

Writings: (Dis)contents and (dis)pleasures in the eviction room: Diary of a favela dweller by Carolina Maria de Jesus, 1960-2020

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ABSTRACT

In this article we present that the beginning of Carolina Maria de Jesus' marketable literary production took place from the publication of the work *Quarto de despejo: diário de uma favelada*, in 1960. This study aims to provoke reflections, based on its commemorative edition (1960-2020); as a bibliographic research, with premises of Comparative Literature and Cultural Studies. We seek to broaden the view of the historical-cultural, economic and social context of those directly involved in the publication, that is, the author, the editor and the publisher; as well as other approaches to the literary context that involved this peripheral and marginalized writer. To this end, we anchored ourselves in the statements of CUNHA (2009); BRAGANÇA (2009); PERPETUAL (2013 and 2020); BARCELLOS (2015); SANTOS (2018); NOAL (2019); LAJOLO (2020) and MEIHY (2020), among others.

Keywords: Carolina Maria de Jesus, Cultural studies, Comparative literature, Eviction room: diary of a slum dweller.

INTRODUCTION

Based on the premises of Comparative Literature, Cultural Studies and the text *The Emergence of Culture and Cultural Criticism* (CUNHA, 2009), it was necessary to complement the period before and after the release of the book *Quarto de Despejo: diário de uma favelada*, by Carolina Maria de Jesus published in 1960, how to investigate other approaches to the literary context that involves writers, peripheral and marginalized, or not.

It was necessary to re-read the Popular Edition, published in 1963, already so widely used by researchers, and to broaden the view of the historical-cultural, economic and social context of those directly involved in the publication (author, editor, publisher); In addition to other approaches to the literary context that involved the peripheral and marginalized writer, however, she was not recognized by the elite and critics of the time as producers of culture.

Carolina Maria de Jesus, black writer, born in Sacramento/MG, on 03/14/1914 and died on 02/13/1977, São Paulo/SP; A poor, semi-literate and self-taught woman, descendant of enslaved people, bastard daughter of illiterate parents and relatives, single mother of three children, she was a resident of the Canindé favela for a period of twelve years – from 1948 to 1960.

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Collector of recyclable solid waste (paper, cardboard, glass, iron and others), a profession currently known by the acronym CRSR; This was the way in which she sought to generate income to survive with her children facing a daily struggle against apartheid, diseases, hunger, racism, verbal, physical and moral violence, in addition to other ills that are exposed in her diary.

Situations that are an experiential condition in communities/favelas, in low-income neighborhoods on the outskirts of megalopolises. Especially the poor and black people, the collector of solid waste who transits in the large centers as invisible or visible only to ridicule, to reinforce the exclusion and/or the practice of racism, caused by an active bourgeois minority.

We emphasize that the book *Quarto de Despejo: diário de uma favelada*, had three publications. According to Souza (2021, s.n.) with several editions over the years, namely:

(i) JESUS, Carolina Maria de. *Eviction room: diary of a favela dweller*. São Paulo: Francisco Alves, 1960; (ii) JESUS, Carolina Maria de. *Eviction room: diary of a favela dweller*. São Paulo: Ática, 2004 and (iii) JESUS, Carolina Maria de. *Eviction room: diary of a favela dweller*. São Paulo: Ática, 2019.

Arriving at the commemorative edition launched in 2020, which, compared to the 1963 edition, enabled a new view of the political historical context; of the current criticism process in relation to literary productions from the peripheries and/or marginalized in contrast to the elitist critics of the time of its release in 1960.

DEVELOPMENT

Carolina Maria de Jesus has the feeling of belonging to writing and empowerment from it, because she knows that she is different, recognizes herself and positions herself as different. It is, and at the same time is not, in the Favela do Canindé; His thoughts wander elsewhere as he reads his books.

We highlight that, from garbage – recyclable solid waste, she found not only how to feed herself physically, but to feed her dreams while writing her own texts in notebooks also collected there.

She believes/knows that her stay at Canindé is transitory, this makes her mind wander through her tales, songs, poetry, novels and theatrical texts. But, invariably, he returns to the writings of his diary and in it, the naked life is deposited, the overwhelming routine is reported, the caraminguás counted, the loneliness revealed and the need to provide is imperative.

In her understanding, she needs to "[...] he will recurrently trace his self-image as a poet, according to his qualities: the poet is politically engaged, nationalistic, possessed of a social mission, who openly fights on the side of the weak and oppressed" (PERPÉTUA, 2013, p. 44).

In the 2020 edition of *Quarto de Despejo*, the recognition and evidence in his presentation of the "60 years of a classic", written by the editors, puts us that:



The book recounts the bitter reality of the favelados in the 1950s: the customs of their inhabitants, violence, misery, hunger and the difficulties in obtaining food. Time has passed, the city has grown, but the reality of those who live in misery has not changed much. This makes Carolina's story a timeless work, always exciting (JESUS, 2020, p. 7).

In this edition, we find the Critical Fortune section, which contains some texts by critics, historians and journalists, as well as the text by Audálio Dantas – editor of the first version of the book; published between 1962 and 2020, about this work by Carolina Maria de Jesus.

These texts allow us to draw an overview of the positions of these authors in relation to the work and its author. In terms of content, in elaborations that move between informative and enlightening, political and academic literary, as well as substantially analytical of the situations narrated by Carolina in her diary.

The Critical Fortune section presents only eight texts written by: Alberto Moravia in 1962; Otto Lara Resende in 1977; Carlos Vogt in 1983; Audálio Dantas in 1993; Marisa Lajolo in 1995; José Carlos Sebe Bom Meihy in 1998; Elzira Divina Perpétua in 2014 and Fernanda Miranda in 2020.

Each of these authors brings the essence of Carolina author-character-narrator through one strand, but in all of them we find Carolina "the one of paper and ink, and the one of flesh and blood" (LAJOLO, 2020, p. 208). These texts unveil Carolina with her expectations, restlessness, joys, frustrations, dreams and reality in the midst of a troubled period in politics, challenging in society, canonical/overwhelming in academia and overwhelming experientially.

In this 2020 publication of the Eviction Room, we find more than enough reasons for an in-depth reflection, both on Carolina and on her works. It can be said that in this publication we find several approaches on the reasons that led Carolina Maria de Jesus to dream, highlighting the projection of social ascension, from the elaboration of a life project – to be a nationally recognized writer, using her writings, gaining prominence in the commercial publishing space and in the media space through literature.

Before the beginning of the faithful transcription of the diary, the following text is presented:

Warning to Readers This edition has added new footnotes to the diary text, as well as updating those of the 10th Edition of 2014. The use of ellipsis in brackets, recurrent throughout the diary, indicates passages suppressed by Audálio Dantas. Finally, this edition faithfully respects the author's language, which often contradicts grammar, including the spelling and accentuation of words, but for this very reason translates realistically the way people see and express their world (JESUS, 2020, p 16).

This warning contradicts the statements made by Audálio Dantas in the preface/presentation in the 1963 Edition: "[...] The book, due to its authenticity and forcefulness, did not encourage chatter" (JESUS, 1960, p. 4). And even his own, because in the Commemorative Edition (1960-2020) he says: "The repetition of the favela routine, no matter how faithful it was, would be exhausting. That is why cuts were made, and the most significant sections were selected" (DANTAS, 2020, p 201).



From the release of the book, in 1960, Carolina Maria de Jesus was imposed the label of a favela writer who had been discovered by the reporter Audálio Dantas, however, according to Barcellos (2015, p. 26), in "1940. On February 25, the photo of Carolina Maria de Jesus, along with the poem 'The settler and the farmer' are published in the newspaper *Folha da Manhã*, alongside journalist Willy Aureli" with the title "Carolina Maria, poetiza preta".

Subsequently, and according to Farias (2017, p. 115): "it is with surprise that we find her living in the city of Rio de Janeiro, due to a news item from one of the newspapers that circulated there", on "January 9, 1942, Carolina Maria de Jesus says, on a visit to the newsroom, that she has lived in Rio de Janeiro for some time, where she has been working as a cook".

The above references occurred in the newspaper "A Noite" where "[...] The article in this newspaper is a new piece of information for the biography of Carolina Maria de Jesus, unknown to her biographers and even to her family." In this same article "she also announced her intention to publish her book 'Clíris', a book of poetry, as she had already announced in the press of Rio de Janeiro" (FARIAS, 2017, p 180).

Next, in "1950. Publication of the poem by Carolina Maria de Jesus in praise of Getúlio Vargas in the newspaper *O Defensor*." (BARCELLOS, 2015, p 26). In other words, "In the city of São Paulo, especially, Carolina was able to access the newsrooms of newspapers and radio stations, without much difficulty, supported or recommended by indications, in general, political" (FARIAS, 2017, p 179).

Carolina had already been *discovered* twenty years before she met Audálio Dantas, so it was initially her dream and life project, to become a nationally recognized poet, so Audálio Dantas only had the role of introducing Carolina Maria de Jesus as a prose writer.

Thus, "on May 9, 1958, [...] In the article he published in 'Folha da Noite', Audálio Dantas explored his character very well: 'A paper collector, she goes hungry with small children, in the infected shack, but she knows how to 'see' beyond the mud of the yard and the zinc of the favela...'. It follows that "he made it very clear that it was there that a project to project the personality of the 'paper collector' began". (FARIAS, 2017, p. 188).

Audálio Dantas, writer and poet, was born in 1932 in the countryside of Alagoas and moved into journalism in the 1950s, therefore, at the age of twenty-two only and accidentally. In 1954, Audálio Dantas began as a *developer* (who develops the photos taken by a photographer) of Luigi Manprim, in the newspaper *Folha da Manhã* (SANTOS et al. 2018, p. 4). Manprim was an Italian painter and photographer, living in São Paulo in 1949, where he began his production as a photographer at *Folha da Manhã*, currently *Folha de São Paulo*, and transferred his domicile to Rio de Janeiro the following year (LUIGI, 2023, s.n.)



Shortly after, he broadened his horizons by accompanying reporters and starting his writing. In 1959, with full support and having his profile shaped by the direction of Folha de São Paulo, he was presented as a highlight among his professional colleagues. He decided that "Tempo de Reportagem: Carolina Maria de Jesus, a character-writer" would be his most important report (SANTOS et al., 2018, p. 4).

Audálio Dantas, a middle-class white man, married, with a respectable profession, with knowledge and access to the means of literary production, finds in the diaries of Carolina Maria de Jesus an inexhaustible vein for his outstanding reports.

The publication caused commotions, exalted prejudices, thrilled readers, leveraged his career, thus being able to achieve not only his personal goals, but also those of the company that invested in him: [...] In summary, the diaries of Carolina Maria de Jesus became a book of international repercussion, entitled 'Quarto de Despejo', and became a very important document that reported a social reality ignored by many (SANTOS et al., 2018, p. 6).

In order to understand the vision that Audálio Dantas had about the publication of reports, taking the same procedures for the editing of the book Quarto de Despejo, basic information about journalism is necessary. However, the theoretical approach of the research carried out by Santos and his peers says that "it is possible to think about journalism beyond the informative routine of traditional newspaper newsrooms", also "explains the metaphor of the seven-pointed star, created by Felipe Pena" (COMUNICAÇÃO, 2010, s.n.).

Understanding that in this language, *lead* means the first paragraph of the text, that is, its function is to present the main answers by telling the whole story, in a short way; "avoiding primary definitors" means that the Primary Definitors Theory "has its analysis centered on the power that privileged sources have in the construction of news" (COMUNICAÇÃO, 2010, s.n.). Thus, Audálio becomes a primary source and thus manages what and how it should be published.

Now we can understand that this seven-pointed star consists of seven procedures: "to enhance the resources of journalism; to go beyond the limits of everyday events; provide a broad view of reality; exercise citizenship; break the chains of the *lead*; avoid the primary and perennial definers" (COMUNICAÇÃO, 2010, s.n.).

Also according to Santos *et al.* (2018, p. 3), "the choice of the agenda, going through the investigation, editing, writing, revision until the completion of the stages of journalistic production" is what transformed Audálio Dantas into the 'source – primary definer' of the publishing house, as he was responsible for practicing this series of actions based on the notebooks taken with Carolina and, therefore, it was also up to him to negotiate with the publisher all sorts of procedures necessary in closing the publication contract.

From this point of view, in the editing and revision processes, it was up to Audálio Dantas to determine what would be important to keep or cut from the original writing: "This implies that journalistic-literary material is born to be what it is. It is a deliberate product of a professional project of the author and of his social commitment to the news" (SANTOS *et al.* 2018, p. 3).

In this sense, the role of Audálio Dantas as editor of the writings of Carolina's diaries, transforming them known as autobiographical (for other scholars - memoiristic and/or autofictional) makes them an innovative product. According to Perpétua (2013, p. 1), this literary composition - diary/autobiographical, was linked only to "the lives of characters whose profile composed a type of subject that had reflected, until then, the Western model – male, white, bourgeois – with names and/or acts worthy of being disclosed".

Therefore, it is worth remembering that in this undertaking of Audálio Dantas, Carolina Maria de Jesus, when delivering her writings, becomes the 'primary source-definer' of Audálio Dantas, however, it was not up to her to define what would be published, how this approach should be, or even what changes Audálio could make. It was all up to Audálio Dantas to decide, including where-how-when the book would be released or even, when, how much and how she would be paid.

Noting that in Quarto de Despejo there is no record of this, but there is an account of the day the contract was signed: "Then other television channels arrived, which filmed Carolina solemnly signing the contract for the assignment of copyright to the publisher" (FARIAS, 2017, p. 200). It is worth noting that there is also a supplement on the payment for the assignment of rights.

The bookstore gave it to Audálio Dantas who passed it on to Carolina, writing as follows: "Mr. Lélío de Castro Andrade gave 2,000 cruzeiros to the reporter to give it to me." The following are the notes of this day's earnings: "11.00 from old iron 10.00 from a customer of the bookstore-publisher 20.00 from the reporter of the "Última Hora" 500.00 from Vera's father 2000.00 from Senhor Lélío 2552.00 – total" (FARIAS, 2017, p. 202).

In 1962, Alberto Moravia (2020, p. 182), when discussing Carolina Maria de Jesus and her featured work, advocates that: "We are, therefore, faced with an authentic testimony of the most humble of all forms of existence [...], but her diary certainly has an existentialist theme: that of naked survival". And his comparison makes the reflections about this period of writing profound:

The favela is a place of degradation, promiscuity and ignorance. For this reason, it is all the more extraordinary that the improbable and pure flower of this Eviction Room sprouted there, the diary of Carolina Maria de Jesus, herself a favela dweller, with black skin, a husbandless mother of three children, a waste picker by profession. In India, the work carried out by Carolina was once entrusted exclusively to the pariahs, that is, to the untouchables: in Brazil, castes never existed, but Carolina tells us, in several passages of her diary, how her presence inspired in wealthy Brazilians the same repugnance that members of the Indian upper castes feel for outcasts (MORAVIA, 2020, p. 182).

Otto Lara Resende, in 1977, after Carolina's death, writes: "Audálio Dantas discovered it long before the Union of Journalists discovered in São Paulo the balanced leadership of Audálio Dantas, an example for all of Brazil" (RESENDE, 2020, p. 188), as he became President of the Union of Journalists only in 1975:

In 1978, Audálio ran for a seat in the Federal Chamber for the state of São Paulo, was elected and was considered the best and one of the ten most influential deputies in Brazil. During later years, the journalist ceased to be president of the Union and became president of the National Federation of Journalists (Fenaj) and the Official Press of São Paulo. In addition, he was also a trustee of the Cásper Líbero Foundation and the Ulysses Guimarães Foundation, as he participated in numerous congresses, seminars, conferences, lectures and debates [...] Audálio has also received many honors, such as the Kenneth David Kaunda Humanism Awards from the United Nations (UN); Intellectual of the Year with the Juca Pato Trophy; Jabuti in its 55th edition; and, above all, the Trophy of the São Paulo Association of Art Critics (APCA), (SANTOS et al, 2018, p. 5).

Audálio Dantas was recognized from the editing of *Quarto de Despejo*, but, on the other hand, Carolina Maria de Jesus initially sees in Audálio the possibility and creates the expectation of having her poems published: "The Audálio Dantas case only corroborates the premise that she saw in him, no longer a professional who could help her achieve her literary purposes, but the guy who could certainly put his life project on its feet" (FARIAS, 2017, p 183).

However, as Cunha's text (2009, p. 2) presents us: "[...] For Nietzsche, at each moment of history, what is dominant fixes a ritual, that is, a set of obligations, rights, marks and rules, intended to ensure an attribution of meaning and value.", but Audálio's values and expectations were different from Carolina's. In this way, Audálio Dantas is not interested in the poems, but in the writings of Carolina Maria de Jesus in the form of a diary, imprinting his literary vision on them through cuts, adjustments, substitutions and/or excerpts from the journalist's point of view.

Carolina wanted to publish short stories, poems and novels, transporting herself far away from her writings in the favela, because she was concerned with aesthetic issues. For Perpétua (JESUS, 2020, p. 235), the divergences between Carolina and Audálio are expressed as follows:

[...] For her, the diary was pornographic, in the sense that it contained themes that were not relevant to the Canindé favela – hunger, fights, dirt, alcoholism, social abandonment. In the record of her daily life as a disposable material collector, the dormer provided a portrait of that part of the city that had never been recorded from that angle. For Audálio Dantas, on the contrary, this was exactly what mattered, because there was in the discourse of the themes the aesthetic expression that caused the unexpected impact on the reader.

Without being able to decide what would be published, Carolina's first desire – to publish poems, is put aside, giving space for Audálio Dantas, placing himself as the holder of power, to decide what will be published. In possession of Carolina's manuscripts, after making the necessary adjustments, according to her journalistic vision, she writes a preface.



Audálio Dantas takes them to Lélío Castro Andrade and Paulo Dantas (FARIAS, 2017, p. 199), thus initiating negotiations for the publication of *Quarto de despejo*. For Lajolo (2020, p. 208), this is how Carolina Maria de Jesus' relationship with the renowned Livraria e Editora Francisco Alves begins:

Construction of the media, on the threshold of the accelerated modernization of the Brazilian cultural industry, the two Carolinas – the one of paper and ink and the one of flesh and blood – were devoured by the same machine that had engendered them; A ritual of devouring that takes place under the eyes and ears of accomplices of the left, right and the academy. Everyone brought ready the script they would like the flesh-and-blood Carolina to star in. But the script came up against the rebelliousness of that black woman who, seeming not to know her place, did not accept any of the roles that the world of white literate culture reserved for her and returned them in the same coin; In return, the contradictions are not exorcised, neither the swing of the bossa nor the violations in the auditorium.

Carolina Maria de Jesus, tried in her own way and within her limitations to remain unsubmissive, undisciplined, irreducible, even stubborn in some situations; However, such an attitude sometimes seemed necessary to him in order to remain faithful to his purposes and beliefs. It can be observed that Carolina ended up being swallowed up by a medium that she was unaware of – the Publishers and their publication process. Unprepared, she ended up not knowing how to deal with her literary rise, which happened in a meteoric way.

Based in Bragança (2009, p. VII-X), Livraria Francisco Alves – Editôra Paulo de Azevedo Ltda, responsible for the publication of *Quarto de Despejo: diário de uma favelada*, founded in Rio de Janeiro/RJ by the immigrant Portuguese Nicolau Antônio Alves on August 15, 1854 as Livraria Clássica (Classic Bookstore). It was initially dedicated to serving the Court and its school public, later becoming "a bookstore-publisher of textbooks" and becoming, some time later, the "largest bookstore-publisher in the country".

It became the company Alves & Cia and, in 1894, opened a branch in São Paulo/SP. Francisco Alves "assumed full ownership of the company he ran on September 13, 1897." It acquires and incorporates several competitors:

At various times, the following houses were incorporated into the company, sometimes totally, sometimes by purchase of stocks, literary properties and contracts, among others: Viúva Azevedo, Lopes da Cunha, Empresa Literária Fluminense, Laemmert, etc., in Rio de Janeiro; Falconi and Livraria Editora, in São Paulo; Aillaud, in Paris; Bertrand, the Publisher and Library of Professional Instruction, in Portugal. In all, it brought together ten houses to its three main ones. With the purchase of Laemmert's stock, the first edition of *Os Sertões* by Euclides da Cunha ended up in the hands of Alves. (BRAGANÇA, 2019, p. VIII).

Also according to the author op cit, in Belo Horizonte there was a branch opened in 1910 and several bookstores-stationery stores were accredited as depositories in several Brazilian cities, published works by writers "such as Olavo Bilac, Raul Pompeia and Euclides da Cunha, and by foreigners, such as Edmond de Amicis and Carlos Malheiro Dias". It should be noted that: "Francisco Alves' performance as



an editor was very relevant for the professionalization of the writer in the country" (BRAGANÇA, 2019, p. XVI)

It should be noted that in this context, when he died, he left part of "[...] his fortune to the Brazilian Academy of Letters. He demanded that the Academy promote competitions, [...] to reward the winners of the monographs that offered the most original contributions to the development of Portuguese teaching and language in the country" (BRAGANÇA, 2019, p. XVIII).

He was succeeded with great success by Paulo de Azevedo who died in 1946, leaving his sons Ivo and Ademar "who admitted as partners Álvaro Ferreira de Almeida, Raul da Silva Passos and Lélío de Castro Andrade". At first, until the direction of Paulo de Azevedo, who practiced the same line of work as Francisco Alves:

The copyright assignment agreement establishes that the publisher is responsible for paying the material expenses of producing the book: paper, printing and finishing (brochures, bindings or cartons). The profits will be divided, after payment of these expenses, on a monthly basis, 50% for the publisher and 50% for the author [...]. (BRAGANÇA, 2009, p. XII).

In Quarto de Despejo, there are several passages that report Carolina's earnings and expenses, as well as several passages where she recounts her trips to the Publishing House in search of money, especially when she was ostracized. Despite all the controversies, divergences and even heated discussions between Audálio and Carolina, which occurred over the two years that preceded the publication between 1958 and 1960; excerpts from the diary are published in the Folha da Manhã newspaper and in the Cruzeiro Magazine, which momentarily placated Carolina's outbursts of anger at the delay in the publication of the book.

From leaving Sacramento/MG, in 1923 – the place where she was born and where countless blacks who felt the reverberation of the slavery period lived, until her arrival in São Paulo/SP in 1937, for Carolina Maria de Jesus, there were long years of endless Way of the Cross. This woman worked in the most diverse fields of chores and different types/places of residences in: Uberaba/MG, Ribeirão Preto/SP, Sales Oliveira/SP, Jardinópolis/SP, Orlândia/SP, Franca/SP, São Paulo/SP (NOAL, 2019, p. 62-75). It is worth noting that it also passed through Rio de Janeiro/RJ, returning to São Paulo/SP (FARIAS, 2017, p. 112-117).

Perpétua (2013, p. 3) reports the concreteness of the ambiguities of developmentalism in the trajectory of Carolina, whom she calls a trapeira:

Coming from the traditionally rural interior of Minas Gerais in search of better opportunities in South America's largest city, she was relegated to the favela, surviving thanks to a set, sustained by the system itself, of precarious welfare programs from the state and churches and informal work as a dormer on the streets of São Paulo, which she knew how to turn into the article of the diary. His life story, like so many others, dissolved in the anonymity of the big city, would become a prominent matter – written, published, disseminated and made available to a considerable number



of readers – thanks to the confluence of a series of factors that coexisted at that moment in Brazilian history.

Meihy's studies (2020, p. 222-223) expand the information and reflections of Juscelino Kubitschek's developmentalist measures, placing him as a dynamic, democratic, but controversial president. Their accounts give an account of the construction of the capital of hope – Brasilia; multinationalization; the arrival of foreign companies; cultural changes linked to music and sports; innovations in the Ministry of Education.

He goes on to explain the developmentalism in force at the time, about the movement around the Amazon and the campaigns in its defense; the growth of the movements of the "civil servants and the unionized", in addition to the "university and peasants" bringing to the fore "the social movements caused by intense migration" that, "told the drama of a marginalized portion of the promised progress", placing the poor as "characters present in national life".

Meihy presents a global scenario of the social and political period, placing the writer Carolina, a favela dweller and tongue of fire, as a simple-minded narrator. And so he continues:

Motivated by the political scenario, the errors of government projects appeared in the lives of the urban poor. Carolina Maria de Jesus would be a flagrant proof of the atrocities that deserved to be made public at that moment, since democracy implied criticisms that, at that time, were historical. Their favela experience exposed the collective to an ugly wound, attesting to the failures of current economic development and social program projects initiated by federal governments in the name of modernizing the country" (MEIHY, 2020, p. 222-223).

Miranda (2020, p. 245-251), in her text *Diction and Becoming in Carolina Maria de Jesus*, "stars in one of the most intense episodes in the history of Brazilian silencing, which has systematically absented black women from the configuration of the national literary text". This leads us to recall the statements of Cunha (2009, p. 2):

'Culture' sounds to us today as a watchword both for our intellectual investments and for the political programs of resistance where we contest it, and even for the agenda of economic investments, when the cultural industry is one of the most profitable activities in the globalized world.

Silencing, in the specific case of Carolina Maria de Jesus, according to Miranda (2020, p. 245), would be "Double silencing. First, because by returning to the previous definition of a single narrative for an author of varied expression, she kept most of her production unpublished. Second, because it established a mode of capture for the diary [...] keeping it on the margins of the literary." It is worth noting that these statements remind us that black, peripheral and feminine writing was on the margins of the "national literary system – Eurocentric by definition" until the middle of the twentieth century.

Until then, "[...] in the absence of a social imaginary that conceived of the black woman as a producer of thought, and in the face of a transgressive literary production, which produced dissensions around the discursive construction of modern progress", as a rule: "the critics often chose to highlight from the text its 'errors' of Portuguese and the 'semi-illiterate' condition of the author".

For Cunha (2009, p. 3), "although in historical circumstances and correlation of diverse forces – the Enlightenment civilizational enterprise, the modern national state and, in the last case, the literate elites" to a certain extent, in the case of Carolina Maria de Jesus' writing, "Contemporaneously, the notion of culture is no longer provided with the security and legitimacy that has been attributed to them", And for these same reasons "culture, in our time, has become especially the territory of instability, conflict and dispute."

In this sense, the considerations of Perpétua (2013, p. 1) clarify that:

From the emergence of the autobiographical genre in the West until the 1960s, the editorial interest in memory texts was linked to the lives of characters whose profile made up a type of subject that had reflected, until then, the Western model – male, white, bourgeois – with names and/or acts worthy of being disclosed. This realization led Philippe Lejeune (1980, p. 229) to state that 'writing and publishing the account of one's own life has long been [...] a privilege reserved for members of the ruling classes'. The silence of others seems very natural: autobiography is not part of the culture of the poor.

For Meihy (2020, p. 217-231) the "emblem of silence" denotes the control of the manifestation of the ideas exposed in literary works, by "ensorious, institutional acts and regulated by the powers established through policing", while "public silence" consecrates "the collective rejection that is, after all, very subtle, unwritten and little expressed". The clash between the literate and the people who consumed the work of Carolina Maria de Jesus, given the circumstances in which the country found itself, exposes a democratic experience:

[...] Therefore, it is in the period between the overcoming of the Estado Novo (1937-45) and the installation of the Military Dictatorship (1964) that the experience of Carolina Maria de Jesus, purified in the Eviction Room, is inscribed. [...] To a certain extent, this was a moment when Brazilian society was beginning to recognize itself as "modern." (MEIHY, 2020, p. 220).

According to Meihy op cit. In which there could be institutional control, two processes were found: the counterculture movements in coexistence with the democratic movement, where politics and culture end up promoting "appropriate openings both for the demonstration of certain individual, petty-bourgeois urban pathologies and for political crises of a social character.

In this context, it can be observed that, although Carolina Maria de Jesus narrates her difficult life in a repetitive and overwhelming way, describing what her days were like in addition to the provocations suffered by her neighbors; what their dreams were made of, their aspirations and what their prospects

were; even though he did not fit into the Favela in Canindé, however, living in a shack in this Favela, his writings exposed the need of this then minority, the low-income. Carolina knew she was powerful, but she was also aware that there was a gap between her writing and what was considered marketable literature.

In this sense, Cunha (2009, p. 5) shows us that there was a "contemporary contestation of the confinement of culture or cultural value to the literate or erudite sphere, of the equivalence between culture and canonical arts, such as literature, and of the parallel separation between culture and what Edward Said and Stuart Hill designated as 'worldliness'" (CUNHA, 2009, p. 5).

Still, knocking on doors in the newsrooms, Carolina pursued her life project, infiltrating literature:

The demands of the present around culture emerge mainly within the national community itself as an expression of minority experiences – with the indispensable caveat that the use of the notion of 'minority' here has no quantitative significance, since the segments of the population are minorities that are excluded from the structures and relations of power, especially from the legitimizing power of their cultural references – or their cultural memory – and, of the power to produce self-representations that conflict with the imagined national community. Even though – and perhaps this is the great vein of what is now called 'cultural criticism' – the discourses of cultural nationality are always ambiguous or ambivalent in their strategies of inclusion and exclusion (CUNHA, 2009, p. 4).

Throughout the texts of *Fortuna Crítica* published in *Quarto de Despejo*, commemorative edition, we come across several comparisons. In Vogt's text (JESUS, 2020, p. 194) we find: "Someone has already compared certain more lyrical passages of Carolina's diary to the simple beauty of the Fioretti of St. Francis of Assisi." and further on he alludes to "the parable of True Joy" by St. Francis of Assisi, where poverty is seen as "an end and an ideal that become a didactic instrument for the redemption of man, so that true joy is suffering, abandonment, and hunger."

In this way, the author op. cit. links the poverty that Carolina describes in her diary as being "a real and concrete state of deprivation, something that the protagonists of the drama of misery live as a social condition and not as an exemplary life project, joy is also much more palpable and directly touches the senses" (VOGT, 2020, p. 195).

We highlight that Audálio Dantas (2020, p. 202) also made comparisons in his text:

The success of the book – a crude, overwhelming and even lyrical narrative of the suffering of man relegated to the most desperate and humiliating condition of life – was also the personal success of its author, transformed from one day to the next into a pathetic Cinderella, coming out of the dustiness of the garbage to shine brightly under the lights of the city.

Lajolo (2020, p. 212) goes further when he cites "Carolina's paradigm is different and seems to bring her closer to that Nhambikwara chief who surprises Lévi-Straus for having realized the social value of writing before mastering its technology". She goes on to justify that the value of books and writing, for



Carolina, "as a factor of social ascension" surpassed the promises she made "to her enemies in the favela" when she said that she would "record the evils done to them in the book she writes".

FINAL THOUGHTS

Carolina, your black literary space or your black literary space was conquered, with the publication of the prose book, *Quarto de Despejo: diário de uma favelada!* Meteorically and against all odds, it became a benchmark for the proletariat – irritating the elite and the canonical academy, from the hands of a white man. He moved through the salons of the elite, gave interviews to newspapers, magazines and television programs, traveled abroad presenting his literary work.

And yet, he moved from the shack of the Favela do Canindé to a brick house, released a Long Play with the same name as his Best Seller – *Quarto de Despejo: Carolina Maria de Jesus* singing her compositions. He ventured again to tell about his new life in his brick house, a work to be read, studied, reflected on in the Academy and felt by all who have the opportunity to have in their hands, another story...



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