

Decolonizing the Literature Curriculum: The Anti-Canon Female Authors from the Global South

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ABSTRACT: Female authors from the Global South were disregarded in their literary careers. This paper highlights the work of Maria Carolina de Jesus, Hilda Hilst, and Clarice Lispector, whose production goes beyond their lifetimes. Their narratives merge into the deep conditions of the self and give voices to those silenced in society. They ripe their influences, pain, solitude, and write literature that does not follow models, but builds a system that brings enlightenment and new forms to comprehend the world and oneself.

KEYWORDS: Global South Literature. Anti-canon female authors. Hilda Hilst. Carolina Maria de Jesus. Clarice Lispector.



Descolonizando o currículo de literatura: autoras fora do cânone do Sul global

RESUMO: Autoras do Hemisfério Sul tem sido ignoradas em suas carreiras literárias. Este artigo destaca a obra de Maria Carolina de Jesus, Hilda Hilst e Clarice Lispector, cujas produções inovadoras extrapolam suas vidas. Suas narrativas mergulham nas condições profundas do eu e dão voz aos silenciados da sociedade. Amadurecem suas influências, dores, solidão e escrevem uma literatura que não segue modelos, mas constrói um sistema que traz esclarecimentos e novas formas de compreender o mundo e a si mesmas.

PALAVRAS-CHAVE: Literatura do Hemisfério Sul. Autoras anti-canônicas. Hilda Hilst. Carolina Maria de Jesus. Clarice Lispector.

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1 Introduction

The objective of this paper is to raise the visibility of Brazilian female authors from the 20th century, who laid the foundations of anti-canon Brazilian women's voice narratives in Portuguese. The authors that this article is going to address are Hilda Hilst, Carolina Maria de Jesus, and Clarice Lispector. This selection represents the diversity of Brazilian authorship that has establishing new paths and styles within the Lusophone written world. The anticanonical means opposing and challenging a canon. Here it means in opposition to the mainstream literature.

The reason to highlight these authors and their importance regards two aspects. One is the importance of decolonizing the curricula of High Education Institutions (HEI) (CHARLES, 2019), and includes not only standard authors but also evidence the ones that brought change and revolutionized textualities. Another reason is that Brazilian female authors are not known worldwide and are not recognized in their full literature capacity. With a focus on gender and geographical balance, it is increasingly important to spread their work and make their literature known, to achieve gender balance (FRIEDMAN; MARSHALL, 2004).

Hilda, Carolina, and Clarice developed their own literature styles and gave birth to autonomous narratives. Their writings defied the standardized rules and status quo of the accepted literature narrative in the Lusophone world. Hilda Hilst writes with humour and sarcasm about sex in her pornographic inspirations, besides addressing desire, death, and ruptures (HILST, 1980; 1982; 1990a; 1990b; 2014). Carolina de Jesus wrote about her life in the slums, reframing race, and poverty aspects (JESUS, 1963a; 1996a; 1996b; 2021a; 2021b). Clarice Lispector wrote about genre issues and existential paradigms (LISPECTOR, 1992; 2012a; 2012b; 2018a; 2018b; 2018c).

Besides a successful prolific career, they all faced discrimination and hardships as their writings did not fit in. Even so, they were not afraid to pursue their uniqueness and develop their own language styles. Based upon women's experiences, queer living, people of colour, the outsiders, fragments of dissidence and the quotidian, they created narratives that remain actual and frugal. They give voice to the peripheric within the intersection of feminism, liberalism, and modernity.

Reading them more deeply, it is possible to note that they establish a deep critic towards patriarchal forms. There is a sense of identification with what has been muted in the official language and forms. In and out of academia (EXPERIMENTAL..., 2022), there is an absence of contributions by writers of colour, queer, and working-class writers in most conversations in the literature, which is very problematic.

The term “anti-canon” is adopted as an invitation to reflect on the ways in which literature has been regularly neglecting the non-standard women’s voices, and continually avoiding the matter. These women continue to be invisible (CURRIE, 1998). Ta-Nehisi Coates (2010) says that this is a dilemma faced by women writers of all genres. There is a significant lack of balanced representation on publishing, literary awards, colloquia, and publishing.

Canon, or the classic, refers to the best and most representative works in a literary or cultural tradition, whereas anti-canon is the opposition to this tradition (ZHANG, 2016). Friedman and Marshall (2004) pointed out that established novels are strategic constructs to reinforce society’s values, whereas the anti-canonical is still demoralized. The subversive forms of Hilda, Carolina, and Clarice are anti-canon, not only in the content of their texts, but also in the formats and anti-structures they develop.

Their literary production goes beyond their localities and temporal timeline. Their metaverse narratives address the intimacy of the self, and the being in all its literary form. Philosophers of the human condition have created innovative words and expressions to reveal the unrevealed. They used language as their registered mark to autograph reality, making it possible to identify their authorship within the texts. Their literary productions can travel in time and space affecting the most diverse readers through their existentialism, daily tragedies, and humorous banalities.

Such powerful voices and masteries should already have gained notoriety and recognition. Still, they are rarely translated, or even adopted in literature course syllabus across the world. Their divergence from commonly accepted styles, fragmented episodes, the use of monologues give them even less opportunities to display their richness and authority.

Although it is possible to find universities addressing Brazilian culture and literature in the Literature Department, the initiatives are still small, and do not always include anti-canonical female authors. Brown University, Dickinson College, University of Kansas, University College London, have dedicated pages on this matter. However, it is still rare to find Brazilian women writers being noted, spread, and recognized in the literature worldwide (SIAN, 2019).

To decolonize the literature curriculum, much more effort is needed, not only to include anti-cannon authors and female voices, but to integrate this type of literature into the syllabus. Charles (2019) says there is a need for academia to identify, retain and progress BAME authors. But more than that, everyone needs to be involved. From library, departments, and staff need to pursue and incorporate diversity in within their communication strategies. Novel approaches need to be set.

It is necessary to question and broaden academic practices by developing a balanced and fair list of authors. It is important to include texts that represent all cultures and beliefs, but also authors who provoke, set ruptures, transform the borders. The act of designing a curriculum is a political, not a neutral fact. Literature curriculums can be extremely diverse and inclusive, or authoritarian and limited. Shahjahan *et alli* (2022) argue that the challenges of decolonizing any syllabus involve geographical contexts and have political and epistemological consequences. Being open to new and anti-canonical female authors from the Global South, like Hilda, Carolina and Clarice mean to decentralize the act of writing and to allow literature live.

To create an inclusive learning environment, Appleton (2019) recommends that faculties focus on the diversifying of the syllabus, dismantling hierarchies, moving beyond the usual cited literature, and carefully considering new voices to be put into evidence.

At the University of York Library search engine, when the name of Hilda Hilst is typed, it produces 252 results. Carolina de Jesus come with approximately 1,521 results, and Clarice Lispector with 2,047 results. These results represent works and citations from their work. They are second-hand citations. Few English

translated copies are found. These shows the total invisibility that female authors from the Global South face in gaining interest, citations, reads, and translations in academia. Much more when these female authors address taboo topics like sex, erotism (HILST, 1974; 1982), poverty (JESUS, 1961; 1986), and deconstruction (LISPECTOR, 2018a; 2018b; 2018c). Their path in literature have been of restrictions and disadvantages.

This article will proceed with the presentation of these three authors, their literary importance, and unique voices.

2 Hilda Hilst (1930 - 2004)

Hilda de Almeida Prado Hilst was a Brazilian poet, novelist, and playwright. She is recognized as one of the most important Portuguese authors of the 20th century. Her work narrates the body, erotism, insanity, and existential affairs. Her narratives focus on the consciousness and fractured reality, and it is never an easy read. Her fragmented language is both poetic and enigmatic. She collected the most important Brazilian literary prizes, and wrote in all literary genres, from prose, poems, and plays (BLUMBERG; FRANZBARCH, 2004).

She was the only daughter of the journalist, poet, essayist, and coffee businessperson Apolônio de Almeida Prado Hilst, son of Eduardo Hilst, an immigrant from Alsace-Lorraine, and Maria do Carmo Ferraz de Almeida Prado. Her mother, Benecilda Vaz Cardoso, was the daughter of Portuguese immigrants. Her parents separated in 1932 and her mother moved to Santos with Hilda and Ruy Vaz Cardoso, son of her first marriage. In 1935 Apolônio is diagnosed as paranoid schizophrenic. Her father insanity and her visits to his Asylum are constant fragments in her compositions (HILDA..., [s.d.]).

In 1937, Hilda started as a boarding student at the Santa Marcelina school, in São Paulo, where she attended primary and secondary school with brilliant results. She entered the Law School of the University of São Paulo (1948), where she met the writer Lygia Fagundes Telles, who was her great friend throughout her life. Lygia is recognized as one of the most important Brazilian authors.

In 1951, she published her second book of poems: *Balada de Alzira* (HILST, 1951),¹ after *Pressagio* (HILST, 1950), her first poem book. Here is a brief excerpt from *The Balada*:

That moment
the laughter is over
and the astonishment came
and my cry
the misunderstanding
and hands together
came the tremor of the fingers
and the will to life
fear came.

That moment
silence came from you
and the cry of all men
sprouted in your translucent eyes
and mine turned away from yours
and the long arms
came the short goodbye.

That moment
the world stopped
and the distances
waters came
and the sound of the sea.
and love
came the great suffering.

And nothing left
Of the infinite sensed things
of burning promises.
Nothing.
(HILST, 1951, Part III).

Hilda travelled to Europe several times and was influenced by European philosophers, like Camus and Sartre. In the sixty's, she established herself at the '*Casa do Sol*,' a rural area in the city of Campinas, near Sao Paulo. This was a home and space for inspiration and artistic creation (VIEIRA, 2018).

1 To listen Hilda Hilst's poem, access Anita Regina Santos on Soundcloud. Available at: <https://soundcloud.com/user-71076856/balada-de-alzira-hilda-hilst>. Accessed on: Mar. 22, 2023.

After her poetic phase (HILDA..., 2021), she moved to play (HILST, 1969), and prose (HILST, 1997). She created plays with the desire to communicate freely when Brazil was experiencing the repression imposed by the military dictatorship. In 1970, she published the prose text *Fluxo-Floema* (HILST, 1970). According to the German researcher Blumberg and Franzbarch (2004), Hilda Hilst's prose is characterized by metaphysical restlessness and literary invention. Through intense creation, her texts show an intensely worked language, drama, poetics, and aesthetics (PECORA, 2005).

She was carefree and precocious woman for her time. She manifested herself in public in favour of women's freedom. At the professional level, her writings contain loving and erotic spheres. She built a universe of free language in a world dominated by a male perspective. Her creative work and attitudes were poorly understood by the conservatives, and still brought her rejections and incomprehension.

One of the roles of the literature is to broaden personal horizons and challenge morality, habits, and customs. This is precisely what Hilda Hilst works do. In addition, her versatility remains unparalleled. Not only in her poetry, fiction, and drama, she encompasses a variety of styles and lyrical traditions, transiting in both high modernism and postmodern literature (SADLIER, 1992).

Frequently provocative and sometimes hermetic, Hilda elicits a constant tension between a desire for recognition, vivid communication, and aversion to banality. She never fails to push the boundaries of readers' expectations and produces displacement, discontentment, and frustration. In other words, she excelled. Her production was comparable to that of James Joyce and Samuel Beckett. But as a woman, she is not even mentioned in most of the Literature historical syllabi. Here is an excerpt from her work:

VII

This mournfulness, this restlessness
the inner convulsions, an endless island,
solitude within, body dying —
all this I owe to you. And they were vast,
these plans — ships
great walls of ivory, fine words,

promises, promises. And it would be December,
a jade horse above the water,
doubly transparent, a line in mid-air —
all this undone by the trapdoor of time
in perfect silence. Some glass mornings
wind, the hollowed soul, a sun I can't see —

this too I owe to you.
(BASTOS, [s.d.], [s.p.]).

Hilda Hilst is that sort of author who produces literature beyond her time and geographical space. She wrote about things usually not spoken by women, such as sex, same-gender attraction, feminism, death, and transcendence. Even publishers have difficulties in placing her literary production within one genre or another. With more than 40 titles, including novels, poetry, and theatre, she remains open to being fully accounted for and understood. This may be intentional, as she did not submit, to the reader. Perhaps, her greatest achievement.

3 Carolina Maria de Jesus (1914 - 1977)

Carolina Maria de Jesus (TRAVAE, 2016) was a Brazilian outskirts memorialist who lived as a slum-dweller and wrote her life experience in her diaries. She spent a significant part of her life in the Canindé favela in North São Paulo, supporting herself and three children as scrap collectors. Her diary, published in 1960 and called *Quarto de Despejo* (JESUS, 1963b), is an outstanding literary production of her ordinary and difficult life. It has been translated into more than forty-six languages and is now considered one of the most important writers in Brazil.

With this first book, Levine (1994) said that she was not publishing a boo; she was starting a revolution. Her work remains the only document published in English by a Brazilian Black woman and a slum-dweller. Owner of a unique voice and literary style, Carolina was an author of great magnitude. Her writings continued throughout her life, making it one of the greatest literary motivations of all times.

Carolina is precise and wise in her narrations:

When I am in the city, I have the impression that I am in a living room with crystal chandeliers, rugs of velvet, and satin cushions. And when I'm in the favela I have the impression that I'm a useless object, destined to be forever in a garbage dump. [...] I adore my Black skin and my kinky hair. The Black hair is more educated than the white man's hair. Because with Black hair, where you put it, it stays. It's obedient. The hair of the white, just give one quick movement, and it's out of place. It won't obey. If reincarnation exists, I want to come back black. (JESUS, 1963b, p. 62; 72).

Her recent exhibition at the Institute of Moreira Sales (CAROLINA..., 2021) took her out of anonymity, showing a prolific and intense writing career. Her exhibition in the city of São Paulo in 2021 paid tribute to her brave career. She faced many hardships since early age, that it is difficult to imagine how she had the inner strength to write. At the same time, she laid the foundation for black female voices in South American literature. She is the *Toni Morrison* of South America.

At the age of seven, her mother forced her to attend school, where she developed great interest in reading. In 1937, her mother died and she was forced to migrate to the metropolis of São Paulo. Carolina built her own house, using wood, tin, cardboard, and whatever materials she could find. She went out every night to collect waste paper to get money to support her family. In 1947, unemployed and pregnant, she moved to the extinct favela of Canindé (north peripheric zone of São Paulo) (JESUS, 1986).

At that time, the first favelas emerged in the city. Canindé had approximately fifty thousand people living inside it. After getting a job at the home of the notorious cardiologist Euryclides de Jesus Zerbini (pioneer in heart surgery in Brazil), Carolina was allowed to read books in his library on her days off. In 1949, she gave birth to her first child, João José de Jesus, which caused her to lose her job. She had two more children: José Carlos de Jesus born in 1950 and Vera Eunice de Jesus born in 1953 (JESUS, 1996a; 1996b).

Working as a litter collector, she recorded the daily life of the community where she lived in the notebooks and she found it in

the material she collected (JESUS, 2018). One of these notebooks was the famous diary she started in 1955. This became her most famous book, *Quarto de Despejo: Diário de uma Favelada*, published in 1960 in Portuguese and in 1963 in English.

The first ten thousand copies were sold out in a week. Since its publication, she has sold more than one million copies. *Quarto de Despejo* was translated in fourteen languages, making it one of the best-known Brazilian books abroad. After publication, Carolina had to deal with the envy of her neighbours, who accused her of portraying their lives without consent in her book. She defined the favela as “dreary revenue of the vanquished.” Her words are direct, raw, and naked.

Carolina then moved to Santana, a middle-class neighbourhood in the north of São Paulo. In 1963, she self-published the novel *Pedaços de Fome* and *Proverbs*. Later, in 1969, Carolina accumulated enough money to move from Santana to Parelheiros, similar to the rural South Zone of São Paulo. Parelheiros was the closest Carolina could get to the interior of her childhood remembrance of rural life. Carolina’s house was built on modest land, and visitors would have to walk on wooden boards over mud to reach the pumpkin-coloured house with green-sash windows. Carolina continued her reading and writing, based on her rural life (JESUS, 2014). She planted corn and vegetables to survive because her authorial payments and royalties were not enough to live. She continued to live just above the poverty line all throughout her life.

She raised her children alone, and to support this, in addition to writing and selling books, she collected recyclable materials, cleaned, and washed clothes for rich families, and taught literacy classes at home. Not the sort of living that is expected from someone who would imprint her voice forever in the literature of the Global South. In her words:

When I was at the streetcar stop, [my daughter] Vera started to cry. She wanted a cookie. I only had ten cruzeiros, two for the streetcar and eight to buy hamburger. Dona Geralda gave me four cruzeiros for me to buy the cookies. She ate and sang. I thought: my problem is always food! I took the streetcar and Vera started to cry because she didn't

want to stand up, and there wasn't any place to sit down. When I have little money, I try not to think of children who are going to ask for bread. Bread and coffee. I sent my thoughts toward the sky. I thought: can it be that people live up there? Are they better than us? Can it be that they have an advantage over us? Can it be that nations up there are as different nations on earth? Or is there just one nation? I wonder if the favela exists there. And if up there a favela does exist, can it be that when I die, I'm going to live in a favela? [...]. My son José Carlos is feeling better. I gave him a garlic enema and some mint tea. I scooped at women's medicine but I had to give it to him because actually you've got to arrange things the best you can. Due to the cost of living we have to return to the primitive, wash in tubs, cook with wood. I wrote plays and showed them to directors of circuses. They told me: "It's a shame you're Black." [...]. I went to Dona Juana, and she gave me some bread. I passed by the factory to see if there were any tomatoes. There was a lot of kindling wood. I was just about to pick up some pieces when I heard a Black man tell me that I wasn't to mess with that wood, or he would hit me. I told him to go ahead and hit because I wasn't afraid. He was putting this wood into a truck. He looked at me scornfully and said: "Nut!" "And it's just because I am crazy that you'd better not mess with me. I've got all the vices. I rob and light and I drink. I spend days at home and days in jail. He made a move toward me, and I told him: I am from the favela of Candidé. I know how to cut with a razor and I'm learning to handle a sharp knife. A nortist (person from Northern Brazil) is giving me lessons. If you want to hit me, go ahead. I started to search my pockets. "Where's my razor? Today you're going to walk around with only one ear. When I drink a few pingas, I go half crazy. [...]. The man ran. (JESUS, 2021a, p. 96, translated by the author).

Carolina de Jesus's self-portrait created in her diary gains texture because she grants close access to her inner thoughts, feelings, dreams, and dramas. Carolina shows herself in high and low spirits, floating on the joy of falling in love and dragged down

by the desperate moments when she knows that her children will have to go hungry again, or she will have to take a knife to defend herself. Her texts bring everything from the critical, humorous, plaintive, and strong to the poetic.

As a single parent, Carolina takes pride in the fact that she earns her own way of surviving, instead of stealing from others. She had mixed emotions about relying on anyone, especially on men. All she cares about are books, writing, and her children. Her chronicles of fighting, criminality, racism, and sexism in Brazilian society are a faithful portrait of the country and its policies.

Carolina is even more than an author, she is a keen reporter, a precise descriptor that focus on the favela's existence in unexpected and moving ways. She is critical, with a sense of humour that illuminates her texts with irony, intelligence, and diligence. She defies the stereotypes of the poor. She is eloquent and sophisticated, but she is not docile.

By depicting the complex social and economic forces that conspire against the poor, Carolina shows that there are no quick fixes or magical solutions for dealing with poverty. Being fearless and independent, Carolina reminds us that the poor are not just a group to be pitied; they are humans as everyone else, and they have much to teach. This is precisely why she goes beyond and becomes one of the main female Black voices in South America, who is not ashamed of being who she was.

4 Clarice Lispector (1920 - 1977)

Clarice Lispector (born Chaya Pinkhasivna Lispector) was a Ukrainian-born Brazilian novelist and short story writer. Her innovative, idiosyncratic works explore a variety of narrative styles with themes of intimacy and introspection with great international evidence. Born to a Jewish family in Podolia in Western Ukraine, she moved young to Brazil with her family amidst disasters engulfing her native land following the First World War.

She grew up in Recife, the capital of the northeastern state of Pernambuco, where her mother died when she was nine years old. The family moved to Rio de Janeiro when she was in her teenage years. During her law studies, Clarice published her first works,

catapulting fame at the age of twenty-three with the publication of "Near to the Wild Heart" (*Perto do Coração Selvagem*) (LISPECTOR, 1990a; 1990b). Her first novel was written as an interior monologue in a style and language considered revolutionary. Her voices recapture memories of being and becoming transitions of a woman's life:

When hours later the atmosphere at home calmed down, my sister did my hair and makeup. But something had died inside me. And, as in the stories I'd read about fairies who were always casting and breaking spells, the spell on me had been broken; I was no longer a rose, I was once again just a little girl. I went out to the street and standing there I wasn't a flower; I was a pensive clown with scarlet lips. In my hunger to feel ecstasy, I'd sometimes started to cheer up but in remorse I'd recall my mother's grave condition and once again I'd die. Only hours later did salvation come. And if I quickly clung to it, that's because I so badly needed to be saved. A boy of twelve or so, which for me meant a young man, this very handsome boy stopped before me and, in a combination of tenderness, crudeness, playfulness and sensuality, he covered my hair, straight by now, with confetti: for an instant we stood face to face, smiling, without speaking. And then I, a little woman of eight, felt for the rest of the night that someone had finally recognized me: I was, indeed, a rose. In "Remnants of Carnival [...]". (LISPECTOR, 2018b, p 255).

She married a Brazilian diplomat, and left Brazil in 1944, spending the next decade and a half in Europe and the United States. In 1959, Clarice returned to Rio and published *Family Ties* (LISPECTOR, 1984) and *The Passion According to G.H.* (LISPECTOR, 2012a).

Injured in an accident in 1966, she experienced constant pain, but that did not interfere with her prolific and intense publication career with novels and stories until her premature death in 1977. She has been the subject of a variety of articles and studies in Brazilian literature but has not been cited internationally.

Her work was neither ethnic nor nationalistic. She resisted categorization. She wrote lyrically, employing an original use of language, trying to understand the enigmas of existence and the

problems of self within the psychological and spiritual condition (LISPECTOR, 2018b). She also experimented with different literary styles, made use of extensive monologues, and applied new techniques such as stream-of-consciousness (LISPECTOR, 1992). She has been compared to modernists, such as Virginia Woolf and James Joyce, but never with the same evidence or recognition.

American writer Benjamin Moser (2012) mentioned Clarice Lispector as the most important Jewish writer in the world since Kafka (THOMSON, 2014). Since then, her works have been translated into various languages, including English, to Penguin Modern Classics (LISPECTOR, 2018a; 2018b; 2018c). She was the first Brazilian author to participate in this prestigious series.

In Europe, Clarice wrote and published *The Chandelier* (2018) and *The Besieged City* (2019), which deal with a young woman's "self-enlightenment" and a woman's consciousness and drive. The following passage demonstrates the ironic setting of being lost without a star guide. It is precisely there that the main character, a woman, finds the enigma: "And in the strongbox, the sparkle of glory, the hidden secret. [...] I had not found a human answer to the enigma. But much more, oh much more: I had found the enigma itself" (LISPECTOR, 2019, p. 49).

These voyages which are part of her writing styles, dismantle the ego-centred identity possibility and experience of fusion and interconnections of subjectivity towards further levels of life. Her less lyrical but incisive story collection, 'The Stations of the Body', shocked critics and readers due to its overtly sexual and erotic references, directly questioning the duties of motherhood and the sexual repression of all women, both young and old (LISPECTOR, 1995; 2012).

Lispector's last book, *The Hour of the Star*, a novella published one month before her death, introduced the public to a "new" side, dealing with sociological themes of economic and social oppression via a poor, ill-educated and unheroic female character, Macabéa (LISPECTOR, 1992). For Macabéa, "You don't have to believe in anyone or anything — You just have to believe. That sometimes gave her the state of grace. She'd never lost faith." (LISPECTOR, 1992, p. 67).

5 Discussion

Likewise, Hilda and Carolina, Clarice created anew. She sets her own ink imprint in literature. Being unconventional, anti-diplomatic, and against mainstream literature is part of those who pursue themselves and do not follow the trends but lead them.

Although not experiencing the threats and surviving difficulties that Carolina did, Clarice goes to the border, to the position in which she is fruitfully writing about being and becoming. Like Hilda, their paths are movable, almost incomprehensible at first, linking desire and reality, creating a mixed experience that provokes and unsettles to these days. It is there that literature rises, changes its readers, and revolutionizes forever.

It is impossible to read Hilda, Carolina or Clarice and continue to be the same person. Unfortunately, they still have not been widely recognized in the literature legends of the Global South. It is painful to see that the standards curriculum still needs great decolonization so that they can fit in with their voices and unsettledness. The borders and spaces they occupy are beyond time and space; their texts are fluids, leading to permeation and multiple interactions. They have the ability to impact deep inside, and that they all do so majestically. This obliteration of borders could also be an exercise in which the author and reader become the same person.

Being an author when writing was not even considered a profession, and elaborating so well with words and language, is a work of art. Their country, Brazil, has overlooked them, and it has been only in recent years that exhibition and their books have gained evidence in the cultural scene. It was not easy for anyone to write in a country that undermined their best voice. Being a woman, Black, Jewish were also imbricated in all the difficulties and invisibility. Their anti-canonical narratives of despair, hope, humour and the mundane are an invitation to reframe the way we read, write, publish, and teach literature.

They are too faithful to themselves and never submit their language to the trends in the literate market. They openly criticized it. They simply remained true to themselves. By doing this, they achieved the eternal and the iconic in their production. Their total and unrestricted commitment to the production of literature that

goes beyond their biographical data and elicits a sense of irreverence, unsettlement, and transgression is a signal of the genius in which they lay.

It is time that global literature syllabus includes outsiders, and makes it gender equal. It is important that more women know that they have always been women who have never been silenced (CRISER; KNOTT, 2019). It is not easy to find such examples in a publishing industry that still segregates and stigmatizes, and mostly publishes traditional texts.

In 2015, Lee and Low Diversity² showed that 79% of the publishing industry was white/Caucasian, 88% were straight/heterosexual, and 92% were non-disabled. From this, it is possible to understand the complete impairment of representation.

It is easy to imagine that, when untamed voices such as Hilda, Carolina and Clarice display their words, they do not correspond to the expected path. It is a moral duty that HEI and publishing industry can give space and visibility to such voices, not only to increase diversity and inclusion, but to provoke, to develop critical thinking, to doubt the words, to immerse into the unknown, to experience the incomprehensible, - because it is precisely there that the best of literature lies.

6 Conclusion

To decolonize the literature syllabus and give space to anti-canon female authors from the Global South, especially authors such as Hilda, Carolina, and Clarice. They bring self-immersion and cross the borders of narratives and styles, which are crucial in actual times.

What they require from the reader is nothing more than the capacity to surrender to their words, to experience change, and to realize that in life and literature, we are all learners!

² Survey available at: <https://www.leeandlow.com/about-us/the-diversity-baseline-survey>. Accessed on: Mar. 22, 2023.

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