first novel in its debut English translation visits themes the author developed exquisitely throughout his career including marriage, memory, and perspective. In this insightful translation by Karen Sherwood Sotelino, and with an introduction by Jos Luiz Passos, the novel reveals the author's early experiment in drawing out psychological and sociological issues of his times. Readers familiar with his mature works will recognize the progression from infatuation, through passion, doubt, and toxic jealousy, as experienced by protagonists Flix and Lvia in 19th century Rio de Janeiro. This book offers an

alternative explanation for one of the core dilemmas of Brazilian literary criticism: the "midlife crisis" Machado de Assis underwent from 1878 to 1880, the result of which was the writing of *The Posthumous Memoirs of Brás Cubas*, as well as the remarkable production of his mature years—with an emphasis on his masterpiece, *Dom Casmurro*. At the center of this alternative explanation, Castro Rocha situates the fallout from the success enjoyed by Eça de Queirós with the publication of *Cousin Basílio* and Machado's two long texts condemning the author and his work. Literary and aesthetic rivalries come to the fore, allowing for a new theoretical framework based on a literary appropriation of "thick description," the method proposed by anthropologist Clifford Geertz. From this method, Castro Rocha derives his key hypothesis: an unforeseen consequence of Machado's reaction to Eça's novel was a return to the classical notion of *aemulatio*, which led Machado to develop a "poetics of emulation." 'I am a deceased writer not in the sense of one who has written and is now deceased, but in the sense of one who has died and is now writing'. So begins the posthumous memoir of Brás Cubas, a wealthy nineteenth-century Brazilian. While the grave may have given Cubas the distance to examine his rather undistinguished life, it has certainly not dampened his sense of humour. Epitaph of a Small Winner is one of the wittiest self-portraits in literary history. "Is it possible that the most



modern, most startlingly avant-garde novel to appear this year was originally published in 1881?"—Parul Sehgal, *New York Times Now* considered a progenitor of South American fiction, Machado de Assis's highly experimental novel is finally rendered as a stunningly contemporary work. Narrating from beyond the grave, *Brás Cubas*—an enigmatic, amusing and frequently insufferable antihero—describes his childhood spent tormenting household slaves, his bachelor years of torrid affairs, and his final days obsessing over nonsensical poultices. "Rejuvenated" (Pradeep Niroula, *Chicago Review of Books*) by Margaret Jull Costa and Robin Patterson's fresh new translation, *Posthumous Memoirs of Brás Cubas* is a work of acerbic mockery and deep pathos that offers a bird's-eye view of how Machado de Assis launched the canon of modernist fiction. "Sprinkled with epigrams, dreams, gags and asides, the story teases, dances and delights."—*Economist* Accompanied by a thorough introduction to Brazil's Machado, *Machados Brazil*, these vibrant new translations of eight of Machado de Assis's best-known short stories bring Nineteenth-Century Brazilian society and culture to life for modern readers. Machado de Assis is generally regarded as one of Brazil's foremost men of letters and best novelists. This study examines the author's potentially radical understanding of an interaction between the sexes in the course of which a series of social conventions uncontested

in 19th-century Brazil are brought into question. *New York Times Critics' Best of the Year* A landmark event, the complete stories of Machado de Assis finally appear in English for the first time in this extraordinary new translation. Widely acclaimed as the progenitor of twentieth-century Latin American fiction, Machado de Assis (1839–1908)—the son of a mulatto father and a washerwoman, and the grandson of freed slaves—was hailed in his lifetime as Brazil's greatest writer. His prodigious output of novels, plays, and stories rivaled contemporaries like Chekhov, Flaubert, and Maupassant, but, shockingly, he was barely translated into English until 1963 and still lacks proper recognition today. Drawn to the master's psychologically probing tales of fin-de-siècle Rio de Janeiro, a world populated with dissolute plutocrats, grasping parvenus, and struggling spinsters, acclaimed translators Margaret Jull Costa and Robin Patterson have now combined Machado's seven short-story collections into one volume, featuring seventy-six stories, a dozen appearing in English for the first time. Born in the outskirts of Rio, Machado displayed a precocious interest in books and languages and, despite his impoverished background, miraculously became a well-known intellectual figure in Brazil's capital by his early twenties. His daring narrative techniques and coolly ironic voice resemble those of Thomas Hardy and Henry James, but more than either of these writers, Machado engages in an open playfulness with his

reader—as when his narrator toys with readers' expectations of what makes a female heroine in "Miss Dollar," or questions the sincerity of a slave's concern for his dying master in "The Tale of the Cabriolet." Predominantly set in the late nineteenth-century aspiring world of Rio de Janeiro—a city in the midst of an intense transformation from colonial backwater to imperial metropolis—the postcolonial realism of Machado's stories anticipates a dominant theme of twentieth-century literature. Readers witness the bourgeoisie of Rio both at play, and, occasionally, attempting to be serious, as depicted by the chief character of "The Alienist," who makes naively grandiose claims for his Brazilian hometown at the expense of the cultural capitals of Europe. Signifiers of new wealth and social status abound through the landmarks that populate Machado's stories, enlivening a world in the throes of transformation: from the elegant gardens of Passeio Público and the vibrant Rua do Ouvidor—the long, narrow street of fashionable shops, theaters and cafés, "the Via Dolorosa of long-suffering husbands"—to the port areas of Saúde and Gamboa, and the former Valongo slave market. One of the greatest masters of the twentieth century, Machado reveals himself to be an obsessive collector of other people's lives, who writes: "There are no mysteries for an author who can scrutinize every nook and cranny of the human heart." Now, *The Collected Stories of*

*Machado de Assis brings together, for the first time in English, all of the stories contained in the seven collections published in his lifetime, from 1870 to 1906. A landmark literary event, this majestic translation reintroduces a literary giant who must finally be integrated into the world literary canon. "One of the wittiest, most playful, and . . . most alive and ageless books ever written." --Dave Eggers, The New Yorker*

*A revelatory new translation of the playful, incomparable masterpiece of one of the greatest Black authors in the Americas*

*A Penguin Classic*

*The mixed-race grandson of ex-slaves, Machado de Assis is not only Brazil's most celebrated writer but also a writer of world stature, who has been championed by the likes of Philip Roth, Susan Sontag, Allen Ginsberg, John Updike, and Salman Rushdie. In his masterpiece, the 1881 novel *The Posthumous Memoirs of Brás Cubas* (translated also as *Epitaph of a Small Winner*), the ghost of a decadent and disagreeable aristocrat decides to write his memoir. He dedicates it to the worms gnawing at his corpse and tells of his failed romances and halfhearted political ambitions, serves up harebrained philosophies, and complains with gusto from the depths of his grave. Wildly imaginative, wickedly witty, and ahead of its time, the novel has been compared to the work of everyone from Cervantes to Sterne to Joyce to Nabokov to Borges to Calvino, and has influenced generations of writers around the world. This new English translation is the first to include*

*extensive notes providing crucial historical and cultural context. Unlike other editions, it also preserves Machado's original chapter breaks--each of the novel's 160 short chapters begins on a new page--and includes excerpts from previous versions of the novel never before published in English. For more than seventy-five years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 2,000 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators. Helena é um romance de Machado de Assis. Foi publicado em 1876. Aqui pouco temos da sutileza psicológica dos dois primeiros romances, verdadeiros estudos de mulheres, ou da sutileza filosófica dos romances da fase madura de Machado. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1963. For those who study literature, Machado de Assis, the Brazilian*

*Pyrrhonian* provides a foundation for understanding one of the most important writers of the Americas. For philosophers, the book reveals a fascinating worldview, thoroughly rooted in the traditions of ancient skepticism. *New York Times Critics' Best of the Year* A landmark event, the complete stories of Machado de Assis finally appear in English for the first time in this extraordinary new translation. Widely acclaimed as the progenitor of twentieth-century Latin American fiction, Machado de Assis (1839–1908)—the son of a mulatto father and a washerwoman, and the grandson of freed slaves—was hailed in his lifetime as Brazil's greatest writer. His prodigious output of novels, plays, and stories rivaled contemporaries like Chekhov, Flaubert, and Maupassant, but, shockingly, he was barely translated into English until 1963 and still lacks proper recognition today. Drawn to the master's psychologically probing tales of fin-de-siecle Rio de Janeiro, a world populated with dissolute plutocrats, grasping parvenus, and struggling spinsters, acclaimed translators Margaret Jull Costa and Robin Patterson have now combined Machado's seven short-story collections into one volume, featuring seventy-six stories, a dozen appearing in English for the first time. Born in the outskirts of Rio, Machado displayed a precocious interest in books and languages and, despite his impoverished background, miraculously became a well-known intellectual figure in Brazil's capital by his early twenties. His

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- [Machado De Assis](#)
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