

Demystifying the Stigma in the Writings of Carolina Maria de Jesus: Translation strategies in translating “Favela”

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Abstract: This article discusses the process of translating Carolina Maria de Jesus’s autobiographical narrative “Favela”, published in *Onde estaes felicidade?* in 2014, a translation project carried out as an experiment within the SELCS Brazilian Translation Club workshops in October 2021 at University College London. The study identifies points of convergence within the translation, and divergences from expected English cultural and linguistic norms, as well as detailed analyses of several strategies for dealing with problems and concepts such as equivalence, foreignisation, acculturation, and untranslatability. The reflection on translation procedures was guided by the principle of “negative revision”, taking into account the most recent research on the teaching and the practice of literary translation, and paying particular attention to Carolina Maria de Jesus’ autographs, which in themselves dispel several racial, social and cultural stigmas conveyed by the first editions and translations of the author’s work.

Keywords: Carolina Maria de Jesus; Manuscript; “Favela”; Narrative; Brazilian literature; Translation.

Título: Desmistificando o estigma na escritura de Carolina Maria de Jesus: estratégias de tradução em “Favela”

Resumo: Este artigo discute o processo de tradução da narrativa autobiográfica “Favela”, de Carolina Maria de Jesus, publicada em *Onde estaes felicidade?* em 2014, um projeto de tradução realizado como parte das oficinas do SELCS Brazilian Translation Club em outubro de 2021 na University College London. O estudo identifica pontos de convergência dentro da tradução e divergências de normas culturais e linguísticas inglesas esperadas, além de análises detalhadas de diversas estratégias para lidar com problemas e conceitos como equivalência, estrangeirização, aculturação e intraduzibilidade. A reflexão sobre os

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procedimentos tradutórios orientou-se pelo princípio da “revisão negativa”, tendo em vista as mais recentes investigações sobre o ensino e a prática da tradução literária, bem como aos autógrafos de Carolina Maria de Jesus, que por si desmistificam várias estigmas raciais, sociais e culturais que compõem nas primeiras edições e traduções da obra da autora.

Palavras-chave: Carolina Maria de Jesus; Manuscrito; “Favela”; Narrativa; Literatura brasileira; Tradução.

The objectives of the SELCS Brazilian Translation Club

The SELCS Brazilian Translation Club workshop on Carolina Maria de Jesus’s autobiographical narrative “Favela” (JESUS, 2014) was organised in partnership with English PEN and the National Centre for Writing on 05 October 2021 to celebrate the International Translation Day (SELCS BTC, 2021). The SELCS Brazilian Translation Club is a series of workshops in which translators, writers, students, researchers, and enthusiasts meet to discuss the translation of Brazilian literature. The project was created to fulfil two main objectives: to provide a platform for disseminating contemporary Brazilian literature in the UK; and to promote and value collaborative translation both as a pedagogical tool and as a bridge between students and the community.

At University College London (UCL), translation is a compulsory component of the language curriculum. We dedicate an average of two contact hours per week to teaching and practising the translation of literary and non-literary texts into and from English. Translation has a key role in our courses because students need it as much as reading, writing, listening, and speaking throughout their academic and professional careers. Firstly, its use in the classroom favours the development of a series of skills, such as reflecting on the meaning of words within a context, a greater awareness of linguistic differences, and it encourages students to take risks (ROMANELLI, 2009; ATKINSON, 1993). According to Gaballo (2009), collaborative translation is particularly important in translators’ training since it enables translators to reflect from different perspectives and consider alternative solutions proposed by colleagues. Secondly, translation promotes the development of intercultural competence (GABALLO, 2009; HURTADO-ALBIR and GOMES, 2020; SALOMÃO, 2020). Translation activities require, therefore, not only linguistic ability but also an understanding of culture and otherness. Finally, students become aware of the translators’ role as mediators between cultures and that any intercultural communication involves translation (KATAN, 2014).

At UCL, we can offer opportunities for collaborative translation between students, teachers and external partners because the university promotes Community Engaged Learning (CEL), a form of experiential learning that allows: 1) students to apply their theoretical knowledge, develop transferable skills and become more life-ready; 2) academics to open their classroom to the community and test more creative teaching methodologies; and 3) external partners to further their mission and goals, which results in the creation of positive social impact (UCL WEBSITE). The Brazilian Translation Club is the second collaborative educational project that we have developed at UCL. In 2018, Silva created, in partnership with Paula Tavares Pinto (Unesp, Rio Preto), the Portuguese Virtual Language

Exchange, a collaborative online learning programme that promotes linguistic and cultural exchanges between students of Portuguese from UCL and English language students from Unesp. This initiative follows current trends in education aimed at fostering virtual mobility and internationalisation. Like the Brazilian Translation Club, the proposed activities for each interaction always include a translation exercise to develop the students' bilingual and intercultural skills (SILVA and TAVARES, 2020). The Brazilian Translation Club expands and enriches the collaborative translation activities developed at UCL. It creates a bridge between our students, members of the Lusophone community in England, translators, and writers.

With the COVID-19 pandemic, the online workshops allowed enthusiasts of Brazilian literature, students of Portuguese and English, writers and translators living in different parts of the world to join and enrich the discussion about the linguistic and cultural challenges presented by texts, so diverse in terms of structure, theme, style and linguistic register. The participation of authors, such as Ana Maria Machado, Nara Vidal, Décio Zylbersztajn, Carla Bessa, Jacques Fux, Conceição Evaristo, Cuti, Ana Paula Lisboa, Cristiane Sobral and Geovani Martins in the workshops expanded the discussion into the field of literary creation, reinforcing our view that literary translation presupposes reading and interpretation and that dialogue between authors and their mediators is always very fruitful.

The fifteen texts selected for the first series of workshops represented the diversity of contemporary Brazilian short fiction by a mix of renowned authors and newcomers not yet translated into English. The second series focused on Afro-Brazilian contemporary fiction and was offered in partnership with UCL Grand Challenges, the State University of Rio de Janeiro (UERJ) and the Literary Festival of the Peripheries (Flup). The twenty-five workshops attracted more than 1,000 participants from the Americas and Europe.

The structure of the Brazilian Translation Club workshops, and consequently of the special issue of *Qorpus* containing the fifteen stories of the first series, draws from the collective translation experience of UCL Portuguese students with Ana Maria Machado's short story "Tratantes" (MACHADO, 2012). First, they prepared the translation of the chosen passage. During the workshop, we discussed the multiple readings and interpretations of the text, the narrative elements, the linguistic and intercultural issues of the translation, as well as the translation target audience and editing process. Subsequently, the students submitted their translations and a commentary on the translation of no more than 1,000 words in length to be assessed individually (SILVA 2021a, 2021b).

Image 1: SELCS BTC workshop on “Tratantes”, Nunn Hall, Institute of Education, UCL, 26 March 2019



Photo by Ana Cláudia Suriani da Silva

“Favela” in the context of Carolina Maria de Jesus’s literary legacy

The workshop on Carolina’s “Favela” was the first session dedicated to the work of a deceased author. Carolina⁴, who died in 1977, became known worldwide through the publication of *Quarto de despejo: diário de uma favelada* (1960), a heavily-edited and controversial version of a small fraction of Carolina’s manuscripts produced by Audálio Dantas and later published in English translation by David St. Clair as *Beyond All Pity* (1962) or *Child of the Dark: The Diary of Carolina Maria de Jesus* (2003) and by Nancy P.S. Naro and Cristina Mehrrens as *The Unedited Diaries of Carolina Maria de Jesus* (1999). In Brazil, in 1960 alone, the book was reprinted seven times. At the time, it was translated into fourteen languages and published in twenty countries; it circulated in another twenty countries, and sales reached beyond one million copies. By 2015, nineteen translations of the book could be found globally. They were published in Denmark, the Netherlands, Argentina, France, Germany (Western), Sweden, Italy, Czechoslovakia, Argentina, Romania, England, the United States in 1961; in Japan in 1962; in Poland in 1963; in Hungary in 1964; in Cuba in 1965; and in the Soviet Union between 1962 and 1963. In 1963, a new edition was published in Brazil by Francisco Alves. Two other editions were published by Ediouro in 1976, one year before the author’s death. In 1983, Francisco Alves and in 1990 Círculo do Livro published their own edition. In 1993 the Ática edition of *Quarto de despejo* was published and since then has been reprinted over 10 times. Ironically, the book that is now considered a classic of Brazilian literature was classified at the time as children’s and young adult’s literature.

⁴ Against the conventions of Anglophone academic discourse, we are refraining from using the author’s surname in this paper, using Carolina’s first name instead. This is in response to the controversy ignited by Brazilian scholars in Decolonial Studies, which contests such practice on the basis that during the post-slavery period, names of Afro-descendants were Christianised, and they were often given their master’s surname, which in turn officialised the master’s power over them, increasing the condition of subalternity. For a detailed discussion of the topic see PALMA and TRUZZI (2018).

At the time of *Quarto de despejo*'s publication, the book caused so much controversy that it was banned in Portugal by the Salazar government. Faced with this fact, Carolina announced her indignation in a letter to the dictator on 31 January 1962:

(...) João arrived saying that Última Hora was looking for me. I got up in a hurry _ went out running. When I arrived I saw a Jeep at my door. I greeted the driver as I entered.

I saw the journalist sitting down and greeted him. He was asking me if I was already aware of the arbitrariness of Dictator Salazar preventing the entry of my book into Portugal. He gave me the manuscript for me to read _I read that several books were sent to Pôrtugal and mine was returned _Would it be that the truths I report fit like a hat for Salazar. He must understand that the people are tired of stagnant chronic politicians. Mr. Salazar is a politician of primitive culture who didn't follow the evolution of the people. I wasn't criticizing Salazar. I didn't send you my book because I wanted to warn the people against the rogue man who wields power to transform himself into a merciless lord. There are politicians who, after being elected think that they are the nation's prophet.

When I lived in Osasco a lady named Leonor, born in Portugal, visited me and asked for pictures of me to take with her. I gave her all my photographs for her to choose from. She chose one that I'm with Mr. Esdras Possaes, a journalist from the Tribuna de Imprensa. She told me Salazar is very good. I knew she was lying.

The journalist was writing down what I was telling her. Audálio arrived. He mentioned that the press was commenting on the uncivilized acts of Portugal's dictator. I went off and asked Dona Lygia for a book to take a photograph of.

I wrote an article responding to Salazar. Audálio was going to send the article to Rio. Mr. Salazar is uneducated. One day he will die and someone will publish his heroisms. Salazar is creating a hostile environment for the children of Portugal who are scattered across the Universe. Portugal is a small country and its descendants need to emigrate.

Would it be that Oliveira Salazar owner of his own existence will live on for centuries and centuries?

The downfall of dictators is tragic. Hitler Mussoline, do they not serve you as an example?

A dictator is a swindle that man takes out of circulation. They want to be venerated, flattered, they want to be immune ("Letter", APMS – Diary 34, F y/n).

[(...) O João chegou dizendo que a Última Hora estava procurando-me. Levantei as pressas _sai correndo. Quando cheguei vi gipi na minha porta. Comprimentei-o motorista entrei.

Vi o jornalista sentado comprimentei-o. Ele foi relatando-me se ja estava a par das arbitrariedades do Ditador Salazar impedindo a entrada do meu livro em Portugal. Deu-me o manuscrito para eu lêr _Li que enviaram varios livros a Pôrtugal e o meu foi devolvido _Será que as verdades que relato, é carapuça para o Salazar. Ele deve compreender que o povo cança dos politicos cronicos estagnados. O senhor Salazar é um politico de cultura primitiva que não acompanhou a evolução do povo. Eu não critiquei o Salazar. Não enviei-lhe o meu livro porque eu alerto o povo contra o homem velhaco que apossa um poder para transformar-se num senhor impiedoso. Tem politicos que depôis de eleito pensa que o Vate da nação.

Quando eu ressidia em Osasco uma senhora por nome Leonor natural de Portugal visitou-me pediu-me fotografias para levar. Dei as fotografias para ela escolher. Escolheu uma que estou ao lado do senhor Esdras Possaes jornalista da Tribuna de Imprensa. Ela disse-me que o Salazar é muito bom. Percibi que ela mentia.

O jornalista ia anotando o que relatava-lhe. O Audálio chegou. Citando que a imprensa estava comentando os atos incivilizados do ditadôr de Portugal. Fui pedir um livro a Dona Lygia para fotografa-lo.

Escrevi um artigo respondendo ao Salazar. O Audálio ia enviar o artigo ao Rio. O senhor Salazar é inculto. Ele ha de morrer um dia e alguém, publicará seus heroismos. O Salazar esta criando um ambiente hostil para os filhos de Portugal que estão espalhados no Universo. Portugal é um pais pequeno precisa emigrar seus deçendentes.

Será que o Oliveira Salazar e dono de sua existência vae viver seculos e seculos?
A queda dos ditadores são tragicas. Hitler Mussoline, não lhe servem como exemplo?
O ditador é um esbulho que o homem tira-o da circulação. Eles querem ser venerados, bajulados, querem ser imunes.]

Still today, Carolina's writings generate controversy, especially now that her literary legacy, mostly unpublished, is being rediscovered. Indeed, her literary estate is made of more than 5,000 manuscripts and typescript pages, seven novels, around 101 poems, hybrid short narratives, *crônicas*, letters and fables, five plays, songs and several diaries written in notebooks during and after the time she lived in Favela do Canindé, São Paulo.

The manuscript of "Favela" was selected to be published in the multi-authored volume *Onde estaes felicidade?* (2014), organised by Dinha and Raffaella Andréa Fernandez, because it provides us with one of the best representations of Carolina's literary style. In "Favela" Carolina's recollection of her arrival in Favela do Canindé is intertwined with quotations from an article she published in the newspaper *O Defensor* on 17 June 1950 in defence of Getúlio Vargas's presidential campaign, and a poem in honour of the president, who years later would disappoint her. The story blends literary and non-literary genres by deploying a series of distinct writing techniques from poetry to journalism. Carolina thematises the vulnerability of the *favelados*, racism, the inequitable condition of Black mothers, the lack of *dororidade* (PIECADE, 2017), sexism and the intersectionalities that mark the bodies of Black women (CRENSHAW, 1991), hunger, superstition, the distinctions between the city and the countryside, the lack of public policies and the lack of formal education in Brazil, as we will see in the excerpts below.

The manuscript version of "Favela" used as the base-text for the edition published in *Onde estaes Felicidade?* consists of a scattered folio written on foolscap paper, which is part of the Audálio Dantas Collection, held at Brazilian National Library. This collection is made up of 22 photographs and 14 diaries corresponding to the period of Carolinas' life in the favela. Of these manuscripts, only Notebook 11, dated 12/04/1958 to 12/19/1959, was digitised and is now available in the digital catalogue of the Brazilian National Library.

It is worth mentioning that the Audálio Dantas Collection corresponds to only a fraction of the author's literary estate. The microfilms and autographs of Carolina's manuscripts are scattered across private archives, the above-mentioned Brazilian National Library, the Afro-Brazil Museum in São Paulo, the Institute Moreira Salles in the state of Rio de Janeiro, the Library Congress in Washington D.C., as well as in Sacramento, Minas Gerais, and the Archive of Writers of Minas Gerais.

The Municipal Archive Cônego Hermógenes Casimiro de Araújo Brunswick, in Sacramento, offers a description of the documents of Carolina available at their archive, which differs from Sergio da Silva Barcellos's survey. The photographs, articles, texts of different

genres and some autographs of the author's novels, such as *A Felizarda*, *Rita* and *O escravo*, which were donated by Vera Eunice Lima de Jesus, Carolina's daughter, to the Museum of Sacramento, were held in a rather disparate way until Barcellos reorganised and catalogued the documents. In addition, the scholar was able to survey the damage undergone by many manuscripts due to poor conservation and storage. In April 2015, he published *Vida por escrito: guia do acervo de Carolina Maria de Jesus*, an essential work accompanied by several texts by Barcellos's collaborators about the process of cataloguing Carolina's manuscript collection. The text provides a catalogue of the most recent updates on the author's work and can be consulted online. The guide allows us to examine and cross data, as well as to fill important gaps in scholarship about Carolina since her literary estate offers very little documentation if we wish to describe the different stages of her creative process.

Similarly, Fernandez's *A poética de resíduos* (2019) offers an analytical cartography and a description of the materiality of each document belonging to the author's literary estate, providing us with a better grasp of Carolina's creative method. Considering the discursive context of Carolina's literary production, this documentation is very rich and facilitates the analyses of the historical and sociological background in debates around the visibility and acceptance of the author's work as part of the Brazilian literary canon. In this scenario, the close contact with the manuscripts and the endless search to decipher the author's literary legacy enable us to identify the unique characteristics of Carolina's creative writing termed as "poetics of waste" (FERNANDEZ, 2019), particularly those aspects that tend to go against the grain of the formation of literary canon.

Therefore, although *Quarto de despejo* remains a testament to the struggle against poverty in the favelas of São Paulo in the mid-twenties, as we can see, Carolina's literary production is significantly vaster and more diverse. Alongside "Favela" and "Onde estaes felicidade?", we have encountered several other experiments throughout the process of organising her literary estate, all of which seem to have been affected by epistemic racism, delaying her acceptance within the Brazilian literary canon. This element becomes apparent in the marketing strategies of *Quarto de despejo*, which associated her image and work with a series of stigmas about the favela inhabitants and Black women of poor origin, placing Carolina literally in the *quarto de despejo* ("rubbish room") of the Brazilian literary canon. This position is being reverted by new critical studies, such as those by Meihy (1998), Sousa (2012), Perpétua (2014), Alves (2014), Miranda (2019), and Peres (2020), to name but a few, and new editions, such as the above-mentioned *Onde estaes felicidade*, and *Casa de alvenaria*, volumes 1 and 2, by Companhia das Letras (2021). The publishing house Companhia das Letras owns the copyright of Carolina's works and is preparing the edition of a 24 volume-collection of Carolina's complete works.

Favela do Canindé was located on the banks of the Tietê River. It attracted migrants from various Brazilian states, such as Ceará, Bahia, Alagoas, São Paulo, Minas Gerais and Rio de Janeiro, as well as several foreigners and travellers. These migrants came to São Paulo to escape poverty and search for new opportunities and better living conditions. The first shacks in Canindé appeared when Governor Ademar de Barros began the process of gentrification of

São Paulo's city centre with the opening of large factories and the construction of skyscrapers. As Carolina recalls, mayor Paulo Lauro sent several lorries to relocate the underprivileged and homeless people from the streets of the city centre to its marginal areas, including the banks of the Tietê River, where they lived in precarious, inhuman, subordinate conditions:

São Paulo was becoming modern. They were destroying the old houses to construct skyscrapers. There were no more cellars for the poor. The favelados were talking and wondering. And vice-versa. Until someone suggested. [...]

_ Let's go and speak to Dr Adhemar de Barrós. [...]

And Dr. Adhemar, who never disappoints who has a sense of the responsibility of words, conferred with Dr. Paulo Lauro, who was the nobleman mayor of S. Paulo. and they decided to install the favelados on the banks of the Tietê River, in the neighbourhood of Canindé. And it was the responsibility of the heritage to settle the favelados. And the transfer began. And the favelados, more than a thousand of them, only talked about Dr. Adhemar. They all praised the Dr. The plots was measured by an inspector. 6 from the front, 12 from the back. Some were happy, others thought it was too small. The serious problem. Water for drinking. To wash we used Tietê's. The neighbours didn't want to give us water Those who had a tap in the garden even pulled out the pipe so as not to give us water. (JESUS, 2014, p. 24)

[São Paulo modernisava-se. Estava destruindo as casas antigas para construir aranha céus. Não havia mais porões para o plebeu. Os favelados falavam, e pensavam. E vice-versa. Até que alguém sugeriu. [...]

_ Vamos falar com O dr Adhemar de Barrós. [...]

E o Dr. Adhemar que não decepciona que tem noção de responsabilidade das palavras conferenciou com o Dr. Paulo Lauro que era o nobre perfeito de S. Paulo. e resolveram instalar os favelados as margens do Rio Tietê, no bairro do Canindé. E ficou ao cargo do patrimônio colocar os favelados. E começou a transferência. E os favelados mais de mil pessoas só falavam no Dr. Adhemar. Enalteciam o Dr. Os terrenos eram medido por um fiscal. 6 de frente, 12 de fundos. Uns ficava contente, outros achava que era pouco. O grave problema. A água para beber. Para lavar usavamos o Tietê. Os vizinhos não queriam dar água Quem tinha torneira no jardim chegaram até arrancar o cano para não nos dar água.]

In *Quarto de despejo*, Carolina exposes the precarious conditions of the settlement. However, it is only in "Favela" that the author depicts her struggles to build her own shack, from gathering construction materials to feeling constantly exhausted, articulating the arduous battle that marked the daily life of this Black woman:

Every night I made two trips. I used to go by tram and come back on foot with the boards on my head. I did two trips every day carrying the planks for three days. I was going to bed at 2 in the morning. By that time I was so tired I couldn't sleep. I made my little shack myself. 1.5 meters by 1.5 meters. [...] It was a Sunday the day I built my shack. There were lots of men around and none of them helped me, I was left with a forty-centimetre-wide board it was on top of this board without a mattress that I slept (JESUS, 2014, p. 26).

[Todas as noites eu dava duas viagens. Eu ia de bonde, e voltava a pé com as tabuas na cabeça. Três dias eu carreguei tabuas dando duas viagens. Dêitava as duas horas da manhã. Eu ficava tão cansada que não conseguia dormir. Eu mesma fiz o meu barracozinho. 1 metro e meio por um metro e meio. [...] Quando eu fiz o meu barracão era um Domingo. Tinha tantos homens e nenhum auxiliou- me sobrou uma

tabua de quarenta centimetro de largura era em cima dessa tabua sem colchão que eu dormia.]

Carolina's emotional and material difficulties in building her shack become poignantly clear in the text; at the time she was an unemployed single woman pregnant with her second child, João José (she had lost her first daughter in an abortion caused by nutrition deficiency). Carolina also confides to the reader how precarious her pregnancies were, reporting the impasses experienced by a poor single Black mother. In addition, she depicts with great emotional force her struggle for survival during her pregnancy, a period permeated by extensive hard labour, lack of money, several court cases and an avalanche of prejudices: "The neighbours whispered. She's alone she must be a slut. It is widely believed that black women in Brazil are sluts. But I was never bothered with what people thought about me" ["Os visinhos murmurava. Ela é sosinha Deve ser alguma vagabunda. É crença generalizada que as pretas do Brasil são vagabundas. Mas eu nunca impressionei-me com o que pensam ao meu respeito" (JESUS, 2014, p. 43)]. Sadly, when she was about to become a mother, she asked her neighbours for help, but they refused, even in exchange for the many favours and the work she had done for them, exposing, in this way, ingrained racism and profound lack of solidarity among the *favelados*:

I was always very tolerant I thought better days would come God willing, I started preparing the nest for my João José. I was doing the prenatal treatment at Hospital das clinicas. I felt dizzy and fell on the floor semi-conscious. People walked past and didn't look at me. Others glanced at me and said:

_Young black woman she could work but she prefers to get drunk.

Little did they know that I wasn't feeling well, deficient nutrition, moral and physical grievances. When I felt I had the conditions to hold myself upright I would stand up and continue. Sometimes I would go to the church of the Immaculate Conception to ask for bread. How many times that child turned in my womb. When I got to my miserable hovel I would lay down (JESUS, 2014, p. 42-43).

[Sempre fui muito tolerante pensava melhores dias ha de vir se Deus quizer comecei preparar o exonval do meu João José. Fazia o tratamento pre Natal no Hóspital das clinicas. Eu sentia tonteiras e caia mêmia inconsiante. Alguns passavame e não me olhava. Outros fitava-me e dizia.

_Negra nova podia e pode trabalhar mas prefere embriagar-se.

Mal sabiam êles que eu não me sentia bem alimentação deficiente, aborrecimentos Moraes, e físicos. Quando eu me sentia em condições de aguentar-me de pé levantava e prosseguia As vêzes eu ia na Igreja imaculada pedir pão. Quantas vezes a criança debatia no meu ventre Quando eu chegava no meu missero barraco dêitava.]

Carolina's method is infused with a blend of ancestral and cultivated language, which is permeated by marks of orality deriving from regional dialects and more generally spoken Brazilian Portuguese. Despite Carolina's efforts to write within the cultured norm of the Portuguese language, the marks of orality and the diction of the Brazilian state of Minas Gerais become clearly audible in her work. Through the analysis of her manuscripts, it is possible to assert that Carolina's distinctive use of the Portuguese language is one of the factors that mark

her distinguished style. In addition to signs of orality, the author brings into her writing words from other languages. For example, the word *clíris*, from ancient Greek meaning “clairvoyance”, becomes the title of her poetry collection (JESUS, 2019). Moreover, her writing is deeply rooted in a repertoire of terminology of Bantu origin. The Bantu culture is one of the African heritage of great importance and complexity in Brazilian culture as a result of the African diaspora, being Carolina’s grandfather a direct descendant of Black people from Cabinda, as she explains in “O Sócrates africano”, published in *Meu sonho é escrever* (JESUS, 2018).

This exquisite hybridity represents the author’s autodidacticism, daily reading habits, linguistic ancestry in what Lélia Gonzalez terms *pretoguês* (“Black-Portuguese”), that is, the speech originated from the encounter of different Black ethnicities brought to Brazil through the forced African diaspora:

(...) what I call “pretoguês” is nothing more than a mark of Africanization in the Portuguese spoken in Brazil (...). The tonal and rhythmic character of African languages brought to the New World, in addition to the absence of certain consonants, such as “l” or “r”, for example, point to an underexplored aspect of black influence in the historical-cultural formation of the continent as a whole”. (GONZALEZ, Lélia, 1988, p.70)

[(...) aquilo que chamo de “pretoguês” e que nada mais é do que marca de africanização no português falado no Brasil (...). O caráter tonal e rítmico das línguas africanas trazidas para o Novo Mundo, além da ausência de certas consoantes, como o l ou r, por exemplo), apontam para um aspecto pouco explorado da influência negra na formação históricocultural do continente como um todo”.

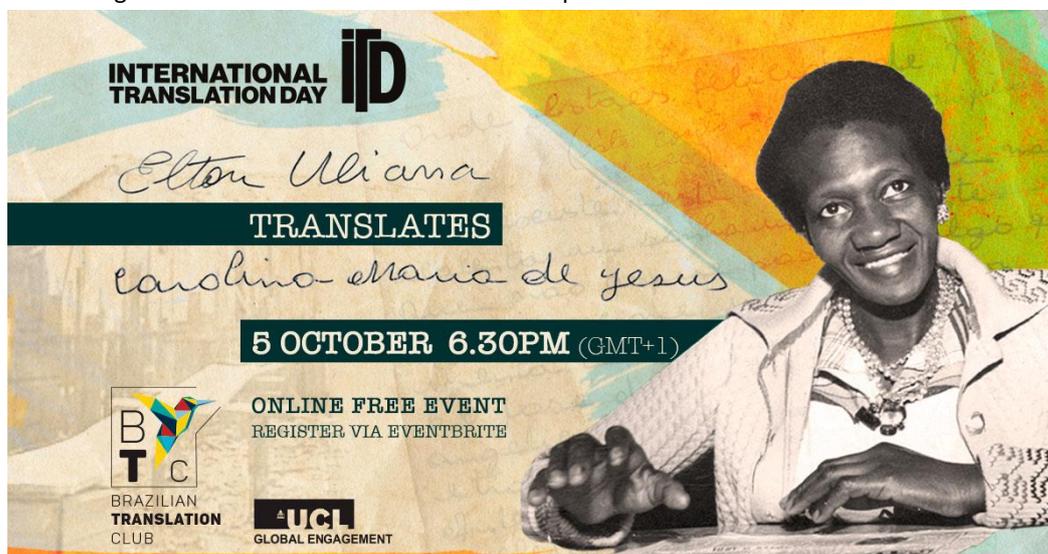
Carolina’s scriptural gesture imbued with elements of oral language particularises her narratives to a considerable extent. As a narrator who advocates for the permanence of Black speech and the prominence of Brazilian lower classes, she intertwines writing with experience, what Conceição Evaristo specifically calls *escrevivência* (EVARISTO, 2020), asserting in this way the realistic impact of her story and simultaneously demonstrating that Black literature is a place of memory. Even though Carolina’s threadbare narratives reflect a world of contradictions, of impressions of everyday events woven together through her own perspective, they are continuously carving out a space for marginalized writers in the dominant Brazilian literary market. In this sense, it is easy to see the proximity some of her texts have to the modern *crônica*, particularly as understood by Antonio Candido (1992), i.e., a genre that essentially combines literature and journalism.

It is also important to point out that the most disquieting moments in Carolina’s writing are materialised in her well-defined handwriting as if the rhythm of her pen were expressing her psychological state, and as if her personal standpoint were becoming materialised through her idiosyncratic orthography, syntax, and vocabulary. In this context, the process of editing and translating her texts must address, in our view, the particularities of her writing, hence the choice for “negative revision” in the published Portuguese edition of “Favela” in *Onde estaes felicidade?* and in the excerpts translated for the workshop. Similarly, the intrinsic

elements of textual construction, that is, the structural characteristics of the sentences, rhythm, coherence, pace, and the presumed effect of Carolina's style had to be carefully considered during the translation of "Favela", as explained below.

Translating "Favela"

Image 2: SELCS Brazilian Translation workshop on Carolina Maria de Jesus's "Favela".



Source: Erika Pacheco

To be a translator is to be an agent; but it is also to be acquiescent and vulnerable, an object of scrutiny as well as a subject of it. If it is true that translators help connect different cultures, extending the lives of texts beyond their context and time of production. It is also true that they often must yield to editorial and other pressures imposed by the literary system of the target culture. All translation has political and ethical dimensions, the passage of a text from a place of colonial heritage, like that of Brazil, to the supreme, imperialistic environment of anglophone culture raises, among other things, questions of hegemony. Rather, as the translations of Carolina's work – English or otherwise – are shot through with controversies of all kinds, so these controversies can reveal something of the difficulties and complexities of translating such a distinctively unique work, both in literary terms and in terms of the complex, destabilised material situation of her manuscripts.

What distinguishes translating "Favela" from "Os pés do dançarino", by Conceição Evaristo (2016), a story also translated by Uliana at the Brazilian Translation Club, for instance, is not only a question of formal or semantic relations. The challenge to translate Carolina is related to the appropriate way of handling methodological issues pertaining to the unstable and often fragile physical state of the source material. "Favela", a short autobiographical narrative describing in strikingly vivid detail Carolina's life in the Favela do Canindé in São Paulo, unpublished until 2014, appears in its original manuscript with multiple omissions and alterations, alongside innumerable diversions from grammatical, syntactical, and orthographic educated norms. These particularities not only demonstrate Carolina's method,

but they are also characteristics commonly present in all texts produced by the author. In addition, sections of the manuscripts that make up the 2014 edition showed evidence of being marked by time, such as tearing and contamination by fungi and mould, indicating that a number of specific editorial decisions were taken by the editor to transpose Carolina's story to another medium.

Committed to a renewed understanding of Carolina's work, the 2014 edition of the text organised by Dinha, and Fernandez maintains in its typographical design some of Carolina's orthographic idiosyncrasies, which have been historically perceived as "mistakes", attributed to the notion that the author allegedly was poorly-educated. This idea may or may not be true and is complicated further by the assertion by many critics that despite all of the above, Carolina was indeed well-read. In this context, some of the decisions in relation to punctuation and especially spelling – which often in "Favela" becomes the phonetic representation of words – as well as to issues of orality, "inadequacies" of verb agreement, and the archaism of certain words, had to be considered realistically for the target audience. Behind all this lies vulnerability, and therefore the translator must engage not only with the linguistic and cultural elements of the text, the usual conundrum regarding domestication and foreignisation but also with the pressure of target language publishers in expecting a "publishable" text which is fully readable and moulded to the printing and editorial conventions of the anglophone market.

This is particularly relevant, for there is also an opportunity to challenge the ideological status quo by questioning at least some of these conventions, which in the opinion of theorists such as Lawrence Venuti, is precisely what a translation should do (VENUTI, 2019). In other words, translators have the opportunity to question, problematise, and "shake up" the conventions and rules of the target literary system – whether linguistic or cultural – through their choices. This strategy may be compensatory for practitioners like Venuti, who do not have to make a living from their translations. However, it is generally not the case, at least not entirely, within the literary translation community in the UK. For the most part, Anglo-American culture remains ignorant of other cultures, with a historic record of being imperialistic abroad and xenophobic at home, and so this attempt to invert power relations, leaning towards foreignisation in Venuti's terms, could also be achieved through the very choice of a text. Indeed, we hope that this is the case with "Favela". In giving expression to a female afro-descendant author from a colonised nation, whose aesthetic preoccupations develop around a vibrant, yet silenced and marginalised section of Brazilian society, we hope to contribute to the literary and political conceptualisation of such an underrepresented world. If Carolina's Black, female, poverty-stricken body appears in the text to be smothered by the ideological power of an oppressive, disdainful, and discriminatory system, we believe that her story should be told, her voice heard, that both the author and the peripheral world that she vividly describes should be made visible to a wider audience. Refusing to perpetuate a literary cannon formed by white, male, middle-class writers – even as one might be driven by or drawn towards them for financial or any other reason dictated by the market – becomes a new form of literary activism.

Translation approach

This section aims to describe the approach to the English version of Carolina's story, as well as to analyse fundamental translational procedures implemented in the target text. For this, we partially rely on the methodological model defined by Andrew Chesterman in *Memes of Translation* (CHESTERMAN, 1997), particularly with regard to translation strategies. Chesterman's conceptual tools are used here in a rather flexible manner, as there are times when some intertwine with others. Fundamentally, they are of three types: syntactic and/or grammatical, semantic, and pragmatic strategies. All of them are focused on a specific goal and on problem-solving, and most of the time they seek to conform to the norms of cultural and linguistic expectations of the target context. As we will demonstrate below, some of these expectations will be rebuffed or redefined in the translation.

The narrative structure of "Favela" – with all its composite language – is centred around two major episodes: the unrelenting existence in the Favela of Canindé, where the author lived in precarious conditions, and the subject of pregnancy and birth, particularly of Carolina's first son João José. The text is interspersed with unforgettable accounts of the author's continuous struggle as a wastepaper collector to put food on the table and save money to build her own shack. It is also permeated by strikingly vivid descriptions of the favela's appalling environment, and of the author's sub-human circumstances within the socio-political context of the time. Interestingly, in an enlightened metaphor, Carolina's condition of utmost hunger also stands for her incessant craving for education and knowledge. Carolina's language is at the same time poetical and sumptuously colloquial, with traits of orality throughout the text. There is a delightful sense that the narrative is embedded in a web of intertextual references, whether alluding to popular wisdom, or incidentally to other literary works, arguably from the Parnassian and Romantic period. In addition, through a rather sophisticated stream-of-consciousness technique quite unusual for an author who has often been perceived as "uneducated", the reader is granted revealing insights into Carolina's private thoughts.

"Favela" poses specific challenges for translators for all the reasons above and several others. The overall strategy was to maintain "semantic correspondence" to and "stylistic proximity" with the source text as much as possible (VENUTI, 2013, p. 181); these two are more fluid modes in which equivalence can be thought. These notions of equivalence are less preoccupied with linguistic or cultural rigidity, in fact, they help release the translator from the constraints of linguistic reproduction (ULIANA, 2018). Our intention was to capture the many nuances and complexities of Carolina's linguistic style, as well as the captivating emotional tone of the piece, without allowing the language to fall flat or to lose musicality, rhythm, strength, and conviction. If, on one hand, the proceeding translation is largely domesticated, on the other, we invite the English reader to employ a sense of the melodious accent and syntactical configuration of the Portuguese language.

But this is in no way an easy task. “Favela” is composed of a blend of exquisite and anachronistic vocabulary, and the narrative is continuously immersed in the syntax of the spoken language. The fact that Portuguese is a highly inflected language whereas English generally is not, means that, among other things, the incidence of so-called “errors” in or “misuse” of verbal agreement, very often present in the text, is bound to be infinitely higher in Portuguese. Consequently, recreating similar attributes in the translation would not trigger any relatable meaning or effect and would no doubt sound too forceful. Hence, we avoided re-instating every occurrence of such features or “mistakes” in the translation to avoid placing unnecessary strain in the text (*Estava destruindo as casas antigas / They were destroying the old houses*). Fundamentally, Carolina's voice will be known in this story through the translator, and although these procedures seem to be putting distance between the translation and the original, they actually contribute, in our view, to a more authentic and original representation of the author's voice, even if the local accent becomes more diffused.

Similarly, we felt compelled at times to reinstate characters' names or titles (*Eu estava catando papel para o Estefenson. / At that time I was collecting waste paper for Senhor Estefenson.*), as well as time markers (*At that time*) and personal pronouns (*E abria as portas do palacio para a turba. / And he opened the doors of the palace to the whole group.*), more often than in the original for greater clarity of expression. This is particularly the case when the subject of the Portuguese clause is omitted, a resource which is not generally available in English (*Reuniram e foram. E foram bem recebidos pelo Dr. Adhemar / They gathered and went. And they were all well received by Dr Adhemar*). Also visible at various moments in the translation are a number of “sentence structure changes” (CHESTERMAN, 1997, p. 95), where it was necessary to reverse the syntactical order of a sentence in order for the passage to achieve a level of readability and fluency in English, presumably analogous to that of the source text. In most cases, the sentences continue to correspond to one another, but their internal structures change (*surgio o dono do terreno da Rua Antonio de Barros onde estava localisada a favela. / the owner of the land on Antonio de Barros Street where the favela was located showed up.*). These types of manipulation can be better conceptualised in the words of Mary Snell-Hornby, for whom the concept of equivalence presents only “an illusion of symmetry between languages” (SNELL-HORBY, 1988, p. 17). This assertion is complemented by Anthony Pym who states that equivalence creates a “presumption of interpretative resemblance” and, in this sense, is always “presumed” (PYM, 2010, p. 30).

Elsewhere, a series of changes in the structure of phrases and sentences were implemented and can be observed in the comparative reading of both texts displayed below. Translation always involves making substantial changes to the source text, and in many cases, the tone of entire sentences becomes more amplified or muffled in the translation, depending on the semiotic situation of the narrative, according to the desired effect. Similarly, a significant number of “cultural filters” (CHESTERMAN, 1997, p. 108) were also implemented, such as the replacement of words that could not be translated into an English word of a similar etymological situation (*Negra / Young black woman | as pretas / the black women*). There are also many cultural references which the English-language reader will be unfamiliar with, and

perhaps could benefit from some assistance from the translator, a task that must be done, if necessary, without significant interference to the rhythm and fluency of the language (*ze povinho / the common people / o enxoval / the nest / Igreja imaculada / church of the Immaculate Conception*). Undoubtedly, these types of manipulation influence the register and tone of the piece, but if Carolina's magnificent story of dislocation, deprivation and love, piercingly imbued with lyricism and hope, is to reach its fullest potential on the Anglophone audience and publishing market, it must obtain, in our view, perfect fluency and cohesion in English, and at the same time retaining the meticulously descriptive and remarkably poetic quality of her prose. These characteristics are, among others, what make Carolina's work so unique and so fascinating to translate.

And finally, we have kept some of Carolina's idiosyncratic uses of punctuation when appropriate, such as the absence of commas when the Portuguese grammar normally requires them. We felt it justifiable to insert an occasional comma or full stop when the sense and flow of a given phrase, clause or sentence would be sacrificed or sound too accidental within the English grammatical conventions (*Sempre fui muito tolerante pensava melhores dias ha de vir se Deus quizer comecei preparar o enxoval do meu João José. / I was always very tolerant I thought better days would come God willing, I started preparing the nest for my João José.*). Some of Carolina's departures from conventional grammatical rules are hard to recreate in English without the translation sounding too bullish or accidental. We have recreated some of the sayings and popular expressions using English "equivalents" from everyday speech, so that the reader can recognise these snippets of popular parlance, in arguably similar ways to the Portuguese-language reader (*Mal sabiam êles que eu não me sentia bem / Little did they know that I wasn't feeling well / se Deus quizer / God willing / Olha aqui o seu zolhudo! / Here is your bulge-eyed boy!*).

There is a suggestion throughout this paper, also dramatized in the English version of "Favela", that the practice of reading, writing, and listening to translations as actual translations, as opposed to a kind of misrecognised "sameness" that disregards the processes of translation, could be instrumental in creating a new ethics of translation, one which privileges transparency, accountability, fair exchange and reciprocity, rather than cultural or linguistic hegemony. Part of our intention is to supplement discussions involving particular aspects of literary production, and ultimately to help advance new forms of thinking about diversification and the literary canon. From the beginning, it has been our goal and our pleasure to celebrate Brazilian literature and to expand its scope beyond that of the Brazilian literary system.

Table 1: Extract 1

"Favela" – Source Text	"Favela" – Target Text
Era o fim de 1948, surgiu o dono do terreno da Rua Antonio de Barros onde estava localisada a favela. Os donos exigiram e apelaram queriam o terreno vago no praso de 60 dias. Os favelados	It was the end of 1948, the owner of the land on Antonio de Barros Street where the favela was located showed up. The owners insisted and demanded they wanted the land empty within 60

<p>agitavam-se. Não tinham dinheiro. Os que podiam sair ou comprar terreno saiam. Mas, era a minoria que que estava em condições de sair. A maioria não tinha recursos. Estavam todos apreensivos. Os policiaes percorria a favela insistindo com os favelados para sair. So se ouvia dizer o que será de nós?</p> <p>São Paulo modernisava-se. Estava destruindo as casas antigas para construir aranha céus. Não havia mais porões para o ploletario. Os favelados falavam, e pensavam. E vice-versa. Ate que alguém sugerio.</p> <p>_ Vamos falar com O dr Adhemar de Barrós. -_ Ele, é um bom homem. E a Leonor, é uma santa mulher. Tem bom coração. Tem dó dós pobres O Dr Adhemar de Barros, não sabe dizer não a pobreza êle é um enviado de Deus. Tenho certeza que se nos formos falar com o Dr. Adhemar de Barros, êle soluciona o nosso problema.</p> <p>E assim os favelados acalmaram. E durmiram tranquilos. Ainda não tinham ido falar como Dr Adhemar de Barrós. Eles confiavam nêste grande lider.</p> <p>Reuniram e foram. E foram bem recebidos pelo Dr. Adhemar que não faz seleção. E abria as portas do palacio para a turba.</p> <p>Foi por intermedio do Dr. Adhemar de Barros que o ze povinho conheceu as dependências dos campos eliseos. Citaram ao Dr. Adhemar os seus problemas angustioso.</p> <p>_Dentro de 3 dias eu arranjo lugar para voçeis.</p>	<p>days. The favelados became anxious. They had no money. Those who could leave or buy land they left. But it was the minority who had the conditions to leave. The majority didn't have resources. Everyone was worried. There were policemen going around the favela to make sure that the favelados leave. All we could hear people saying was what will become of us?</p> <p>São Paulo was becoming modern. They were destroying the old houses to construct skyscrapers. There were no more cellars for the poor. The favelados talked, and thought. And vice-versa. Until someone suggested.</p> <p>_ Let's go and speak to Dr Adhemar de Barrós. -_ He, is a good man. And Leonor, is a saint of a woman. With a good heart. He feels for the poor Dr Adhemar de Barros, he doesn't know how to say no to poverty, he is a Godsend. I'm sure if we go and speak with Dr Adhemar de Barros, he will solve our problem.</p> <p>And so the favelados calmed down. And they slept peacefully. They still hadn't gone to speak with Dr Adhemar de Barrós. They trusted this great leader.</p> <p>They gathered and went. And they were all well received by Dr Adhemar who doesn't make any distinctions. And he opened the doors of the palace to the whole group.</p> <p>It was through Dr Adhemar de Barros that the common people got to see the rooms of the campos eliseos palace. They reported their distressing problems to Dr Adhemar.</p> <p>_Within 3 days I will arrange a place for all of you.</p>
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Table 2: Extract 2

"Favela" – Source Text	"Favela" – Target Text
<p>Sempre fui muito tolerante pensava melhores dias ha de vir se Deus quizer comecei preparar o enxoval do meu João José. Fazia o tratamento pre Natal no Hóspital de clínicas. Eu sentia tonteiras e caia mêmia inconsciente. Alguns passava-me e não me olhava. Outros fitava-me e dizia.</p> <p>_ Negra nova podia e pode trabalhar mas prefere embriagar-se.</p> <p>Mal sabiam êles que eu não me sentia bem alimentação deficiente, aborrecimentos moraes, e físicós. Quando eu me sentia em condições de aguentar-me de pé levantava e prosseguia As vêzes eu ia na Igreja imaculada pedir pão. Quantas vezes a criança debatia no meu ventre Quando eu chegava no meu missero barraco dêitava.</p>	<p>I was always very tolerant I thought better days would come God willing, I started preparing the nest for my João José. I was doing the prenatal treatment at Hospital das Clinicas. I felt dizzy and fell on the floor semi-conscious. People walked past and didn't look at me. Others glanced at me and said:</p> <p>_ Young black woman she could work but she prefers to get drunk.</p> <p>Little did they know that I wasn't feeling well, deficient nutrition, moral, and physical aggrievances. When I felt I had the conditions to hold myself upright I would stand up and continue. Sometimes I would go to the church of the Immaculate Conception to ask for bread. How many times that child turned in my</p>

<p>Os vizinhos murmurava. Ela é sosinha Deve ser alguma vagabunda. É crença generalizada que as pretas do Brasil são vagabundas. Mas eu nunca impressionei-me com o que pensam ao meu respêito. Quando os engraçadinhos quiseram dizer-me gracólas, eu disse:</p> <p>_Eu sou poetisa. Peço respeitar-me mais um pouco.</p> <p>_A senhora não bebe?</p> <p>_Não! E reprovos os que bebem. E ôdeio os que me oferece bebidas. O meu estomago é fidalgo não vou deturpa-lo com toxicos.</p> <p>Ninguém aborrecia-me. Dia 27 de janeiro de 49 percebi que estava prestes a ser mãe. Pedi a D. Adelia minha vizinha que entendia de parto para me fazer companhia. Disse:</p> <p>_Não posso!</p> <p>E eu gostava muito dela. Tudo de bom que eu tinha casa eu dava, como pêscoço tudo que eu comprava dividia com ela. Diante de sua recusa o meu afeto por ela, arrefeceu. Eu gemia. E nenhuma vizinha interessou-se por mim. A extinta Marina do Adalberto condeou-se, vendo-me ali sosinha e Deus. Chamou assistência e levou-me para o Hospital das clinicas. Eu estava matriculada lá. Aceitaram-me. As dores multiplicava-se passei três dias mo extertôr. Dia 1 de Fevereiro de 1949, as cinco horas o menino nasceu. A parteira D. Amelia apressentou-me o menino e disse:</p> <p>_Olha aqui o seu zolhudo!</p>	<p>womb. When I got to my miserable hovel I would lay down.</p> <p>The neighbours whispered. She's single she must be a whore. It is a general belief in Brazil that black women are all whores. But I've never let myself be affected by what people think of me. When these people came to me with their funny business, I said:</p> <p>_I'm a poet. I ask for a bit more respect.</p> <p>_Do you drink?</p> <p>_No! And I don't approve of people who drink. I also hate those who offer me drinks. My stomach is noble, I'm not going to destroy it with toxins.</p> <p>Nobody would get to me. On the 17 of January of 1949 I realized I was going to be a mother. I asked Dona Adelia my neighbour who knew all about childbirth to keep me company. She said:</p> <p>_I can't!</p> <p>And I liked her a lot. Everything nice that I had at home like fish I gave to her, everything I bought I shared with her. Faced with her refusal, my affection for her went cold. I would moan in pain. And none of my neighbours showed any interest in me. The ex-wife of Adalberto, Marina, who is now dead, did feel sorry seeing me there alone, only me and God. She called for assistance and took me to the Hospital das Clinicas. I was registered there. They accepted me. The pain multiplied I spent three days in agony. On February 1st, 1949, at five o'clock the boy was born. The midwife Dona Amelia brought the boy to me and said:</p> <p>_Here is your bulge-eyed boy!</p>
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Table 3: Extract 3

"Favela" – Source Text	"Favela" – Target Text
<p>Como é que eu vou ter mais um filho neste barracão de 1 metro e meio de largura não tinha espaço. Oh! eu não posso! Ele me dava só vinte cruzeiros por semana. Dizia você ganha mais do que eu. Revoltei interiormente. Noutro dia eu levantei decidida. Fui trabalhar com o objetivo arranjar dinheiro para eu erguer o barraco. Eu estava catando papel para o Estefenson. Eu catava papel das sete até as 11. Quando eu ia receber ele dizia deu vinte cruzeiros. Noutro dia eu mandava mais papel. Pensava: hoje eu ganho mais. Ele dizia deu vinte cruzeiros. Passei a mandar o papel para a rua guarapé. O primeiro dia, ganhei 45 cruzeiros. Fiquei</p>	<p>How am I going to have another child in this 1-and-a-half-meter wide shack, there was no space. Oh! I can't! He only gave me twenty cruzeiros a week. He said you earn more than me. Inside I rebelled. The day after I got up determined. I went to work with the objective of saving money for me to build my new shack. At that time I was collecting waste paper for Senhor Estefenson. I collected paper from seven to 11. When I went to get paid, he said it amounted to twenty cruzeiros. The following day I gathered more paper. I thought: today I'll earn more. He said it amounted to twenty cruzeiros. I started to send the paper to the other place in guarapé street. The first</p>

<p>contente. Noutro dia 55 cruzeiros pensei: Agora sim! posso mandar fazer o barracão.</p>	<p>day, I earned 45 cruzeiros. I was very happy. The following day 55 cruzeiros I thought: Now yes! Now I can get the shack built.</p>
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Conclusion

As we have seen, a distinguishing feature of current research on the work of Carolina Maria de Jesus has been the combining of archival research, genetic criticism, editorial work, literary and translation studies, as well as cultural, gender and decolonial studies. There have been several endeavours that have opened up a huge genealogical field of systematic thinking about Carolina's published texts and unpublished manuscripts, with the increased focus on the translation and editorial processes involved in the dissemination of her texts into multiple languages, as well as a renewed interest in the production of new academic editions of her work.

Certainly, the prominence of projects such as those of the SELCS Brazilian Translation Club and the research conducted by Dinha and Fernandez, among others, have constructed a methodology whereby we can investigate the whole process of absorption of Carolina's work not only into the Brazilian canon but also into the anglophone culture and a diversity of other target contexts. From a theoretical perspective, a number of contentious issues, such as "equivalence", "domestication", "foreignisation" and "untranslatability", inevitably occupied space in the workshop dedicated to the translation of "Favela" into English. Within a broad spectrum of discussions, these and other complex topics made the conversation about translation all the richer, connected as they were with a wider range of knowledge and insight, as well as the multiple perspectives of our translators, coordinators, authors, and participants. We believe that by engaging more people with the complexities, paradoxes, and processes of telling someone else's story, it may be possible to find new shared meanings for a multitude of translational conundrums, celebrating gains rather than lamenting losses in translation. Crucially, the project continues to open space, scope, and opportunity for further research in the field of literary translation.

There is a suggestion throughout these pages that the practice of writing, reading and listening to translations as actual translations, as opposed to some kind of misrecognised "sameness" that disregards the processes of translation, could be instrumental in creating a new ethics of translation, one which privileges transparency, accountability, fair exchange and reciprocity, rather than cultural or linguistic hegemony. This becomes particularly relevant in the case of Carolina's work since its very essence and structure seems to go against the grain of conventional literary representation, therefore challenging dominant editorial practices. Part of our intention is to supplement discussions involving particular aspects of literary production, and ultimately to help advance new forms of thinking about diversification and the literary canon. From the beginning, it has been our goal and our pleasure to celebrate Brazilian literature and to expand its scope outside of the Brazilian literary system.

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