


CANDUNGA, BY BRUNO DE MENEZES: A UTOPIAN AND UNIVERSAL NOVEL IN THE AMAZON OF PARÁ <https://doi.org/10.56238/sevened2024.029-038>**Willian Ferreira de Sousa¹ and Yurgel Pantoja Caldas²****ABSTRACT**

The present work makes some reflections on the novel *Candunga* (1954), by Bruno de Menezes (1893-1963), a black, poor writer born in the outskirts of Belém (PA), who used literature, cooperativism and unionism as a form of resistance and struggle for a just and egalitarian society. The book preserves the main characteristics of the second modernist generation, such as social themes, dialoguing with other works of this period, but the author from Pará and his production did not obtain the necessary prominence by the canon. This article aims to demonstrate the importance of the narrative and its author, highlighting them with universal characteristics, whose classification permeates regionalism. The reflections proposed here follow the utopian nature of Menezes' novel, which stands out for its libertarian and revolutionary content, as well as the concepts of *sedenarrative* and *aquonarrative* that emerge from the text. For this discussion, some authors were evoked: Bosi (1994); Cândido (2006); Jobim (2020; 2021); Eagleton (1976); Leão and Campos (2021); Lukács (2000); Nunes (2001; 2004) among others. Finally, this work has as its main basis of analysis the qualitative methodology and involves bibliographic research, whose information points to the importance of the novel on screen and its author for the Amazonian and Brazilian literary scenario.

Keywords: Amazonian literature. Universality. Utopia. Bruno de Menezes.

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INTRODUCTION

Gunter Pressler, on the various occasions in which he wrote about Dalcídio Jurandir³, explained about the universality of the writer from Pará and his work. Paraphrasing the professor, the same can be said about another important writer of the Amazon: Bruno de Menezes. Recognized as one of the main names of Modernism in the North of Brazil, Menezes is the author of important works, such as the novel *Candunga*, published in 1954. The author and the work that are the object of this article span time and space in terms of the theme they address, which reveals a writer not only concerned with showing the "local color", but above all a man who found in literature a form of expression of his struggle and resistance against the forms of tyranny that the society of the time imposed and which are still perpetuated today in the most diverse realities.

In the context of Brazilian modernist literature (and here, at first, the literary periodizations brought by the manuals are used), numerous novels that address themes of a regional nature, pointing to universal aspects, stand out. There are several examples of works, especially those of the second phase. *Vidas Secas*, by Graciliano Ramos, is one of them: the book was published in 1938 and thematizes the adversities and difficulties of migrants in the northeastern hinterland, reporting the search of Fabiano and his family for a more dignified life. Although labeled as regionalist, Graciliano's novel is a universal work, due to its theme and importance.

At the same time (1939),⁴ the novel *Candunga*, by Bruno de Menezes, was written with characteristics markedly similar to the Gracilian narrative, that is, portraying the life of northeastern migrants, plagued by drought, in search of new life in other lands. However, why did this work never receive importance or prominence in the Brazilian literary canon?

A second aspect to consider (in addition to the discussion that is held around the expressions "Amazonian Literature", "Literature in/from the Amazon" or "Regional Literature") is the aspect of regionalism, a concept that was established in literary historiography to represent, mainly, that production set in regions such as the North, Northeast and South of the country. In this regard, it is worth reflecting on Leão and Campos (2021, p. 649) who affirm that there is a non-regionalism (since there is regionalism) and this would imply an overlapping of a center (non-regionalist) on the

³ Cf. the article: PRESSLER, Gunter K. O mundo universal do Marajó e da Amazônia na obra de Dalcídio Jurandir: uma introdução à leitura do romance *Marajó*. In: Estudos de Literatura Amazônica: prosadores paraenses. José Guilherme dos Santos Fernandes and Paulo Maués Corrêa (ed.). Belém: Paka-Tatu/EDUFPA, 2007.

⁴ Although officially published in 1954, the writer Eustachio de Azevedo (apud Corrêa, 2014), in *Literatura Paraense*, states that Bruno wrote in 1939 a novel with a naturalist style, *Candunga*.



margins (place of regionalisms), which gives rise to conflicts regarding this divergent way of analyzing Brazilian literature.

There are many works that portray this regional reality, while still dealing with universal themes, but which do not receive the literary and historical importance they deserve. Thus, more important than classifying literature as a center or margin, it is necessary to think about the human aspects that each work (re)signifies. The local elements, so often present in countless works, demarcate a space, but they cannot be more fundamental than human centrality, that is, people's lives.

A third aspect to consider is the figure of Bruno de Menezes: a black man, poor and peripheral. Born in the Jurunas neighborhood of Belém, Bruno's childhood was marked by poverty, a condition that legitimized the social contrast between the prosperity of the rubber barons and the begging that a large part of the population of Belém experienced. Menezes' restlessness in the face of his family's social and financial condition made him throw himself into hard work as a graphic apprentice and then in a bookstore. On many occasions, he suffered heavy punishments from his employers, but it was these jobs that made it possible for him to come into contact with books that helped him create a revolutionary and questioning mentality. Later, already married, still struggling against poverty, he stood against the capitalist system and found in trade unionism, cooperativism and literature his form of resistance and transformation.

Thus, this article aims to reflect on the importance of the novel *Candunga*, by Bruno de Menezes, for the Amazonian and Brazilian context, highlighting relevant aspects such as utopia, universality and other concepts that contribute to this discussion, such as the sedenarrative and the aquonarrative.

THEORETICAL FRAMEWORK

Having made these considerations, let's go through some important aspects of Bruno de Menezes' novel. The author chose, at the beginning of the production of his book, the title "Flagellas", but later changed it to *Candunga*, a narrative that is divided into two parts: the first contains 7 chapters, and the second, 22⁵. With the subtitle "Scenes of northeastern migrations in the Bragantina Zone", the book shows the protagonist Antônio Candunga, along with the family of his godfather Francisco Gonzaga, fleeing the severe droughts in the interior of Ceará and dreaming of a new life in Pará. Encouraged by the government, countless waves of migrants from the Northeast settled in the agricultural villages near the

⁵ In the 1993 edition, chapter XV does not appear, but it does not represent a compromise in the sequence of the narrative, constituting only a typographical error.



Bragança Railroad, in the Bragantina Zone (Northeast of Pará), in search of a better life, of a "new future".

This is how the account of the arrival of the migrants when they landed in Pará lands is made: "On land, the families are listed, they look for the mormacid shade of the sheds. And extending nostalgic glances to the anchored vessel, they say goodbye to their native cradle, because they have arrived in the Land of Promise" (Menezes, 1993, 103). The Northeast remained in his memories. The search now was for a fresh start in the new lands, but what these families would soon discover is that they would go through the scarcity and exploitation of those who claimed to own the land.

There are many similarities between this narrative and other neorealist narratives, with regard to northeastern migration, labor exploitation, hunger and misery. Each author, with his style, demonstrates the importance of denunciations against social injustices, a striking characteristic of the second phase of Brazilian modernism, but the author from Pará did not receive due recognition.

Intertextual relations can be established between *Candunga* and other modernist works. These are stories that intersect, show congruences, address themes such as migration, misery and exploitation. Such connections span time and space and perhaps have much in common, precisely because they are narratives written under the same pillars of neorealist Modernism: sociopolitical criticism; absence of idealizations; emotional character; social reflection; protagonism of people of the people; denunciation of social injustices; colloquial language.

However, Bruno de Menezes' novel and other narratives set in the Amazon do not appear (for the reading public) as reference works when it comes to these subjects. *Vidas Secas*, by the aforementioned Graciliano Ramos, *O Quinze* (1930), by Rachel de Queiroz, among others, are often mentioned. Northern authors have their own writing style, which protects the influences of Amazonian life, such as the power of the waters that leads the lives of the characters. Thus, it is not just about "regionalism", as it has long been established in the manuals.

Just for the record, Alfredo Bosi (2015), when referring to the Amazonian regional literature, states that it "assumes, in the happiest cases, an undeniable documentary value" (p. 339-340). With this view, Bruno de Menezes would fit into what the critic calls the "minor regionalist" (a nickname given by the same Bosi to Dalcídio Jurandir for his work). However, how can we call a universalizing literature minor or merely documentary, which offers important reflections, addresses necessary themes and demonstrates a concern with man and his existential and collective dilemmas?



At this point, it is worth noting that literature is often so close to reality that its literary aspects end up being confused with historical facts. In the view of some theorists, when this occurs, *mimesis* would be impaired.

However, Candido (2006, p. 12-13), when explaining the social aspect in literature, in the classic relationship between art and society, demonstrates that it is not possible to dissociate the social from the formal, that the most feasible thing is for these two to be integrated, in a text/context fusion. It is difficult to understand literature that is alien to social events. Nevertheless, Candido himself warns that an analysis is not merely made of the social stratum, which would constitute a superficial analysis of a narrative, for example.

Professor Jobim, following Candido's line of thought, explains that every narrative "belongs to a culture, is inscribed in a social history, is inserted in a system of conventions, which even regulate its form, its gender, etc." (1996, p. 98 apud Santos and Molina, 2021, p. 495). In this way, it is possible to interpret what is fictional/imaginary, also linking it to the historical and cultural aspects that contributed to the creation/existence of the text.

Expanding this discussion, it is worth remembering the words of the painter Henri Matisse – paraphrased by Eagleton – who, on one occasion, observed that "all art bears the stamp of its historical epoch, but great art is the one in which this stamp is most deeply marked" (1976, p.15). In other words, great art is precisely that which proclaims social and historical facts in a profound way, as a product of a certain era. A work is always timeless and will never cease to have the marks of a time. So, Bruno de Menezes, from his place and time, from his roots, his identities and his convictions, wanted to show his people to the world:

New batches have been arriving, in overcrowded trucks. The horns hoarse and the descendants of the martyr race, fulfilling – who knows – their fate, stretching out their withered arms, balance on their wobbly legs, and then, clinging to the body, slide to the ground, some of them falling helplessly (Menezes, 1993, p. 105).

Menezes' narrative is filled with excerpts that demonstrate his concern with the destinies of the man of the Amazon and those who arrived in the region, but if they are considered in other contexts, they speak of themes present in various times and spaces.

In *The Theory of the Novel*, Lukács (2000) will try to define three types of novel, which are distinguished by the relationship that subjectivity maintains with the outside world: the first is the one that presents a naïve relationship (called abstract idealism); the second is the relationship of refusal (called the romanticism of disillusionment); and the third is the relationship of equilibrium (as an attempt to synthesize the two previous models and the overcoming of both, which the author, at a given moment, will call the "novel of education",



since it aims to form other men). It is in the perspective of the third type of novel that *Candunga* fits, since the position of subjectivity in relation to reality is one of acceptance (arriving in a new land, dealing with new customs), but also of overcoming (fighting against those who claim to be owners of the land, working to overcome local poverty), in a true balance between action and contemplation.

The novel in this case is an "educational means", a way of providing a new vision of the world from its characters, as is the case of Romário Sérgio (an agronomist of humble origin in charge of taking care of the colony's production) and the protagonist of the narrative, Candunga, who gradually understands the engineer's ideas and creates critical awareness about the relationships established in the village until then. In a certain part of the narrative, the "doctor" arrives at Gonzaga's swidden for inspection and notes that the settlers are discouraged by having so many taxes to pay and still living with the figure of intermediaries. He replies to a settler and to everyone:

- That's right, that's how you say! I take responsibility for everything! The land is yours, it belongs to you who use it and pluck your bread from it, without sucking anyone's blood! Count on me! The day will come when they will not pay anymore! Work in faith! This will end! It doesn't take long!

At this dreamer's speech, the hillbillies look at each other. No one had ever told them these things. And as if they understood the visionary, they were dispersed, silent, believing that those words, without knowing how, would have to come true one day (Menezes, 1993, p. 158-159).

This fragment reinforces the feeling of utopia that outlines the entire book. To what Bogéa (1994, p. 75), inspired by Lukács, will designate as a "utopian novel", since it is flooded with ideas of social transformation, in the struggle for justice and equality. A fact that is largely due to Bruno's influences, his readings, his participation in anarcho-syndicalist movements and his passion for cooperativism.

Let's see what Professor Rodrigo Wanzeler says in this regard:

Bruno was a tireless fighter, a man directly linked to cooperatives related to land, concerned with existing social inequalities, a mind with revolutionary fervor that made visible blacks, prostitutes and scoured, denouncing iniquities through his writings, breaking the paradigm of speaking for the less favored class, because in Bruno the margin has a voice, history and importance (2016, p. 28).

Bruno is, so to speak, a writer-ethnographer. In the light of what Geertz (2008) states, the author from Pará practices ethnography (and it is not only a matter of methods – selecting, collecting, mapping, etc.), but mainly by using an "intellectual effort" (p. 4) to represent the reality he is faced with. Evidently, literature does not change the world, but it leads humanity to a transformative reflection. Perhaps this was one of Bruno's motivations:



to know that his writing would serve for a process of individual or collective change, at some time or in some place.

It is also Wanzeler (2016, p. 26) who states that Bruno is the "ethnographer of the Pará Amazon". The figure of the fictionist and the man concerned with the issues of his time are intertwined. The desire of agronomist Romário Sérgio glimpses the perspective of the character, but also that of the literary man:

They guess the Big Day! How ideal it would be if they knew how to discern what they expected... The spirit of emancipation dawned among them! And will this Coming Dawn arrive?! ... Today? Tomorrow? After? When will that day be?! ...
[...]

He sees a symbol of promise, in this offspring of a generation, which will be less suffering, as he thinks. And in an enthusiasm of his whole being, he takes the boy in his arms, transfigured and dreamy. Then, as if he were destined for Tomorrow, he exclaims with conviction: "You, yes, will belong to the New Humanity!" In you will be the free man, master of himself! The individual with dignity to live! You are one of the links of the true human family! – and kisses, tenderly, the child's silky hair (Menezes, 1993, p. 227-228).

The fragment refers to Lukács' thought on "The Romanticism of Disillusionment" in his *The Theory of the Novel*: "the utopian aspiration of the soul is only legitimate, it is only worthy of becoming the center of a configuration of the world, if it is absolutely incapable of satisfying itself in the present situation of the spirit, or, what comes to the same thing, in a world that is presently imaginable or configurable, whether past or mythical" (2000, p. 121). The Amazon was the center of Bruno's world. The "Amazonian world", to borrow Loureiro's (1995) term, is "a single, immense, near-distant whole, in the process of being parted, as if it were a world always coming to light" (p. 63). This world holds the culture, the diversity of a people, its roots, its myths, and despite being so rich, it is also a scenario of conflicts, exploitation, injustice, poverty... And it was against these ills that the author of *Batuque* fought, always questioning, engaged and challenging the structures of oppression that were presented to the life of the population.

METHODOLOGY

With this article, we want to propose an academic research on the nature of the literary text in *Candunga*, its multifaria, its cultural and historical contributions to the Amazon. But "this formless and elusive thing – literature" (Souza, 2014, p.474) needs to be analyzed, from a methodological point of view, differently from how it is done with the exact or natural sciences. In general, the Human Sciences (Letters) cannot be conditioned to a type of methodological tutelage that, at a given moment, can make them unfeasible.



However, studies related to the Humanities should not be treated as something without a method or that has an *anti-method*. According to Bunge (1976 apud Souza, 2014) there are two basic conceptions of method: the *monistic* (common to all sciences, whose procedures would invariably be: observation, experimentation, quantification, mathematical deduction); and the *pluralist* (in this one, the methods are very diverse, since they vary according to the specificity of the perspective or center of interest). Thus, the first conception seems more adequate for the exact sciences and those of nature. The second, on the other hand, is compatible with the Human Sciences, and it is possible to use expressions such as *historical method*, *sociological method*, *linguistic method*, etc.

That said, the methodological procedure used here was mainly based on bibliographic research (survey, selection, filing and archiving of information related to the study), using the qualitative method. The objective is to propose new approaches, review/expand concepts, as well as evaluate the results obtained after the various readings.

The sources consulted are diverse: books, scientific articles, dissertations, yearbooks, magazines, and other types of written sources already published, to build the ideas and reflections presented here.

ANALYSIS AND DISCUSSIONS

Bruno de Menezes is an author who has always been attentive to the literary winds that have arrived in Brazil. This was the case in his first work, *Crucifix*, from 1920, a book of poetry strongly influenced by Symbolism. But after getting to know the modernist style, the author proved to be one of its great propagators and brought this "new art" to his poems⁶, starting with the book *Bailado Lunar* (1924), on a path that found its apogee with the publication of *Batuque* (1931) and other poetic works. This modernity also reached fiction texts with two important books: *Maria Dagmar* (novel, 1950) and *Candunga* (novel), the subject of this article.

It is worth deepening a pertinent observation regarding the dialogue that Menezes' novel has with other neorealist books of the second phase of Brazilian Modernism, since it is written under the aegis of this generation. This is what happens, for example, in relation to the novel *Vidas Secas*, by Graciliano Ramos, in which the idea of continuity is perceptible. However, first, it is urgent to say that a comparative study is the result of the look that the comparatist casts from the place where he lives. Jobim states that: "The place

⁶ Bruno de Menezes wrote in 1920 a poem with the title "Art Nouveau", in which he already showed the desire for modernity: "I want an original art".



where the comparatist lives, and from where he looks at other places, projects in some way his particularities in the representation he elaborates of these other places" (2020, p. 67).

The comparatism presented here is understood, according to Jobim (2020, p. 35), as a structure in which two different objects are present (at least), and a theory or an idea that mutually relates them. And more: the related theories or ideas need to make sense, because what is under discussion are not only the objects – different authors and works – but the production of meanings that arises with the affinities, similarities, analogies, differences, contrasts, dissimilarities observed by comparatists.

And Jobim arremata:

This production of meanings, for various reasons (its rootedness in certain systems of thought, its epistemological limits, its capacity or inability to account for its objects) also has a historical meaning.

That is why it is important to critically analyze what is at stake in this production, based on the assumption that it attributes to the objects compared a series of qualities that are in fact elaborated in the very act of comparing, an act that also presents traces of a certain historical transmission of meanings from the past with effects on the present (2020, p. 35-36).

Thus, there is no way to disregard historical temporality in the comparison of objects, since historical, social and cultural conditionings make up the world of life where the comparables are inserted, whose analyses only make sense if the time and space of each work/author are taken into account. So, the look that is cast on Menezes' novel is precisely to place it in the proper place of a work that reflects on the problems of the drought cycle (a theme so dear to many modernist authors), in addition to presenting it from an Amazonian perspective, something innovative for this type of narrative.

So, in *Vidas Secas*, there are the migrants fleeing the drought, in the context of the Northeast, and at the end a moment of hope is presented in which Fabiano and his family seem to walk towards a land of promise. In the work *Candunga*, there is a continuation, a post-writing of Ramos' book, in which one sees northeastern families coming to the Bragantina Zone, in a dream fulfillment (the promised land was now a reality) to work in the fields and form towns and cities that settled along the Bragança Railroad, an essential setting for the construction of Menezes' narrative.

Regarding the characters of *Candunga*, it is essential to make a brief presentation about those considered most important for the text: Francisco Gonzaga is a 60-year-old from Ceará and godfather of Antônio Candunga – he is considered the "hero" of the novel and his surname gives the book its title. The character Tereza Rosa is a young mother, married to Francisco Gonzaga, who had two daughters, Ana and Josefa, two girls who attracted glances due to their traits of beauty of the northeastern woman.



The character Maria Assunção is the aggregate of the family, which stayed with them due to the death of her grandfather. Assunção began to be considered a member of the family, something that drove her to migrate to Pará. João Deodato is a character who, during the narrative, will guide the family from Ceará towards the agricultural lots. There were also those who claimed to be heads of the colonies: merchants who had a commercial monopoly on these agricultural spaces. They were: João Portuga, Salomão Abdala and Minervino Piauí.

Romário Sérgio, called Doctor Romário, graduated in Agronomic Engineering and was in charge of inspecting the colonial agricultural nucleus. This "coincidence" between the role of the agronomist in the narrative and the position that Bruno de Menezes assumed in the State Agriculture Service, makes us realize that the character represents the author's desires in the struggle against the oppressive capitalist system. Finishing the description of the characters in the narrative, there was also Rosinha, whose story is based on negotiations with João Portuga, in the practice of inserting work with prostitution.

Having outlined the brief description of the characters, it is worth returning to the aspect of continuity that exists between *Candunga* and *Vidas Secas*. Graciliano's cyclical narrative, in the last chapter, entitled "Escape", shows Fabiano and his family leaving in search of a better place. Although the narrator mentions that they "headed south", the destination is actually any other that makes a new beginning possible:

Little by little a new life, still confused, was outlined. They would settle in a small farm, which seemed difficult to Fabiano, who was raised free in the woods. They would cultivate a piece of land. They would then move to a city, and the boys would go to school, they would be different from them. [...] Fabiano was happy and believed in this land, because he did not know what it was like or where it was (Ramos, 2013, p.40).

In this excerpt, the characters, tired of the dry and arid environment, dream of a new time. Their lives are marked by this dryness. Here we enter the concept of "narrative thirst", coined by Nunes (2001), which is characterized by a type of history linked to drought. The text is strongly marked by "earthly" elements, both by the characterization of the setting, and by the lives of the characters who carry a story of suffering, misery, hunger, illiteracy, limited language and exploitation.

Now, in a dialogical and continuity perspective, Francisco Gonzaga's family is in *Candunga* "fleeing" from the strong northeastern droughts towards the interior of Pará, a scenario markedly full of forests, forests, rains, humid and fertile soils, rivers and streams. This whole environment already notices a change in the characters' expectations for the future. In this regard, Corrêa (2014, p. 95) states that "*Candunga* (...) it shows itself as if it



were the materialization of what had been announced in Ramos". In this context, the reader is immersed in the "aquonarrative", a concept also created by Nunes (2001) to refer to a narrative in which the element "water" stands out, with the use of longer periods, a language loaded with aquatic elements (rivers, rains, floods, etc.).

The characters arrive at the "Land of Promise", and are soon greeted by an unexpected rain, so common in the North of Brazil, in a kind of baptism, an initiation ritual:

Thus, in a mockery of fados, they, who fled in terror, before a cruel sun and a sky that was cotton in cirrus, when they came across the ambitious oasis, in the hospitable land of the Amazon, received in full, in shocking contrast, the unforeseen downpour, of a collapse of nimbus trees (Menezes, 1993, p.106).

The term aquonarrative was created by Paulo Nunes regarding the work of the writer Dalcídio Jurandir, particularly the novel *It Rains in the Fields of Cachoeira* (1941). For Corrêa (2004), "in the Amazon, water greatly influences/dominates the activities of local populations, an influence that ranges from behavior to food" (p.19).

In the same work in which Nunes discusses the aquonarrative, he says that Jurandir's texts are opposed to the "Gracilian thirst-narrative" (2001, p. 41), thus pointing to a leaner type of narrative in Ramos' text and which reveals the dramas of the migrants with the drought and aridity of the hinterland.

Nunes has sometimes written about this comparison to confirm the concepts of thirst-narrative vs. aquonarrative. But, more than that, he realizes that many authors from the Amazon region write influenced by their "*liquidoamplovivas*", that is, "they are aquatic by nature" (Nunes, 2004, p. 20). Thus, when showing their village/region, these texts are still universal; on the contrary, they are universal from the moment they present their backyards, their forests, their rivers, together with events that involve human behavior and conflicts.

Differing from Nunes, Corrêa will say that there cannot be a determinism that inserts the writers of the Amazon in the aquonarrative, but that there is a "line of tradition around this profile" (2014, p. 96), and it is possible to identify numerous writers, who follow the matrix used by Nunes, from Dalcídio.

Aquenarrativity thus emerges as something inherent to the region's authors. An ability to perceive/absorb the element of water in its most varied forms, and make it essential within the stories. Bruno de Menezes does so, in particular, in the first part of *Candunga*, perhaps to emphasize the transition from the dry and arid environment of the hinterland to the soaked and wet universe of the Amazon. In the second part, the narrative presents the families settled on their lots to work on the land and reports on the conflicts generated with the "owners" of those spaces in the Bragantina Zone. It is worth mentioning



that migration to this region is a historical phenomenon that has occurred since the time of Colonial Brazil and with emphasis on the period of construction of the Bragança Railroad.

CONCLUSION

Bruno de Menezes, when addressing in his novel one of the most painful and current themes, which is the scourge caused by the drought in the Brazilian Northeast, demonstrates with deep sensitivity the struggle and resistance of migrants who leave their lands, their stories behind, and go in search of a new beginning in the lands of the Amazon.

The novel is, therefore, universal and utopian to the extent that it crosses all borders to talk about a social (and economic) problem, while treating it with hope, pointing to the perspectives that dreams are achieved when one fights for them. Hence, we see the figure of Candunga, a young rustic and sensitive migrant, who learns that it is possible to build a new reality based on knowledge and class consciousness, thanks to the influence of agronomist Romário Sérgio, an idealist, dreamer and rebel against the injustices practiced by those who oppress the poorest.

Following the trail of the Amazonian waters, many men and women from the Northeast end up settling in the North region. The author of *Lua Sonâmbula* (1953) emphasizes the changes in scenery and life brought about by the arrival of migrants to the new lands, which reveals a writer who, from a very early age, made his writing a form of denunciation and social transformation. A writing that appears on the margins of history (and even today with little recognition by the canon), but which demonstrates a writer with an acute sense of observation and extraordinary concern for the destiny of humanity.

Finally, this research on the novel *Candunga* shows the relevance of the work, due to the numerous themes it addresses, and of its author, for his contributions to Brazilian Modernism from the Amazon. However, studies on this narrative are still few and need to be increasingly deepened so that the recognition of such an important work is increasingly amplified, inside and outside the academic scenario.



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