

THE CITY AND THE ROMANCE: LITERARY FORTALEZA IN A NORMALISTA, BY ADOLFO CAMINHA

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SUMMARY

This work has the purpose of presenting the city of Fortaleza from the 19th century to starting from a geographical-literary interpretation of the work *A Normalista*, by the Ceará writer Adolfo Caminha (1867-1897). For this, based on Humanist Geography, an approach that values people's worldview, reflected in the valuation of the place, as a privileged object of study, we walk through themes such as politics, education, drought, modernization, daily life, among others, putting in highlight, through literary work, some subjects dear to Geography. As a way of understanding the city of the past from traces of the present, an urban trail was also created in order to follow some of the steps of the characters of the work in question. On the trail, it is possible to dialogue both with the landscape and with literature, and perceive the city from multiple perspectives. This work, finally, seeks to broaden the horizon of a possible Literary Fortaleza, existing in literary creation and in the routes it produces, enriching our understanding of the city in its spatiality, geography and historicity.

Key words: Humanistic Geography; Literary Geography; Cearense Romance; Urban Trail.

ABSTRACT

Este trabalho tem o propósito de apresentar a cidade de Fortaleza do século XIX a partir de uma interpretação geográfico-literária da obra *A Normalista*, do escritor cearense Adolfo Caminha (1867-1897). Para isso, com base na Geografia Humanista, abordagem que valoriza a visão de mundo das pessoas, refletida na valorização do lugar, como objeto de estudo privilegiado, passeamos por temas como

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política, educação, seca, modernização, cotidiano, entre outros, colocando em relevo, por meio da obra literária, alguns assuntos caros à Geografia. Como modo de entender a cidade do passado a partir de rastros do presente, uma trilha urbana foi também elaborada a fim de acompanhar alguns dos passos das personagens da obra em questão. Na trilha, é possível dialogar tanto com a paisagem como com a literatura, e perceber a cidade por múltiplos olhares. Este trabalho, enfim, procura ampliar o horizonte de uma Fortaleza Literária possível, existente na criação literária e nos percursos que produz, enriquecendo a nossa compreensão da cidade em sua espacialidade, geograficidade e historicidade.

Palavras-chave: Geografia Humanista; Geografia Literária; Romance Cearense; Trilha Urbana.

RESUMEN

Este artículo tiene como objetivo presentar la ciudad de Fortaleza em El siglo XIX a partir de una interpretación geográfico-literaria de la obra *A Normalista*, del escritor Adolfo Caminha (1867-1897). Para eso, con base em la Geografía Humanista, enfoque que valora la cosmovisión de las personas, reflejada em la valoración del lugar como objeto privilegiado de estudio, exploramos temas como la política, la educación, la sequía, la modernización, la vida cotidiana, entre otros, destacando, a través de la obra literaria, algunos temas importantes para la Geografía. Como forma de entender la ciudad Del pasado a partir de lãs huellas del presente, también se creó un sendero urbano para seguir algunos de los pasos de los personajes de la obra em cuestión. Em El camino es posible dialogar tanto com el paisaje como com la literatura, y percibir la ciudad a través de múltiples perspectivas. Este artículo, finalmente, busca ampliar el horizonte de una posible Fortaleza Literaria, existente em la creación literaria y em los caminos que produce, enriqueciendo nuestra comprensión de la ciudad em su espacialidad, geograficidad e historicidad.

Palabras-clave: Geografía Humanista; Geografía Literaria; Romance Cearense; Sendero Urbano.

1 INTRODUCTION

Anyone who wants to get to know the city of Fortaleza and get a little intoxicated with the semi-civilized barbarism of a provincial capital, where Babism reigns in all its fury, has nothing to do but open the book by Adolfo Caminha and surrender to the reading its pages without the concern of a critic [...] While reading those pages, one lives a little in Ceará (ARARIPE JÚNIOR apud BEZERRA, 2009, p. 17).

The novel *A Normalista*, by the Ceará writer Adolfo Caminha (1867-1897), is, in this work, the gateway to a multiple Fortaleza of geographical possibilities, mediated by a literary look. As we walk with this gaze through the words of the writer and his characters, we cannot fail to carry out, through our imagination guided by the perspective present in the novel, a kind of walk through the capital of Ceará at the end of the 19th century.

By referring to this context and its social nuances, the novel inspires dialogues between literature and the humanities from different approaches (ALMEIDA, 2017; ALVARENGA JÚNIOR, 2013; SANTOS, 2020) and also enables approaches that aim to expand knowledge about the city center, where the plot is set, awakening to didactic-

pedagogical possibilities (COELHO & SAMPAIO, 2019; MAIA FILHO; PINHEIRO; COSTA, 2017).

As the referred novel has in Fortaleza the map of its plot, we ask ourselves about its contributions to our apprehension of a city of the past that conforms the present city. For this, we seek a geographic-literary way of presenting and experiencing the city, with the purpose of strengthening the relationship between writer and readers, between the Fortaleza of yesterday and today, of letters and everyday life.

Here, we seek to interpret and map a path that is as literary as it is urban, highlighting the geography (re)created and (re)veiled in the work. Starting from the foundations of a Literary Geography, from its relationship with the human condition present in the city, we can emphasize the geographic in the relationship between the writer's biography and the urban plot of his novel. Paths that demand a differentiated attention, such as literary reading itself, with a lingering around the places of experience and thought involving human beings in the fundamental links of their experiences.

2 OF GEOGRAPHIES AND LITERATURES: EXPERIENCES, EXPRESSIONS AND APPROACHES

Temporalization of our terrestrial environment, spatialization of our finitude, geography addresses, in addition to knowledge and intelligence, to man himself as a person and subject (DARDEL, 2011, p. 39-40).

We refer to the daily and personal experience of the human being in the world as the first condition for the emergence of the will to understand and express about life, looking for other places (WRIGHT, 2014). Attention to this aspiration for experiences and knowledge focuses on the human condition and seeks to return to the origins of what we fragment today in fields of science and art, such as Geography and Literature.

In this essential return to thinking about a Literary Geography, we consider that “[...] before any philosophical or scientific conception, man is at first a being-in-the-world”, interpreting the phenomena that constitute his existence, as indicated by Dartigues (2008, p. 46), based on Heidegger (2008). It is to this interpretation that we turn, trying to understand it from within, on the way to understanding the human essence.

The fundamental link between human beings and the Earth – geographicity, and between them and their destiny – historicity, constitutes the experiences we have and tell (DARDEL, 2011). We replace Geography in the inaccuracy of experience: the value of the

geographic, and not the geometric rigidity, only makes sense for the human being who means it. This is the situation: in the world and with others. It is necessary to communicate, to tell about the experience, to make use of languages, to graph the world.

Literature is born from everyday experiences, from a way of being-and-being-in-the-world, and goes beyond them through imagination. Understanding these experiences, these geographies, is important if we have in mind the realization of a Literary Geography centered on an approach that brings scientific knowledge of geography closer to the knowledge, experience and imagination present in the life and work of writers. Life and work that:

[...] they are impregnated with these geographicities and historicities, with this circumstantial and full way of being-in-the-world. They show the writer's connection with a particular space-time, with a specific historical-cultural context, inscribed in his experiences, memories and aspirations and written in his works (CAVALCANTE, 2019, p. 21).

Both geography and literature are here “[...] understood as ways for man to (d)write the world, making it intelligible, even if for that such world needs to be (re)constructed, (re)elaborated, (re)created” (CAVALCANTE, 2019, p. 22). In search of a Geography that best addresses the relationship between human beings and the Earth and the worlds that emerge from this connection, we approach literature as one of the richest expressions of being-in-the-world.

There are a variety of approaches to geographic and literary studies, and each of them understands their contributions in different ways. marandola jr. and Oliveira (2009) explain that some approaches favor spatiality in literary works, that is, the spatial structure where the plot takes place, and others, geographicity, seeking to understand which relationships between human beings and places are revealed in literature.

The contributions of Humanist Geography stand out, mainly from the 1970s onwards, approaching literature as a resource to analyze the place more subjectively, valuing the relationship between the world and human subjectivity (BROSSEAU, 1994). The aforementioned author also advocates greater attention to language itself as a discourse that creates a geography that goes beyond its relationship with experiences of place.

Perspectives in Literary Geography also open possibilities that allow us to carry out geobiographies (KARJALAINEN, 2003), understanding the importance of the author's personal geography for his literature; geographies of literature and in literature, viewing literature as spatial activity and geographical creation, respectively; in addition to reading geographies, understanding that the Literary Geography that we propose cannot be realized

without an attentive look at the reader who dialogues with the works, modifying their way of being-and-being-in-the-world (CAVALCANTE, 2021).

What interests us, therefore, having another way of conceiving and inhabiting the city as a horizon, is the linking of these experiences of living, walking, reading and writing, capable of strengthening relations between writers and readers, through urban paths.

Visualizing the possibilities of contributions of the geography-literature relationship to knowledge, we transpose this thinking and doing to the city environment, asking ourselves: what can the literature that has the city as the center of the plot tell us? By establishing a particular relationship with the world, we believe that it goes beyond conceptual definitions of the city, marking it with new perspectives.

Capable of developing human dramas in urban living, literature “[...] allows us to read a special dimension of the city: that of experience and existence” (MARANDOLA, 2006, p. 74). Thus, literary art is allied with geographic studies that seek the dimension of inhabiting, which is difficult to understand in the urban environment of fragmented experiences and multiplicity of voices.

Among the different perceptions of the city that constitute it essentially as an intersubjective phenomenon, literature offers us the most diverse readings. The plots that arise from this relationship are endowed with the human condition in the urban space.

Searching for the City in Literature, therefore, is not just looking for a geographical concept. It implies the encounter of experiences, cultures, places, histories and people. It implies rescuing the holistic sense of geography and the full scope of the human condition in contemporary society (MARANDOLA, 2006, p. 76).

The modern city, experienced and questioned by many writers, including Adolfo Caminha himself and his main influences, such as the French Émile Zola, becomes inseparable from the romance literature of the time. The plots develop in this centrality of chaotic progress, with the city as a major character. Modern literature that recreates the city in images that are part of the imagination of readers to this day.

They are “[...] places whose meaning emanates from their connection to literature” (QUINTEIRO; BALEIRO, 2017, p. 51), they are cities that inspire and from which we carry out a joint reading of words and the world. The emotions that are fed back in these contacts give us a broad view of the lives that inhabit these places (VERDAGUER, 2018). A relationship, therefore, fruitful in many ways, capable of strengthening the ties between reader-tourists and urban literature.

Among the erasures of the current city, in its meeting of temporalities and perceptions

distinct, novels can settle and emerge as traces of previous experiences, essential for a reading of the urban in the city (DUARTE, 2008). In addition, we believe that thinking about the city from a literary point of view implies a new relationship with the urban, in the encounter with different images, created by literature, in the urban scene.

We can therefore think of literary tourism possibilities that “[...] always imply developing a mental construction that is provided by literature and space and mediated by the knowledge, emotion and imagination of each of these tourists” (QUINTEIRO, 2020, p. 6). Tourism in a geo-educational perspective, since field literature opens up new possibilities for teaching and learning about the space of the city and about our personal geographies.

The Literary Fortaleza we seek is also a place “[...] whose meaning emerges from the knowledge that the individual has of the literary text and the biography of the authors” (QUINTEIRO; BALEIRO, 2017, p. 52). Let's walk in this direction in the geographical-literary narrative that we think-make.

3 ADOLFO'S GEOGRAPHY WALKS: EXPERIENCES, PLACES AND PERSPECTIVES

What matters after all is that Adolfo Caminha managed to transfigure his feelings into art, and that is why his name will not pass away (AZEVEDO, 1999, p. 152).

The experiences of the author of *A Normalista* in the places he passed through are revealing of a geography built by founding places for his relationship with the world. Construction that the writer insisted on expressing in his work, as a man of letters attentive to the situations he lived and committed to sincere writing, as he himself stated.

During the twenty-nine years of his life, Caminha traveled through various professions and cities, seeking to leave his mark. *A Normalista* is his first novel, published in 1893. In the author's biography, written by Sânzio de Azevedo (1999), we read one of the opinions about the debuting novelist, by Tibúrcio de Freitas, stating that Caminha had already “[...] enough social conviction, apprehended in men and books, to make a conscientious critique of our society, which he proposed to analyze” (AZEVEDO, 1999, p. 62).

Bearing in mind his contribution to literary production and to the recreation of the Fortaleza of the novel, we turn to the author's personal geography. We believe in the

importance of a “geographical narrative of his biography” that helps us to “[...] understand the geographical foundation expressed in his work” (CAVALCANTE, 2019, p. 36). For this, we will make a brief journey, elucidating the experiences that formed him, the places that most affected him and the perspectives he built, very relevant to his writing.

Returning to the writer's childhood in the province of Ceará, we will see a frail boy, born in Aracati, in a house located on the old Rua do Comércio, in 1867. There, at the age of 10, he saw thousands of migrants arriving during the drought. that started in 1877, who were looking for some means to survive and took to the streets. This experience continued when, after his mother's death, the following year, he went to live with relatives in Fortaleza (AZEVEDO, 1999; ALBUQUERQUE, 2000).

From the context in which these port cities grew and stood out in the urban network and in the economy of Ceará, with Fortaleza already assuming a more influential centrality compared to Aracati, the future writer will vividly remember the dramas and implications of the drought in the urban space. Albuquerque (2000, p. 28) also points out that people from Aracati “[...] would remember their homeland as a place warmed by the Hail Marys at the end of the afternoon, lowing of cattle, wistful rosaries of souls and ringing of bells of the Lord do Bonfim”.

In 1880, Adolfo Caminha left for Rio de Janeiro, a reality quite different from the cities in the then North of the country, starting his studies at the Escola da Marinha, a place with which he established important links for his literary career and which he recalls: “[...] where, thanks to the good tutors I always had, I learned to be a good man; the Naval Academy was the cradle of my civil and military education” (AZEVEDO, 1999, p. 43).

He participated in literary associations, discussed literature and, from an early age, demonstrated his political inclinations. Two events in the young man's life demonstrate the concerns that would accompany him: in June 1885, at the marine school, he gave a speech in which he expressed his abolitionist and republican will, in front of the emperor and, some time later, he also revolted against the punishment of the lash, publishing a text about it.

When he asked to be transferred from the political center of the country to return to the capital of Ceará, in 1888, citing his health condition, Adolfo Caminha was already a second lieutenant and had published his first books. Before that, however, he took a trip that would remain in his memory and in his notes, as well as the future book *No País dos Yanques*, by the young progress enthusiast: he went to the United States, on a navy training trip, where he would be surprised by the new cosmopolitanism -Yorker.

The impressions he had of these cities were linked to reading and adherence to the

civilizing values of scientific progress and social modernization present in the intellectual context in which he was inserted. In this way, the writer developed a critical and comparative look that sought to unveil the provincialism and modernity present in the cities that he recreated in literature, as is the case of the capital of Ceará in *A Normalista*.

In Fortaleza, Caminha dives once and for all, with reservations, however, due to his “inadaptable” character in the literary sphere, contributing to the pages that ran the streets of the city and to the controversies between the men of letters of the time. In addition, he particularly experienced the harassment that his forbidden romance with Isabel Jataí, already married to an officer, would cause in the provincial morale of Fortaleza, when assuming it.

As a result, the future novelist ended up resigning from the Navy and was invited to take up the position of amanuensis at the Treasury of the Farm, in Fortaleza. He lived with his partner, at that time, in the Outeiro neighborhood. It was from there that he was taken to give a speech in Fortaleza, during the long-awaited proclamation of the republic. From the neighborhood, Caminha would remember, years later, in Rio de Janeiro:

From my current location, so far from the 'green seas', I still feel the vague emotion, half delicious, half bitter, of a longing that may never end, because it was there, in that beloved neighborhood of lumberjacks and jangadeiros, that I loved, that I lived, that I suffered... [...] Here I am and from here I write cradled by nostalgia for my land, seeing it through the distance, heightened by longing, great in its miniature of a smiling town that looks out to the sea. sea (CAMINHA, 1895, p. 158).

Back in the literary field, he was invited to participate in the founding of *Padaria Espiritual*, in 1892, a literary association that stirred up the calm of the province, occupying places such as *Café Java*, in *Praça do Ferreira*, where open-air conferences took place, and headquarters in streets like *Formosa*, at the time, an important thoroughfare in the capital. Despite later establishing disagreements with the association, during his participation the writer leaves these words about the newspaper *O Pão*, marked by irony and criticism in its editions:

[...] we feel deliciously good writing *O Pão*, before the unjust anger of the bourgeois lords [...], here, in our comfortable and typical oven, where daily, at night, we make such good jokes, adorable sonnets, sparkling and vaporous phrases like the smoke of our cigars, and much more harmless (AZEVEDO, 1999, p. 62).

Publishing in this and other newspapers, Caminha will continue to participate in the

public life of the capital, establishing relationships and frequenting the places he recreates in his work and where the characters live together, some of them as caricatures of people known by the author, such as Caio Prado, the president of province, when he walks there he returns.

A reader and admirer of writers such as the French Émile Zola, whose work method privileged the notion of reality transcribed in his texts, Adolfo Caminha adheres to naturalism in his writings, also influenced by evolutionist and determinist, social and geographic theory. His works, in general, present spaces that condition the destinies of his characters to the lived environment as the cause of important situations for the plots.

When he defends his debut novel in front of critics, the “pursuit of truth” that he shares with other authors of this aesthetic is evident:

I don't know that a novel about customs from Ceará has been written anywhere, observed and true like this one, in whose pages the northern sun vibrates strong and caniculating and where the life of a people is described with some precision (CAMINHA, 1895, p. 85, emphasis added).

In the last years of his life, in Rio de Janeiro, in addition to publishing *A Normalista*, the writer continued to work on other novels, namely *No País dos Ianques* (1894), *Bom-Crioulo* (1895) and *Tentação* (1896/1897), also endowed with their experiences and historical-geographic situation.

It is interesting to understand your geography, hiker, like someone truly does not adapt, bringing brief but profound passages, in which the time-space marks of his life remain. But it is talking about *A Normalista* that we find “[...] the best way to translate the author, imprinting him in a time and direction” (ALBUQUERQUE, 2000, p. 17).

4 LITERARY GEOGRAPHY IN A NORMALISTA

The city remained in its usual provincial quiet, very bright, yawning lazily with its arms crossed, waiting for Progress. One was sweating from every pore and breathing with difficulty, under an equatorial, overwhelming atmosphere. In the distance, the strident and metallic song of a bell was crackling in a cadenced and monotonous rhythm, the echo of which echoed throughout the small capital of Ceará (CAMINHA, 2007, p. 84).

A Normalista reveals Adolfo Caminha's ability to perceive and reconstitute the social reality of the provincial Fortaleza. The novel refers to the spaces that the writer himself

experienced, recreating scenes of everyday life and denouncing society's customs in the face of the ideals of progress.

The city we enter in reading Adolfo Caminha's work, despite the ideal of civilization that he seeks through modernization, has a monotonous atmosphere, "waiting for Progress". Here, this process gains particularities that do not escape the descriptions of the author and the (mis)paths of the characters. We approach this Fortaleza by linking it to historical geography and the subjects in their daily lives, understanding a deep relationship between them in the work.

4.1 "And Ceará? Hunger and misery only": drought and migrants

The plot presents the story of Maria do Carmo, a student at the Normal School, who came from the hinterland to the capital in 1877 and took shelter in the house of her godfather, the amanuensis João da Mata. Due to the drought that happened at that time, the girl, still very young, left the interior of Campo Alegre, with her father, her mother, already sick, and her brother, fleeing the horrors that affected life in the sertão.

Caminha (2007, p. 27) denounces the hardships of the drought that "[...] decimated entire populations in the hinterland. Families succumbed to hunger and plague, punished by a burning sun". It is in this situation that the afflictions of Mendonça, Maria do Carmo's father, occur, until he finds a single way out:

[...] and he began to meditate on the horrors of the drought, on the fevers of a bad character, on the almost absolute lack of water, with a dismay that annihilated his strength, doubling his strong haughtiness; Then he went back to the same train of thought: no, that hell in the backlands, with a terrible ray of time, would perhaps be worse, it would be his misfortune. From himself to measure, he meticulously calculated all the seriousness of the situation he had arrived at. There was no other resource, no other way but to march to the capital [...] (CAMINHA, 2007, p. 29).

The family's drama represents a bit of the reality of the underprivileged during the drought, which lasted three years (1877-1879), affecting thousands of people who, in addition to the challenges faced in the interior and the painful path, of which the girl keeps images of misery and death, passed by others, in Fortaleza and other coastal cities.

Those who managed to reach the capital took different paths: some made up the abarracamentos (improvised constructions on the outskirts of the city); others went out of the province, mainly to the Amazon, as is the case, in the plot, of Mendonça and his son,

after his wife and mother died; and others were domiciled in the city (COSTA, 2017), like Maria do Carmo, who was under the care of her godfather.

But the scenario that formed during those years of drought, accompanied by a smallpox epidemic, was one of real mortality, commented by João da Mata: “What about Ceará? Hunger and misery only. Three thousand people died in one month, they were killed at the drop of a hat, people even died in front of the government palace, a pity!” (CAMINHA, 2007, p. 31).

The presence of the large contingent of the underprivileged from the drought was considered a threat to order, cleanliness and public safety. Bearing in mind the concern with the salubrity and general good appearance of public spaces, as well as the economic and material development of the capital in the middle of the urbanization process, the public power mobilized.

During this period, the policy of indirect public aid operated, in which migrants received assistance in exchange for exploiting their work in the construction of works (SOUZA, 2015). Organized into commissions, it malfunctioned due to deviations and abuses, which the amanuensis, in the novel, observed and practiced, while commissioner of aid.

In addition, the population was under urban disciplinary norms, despite the resistance of the sertanejo way of life in the capital. This space that had been the migrant horizon of the migrant was reduced to what is now the center of the city and began its slow process of expansion. It is in him that the work immerses us to tell the normalist's story. The character and the city carry with them the marks of the drought, like a past that is present throughout the plot (SANTOS, 2020).

4.2 “It was fashionable in big cities”: technical development and modernization of society

Throughout the plot, Maria do Carmo gradually gets used to life in the capital. Before studying at the Normal School, she had undergone religious education at the Colégio da Imaculada Conceição. Now, she led the ordinary life of a young normalist at the time, going to clubs and outings, playing the piano, reading novels and discussing them with her friend Lídia Campelo.

Despite her social situation, little freedom and the restrictions imposed by her godfather, the girl could also dream of a life with the law student, Zuza, with “[...] her

aristocratic and noble manias” (CAMINHA, 2007, p. 49), resident of Rua Formosa, son of a colonel and friend of the president of the province.

The house where the teacher, godfather and wife, D. Teresa, lived was located on Rua do Trilho, “[...] of the Baturité railway line” (CAMINHA, 2007, p. 15). The iron train, symbol of the technical development of the 19th century modernity that arrived there, is a constant presence in the daily lives of the characters.

Not just the locomotive “[...] that was going, like something crazy, into the sertão!” (CAMINHA, 2007, p. 53), such as the animal-drawn trams, which took to the streets of the city and places around them, in addition to the steamships, responsible for the relations of the capital of Ceará with other provinces and abroad, are, in the work, signs of development that, little by little, transformed the landscape and urban society.

These transformations were necessary for the capital at that time, when it was playing a central role in the urban network of Ceará and in the cotton economy, establishing relationships with the sertão and exporting the product through the port. As part of the International Labor Division (DIT), from 1863 onwards, Fortaleza began to communicate directly with Europe, which, combined with the Empire's policy of strengthening the capitals of the provinces, also favored the centrality and development of the city (COSTA, 2017).

The presence of artificial lighting in the streets, with the replacement, in 1867, of fish oil lamps by gas lamps, also brings to light the modernization of Fortaleza society, as we will be objects that stand out as brands of the most modern cities, in season. José Pereira, editor of the newspaper *Veneza*, is the one who refers to this fact in one of the few compliments to the city, present in the novel: “[...] in Brazil there is no city as well aligned as this one, a richer lighting than that ours is a Public Promenade just like this one” (CAMINHA, 2007, p. 96).

And it is through the Public Promenade that we can get a sense of the society that was formed in Fortaleza. In spaces of sociability like the one mentioned above, the local bourgeoisie paraded in their European-style clothes.

Avenida Caio Prado had the fantastic appearance of an oriental terrace where princesses and odalisques strolled under a sky of polished silver, with its rows of blue, red and green burners, with their sphinxes... , they came and went on the macadam, shuffling their feet to the beat of the music, talking loudly, bumping into each other, in an interesting promiscuity of colors, which had vivid reflections in the moonlight [...] (CAMINHA, 2007, p. 93).

The center, before becoming the center of the periphery, was the place of the local bourgeoisie, its commercial establishments, its dwellings, its leisure spaces (SILVA apud DANTAS, 2009, p. 197). Fortaleza of the Belle Époque, whose customs and fashion references arrived from Europe, with great influence from direct trade with the modern world, mainly Parisian society, and tended to be reproduced by the wealthy classes.

The characters in the novel live with these and other important transformations, some of which Maria do Carmo mentions, when mourning the death of the then president of the province, Dr. Castro:

[...] the man of fashion, the “darling of the girls”, the great friend of Ceará, who had brought so many benefits to that province, having dams built in the hinterland, rebuilding the Passeio Público, activating the port works, facilitating the emigration, lavish alms, and, finally, introducing certain Parisian customs to Fortaleza, such as, for example, the system of riding a chouto, trimming the tail of saddle animals (CAMINHA, 2007, p. 163).

4.3 “This is a land of savages”: the coastal-sertanejo Fortaleza

The city, in short, was growing and modernizing, but it is its contradictions and ambiguities that are most prominent in Caminha's novel. City at the same time coastal and sertanejo, because, despite turning to the sea and civilization, it had deep roots in the interior imaginary (DANTAS, 2011).

The person most in charge of criticizing the city is Zuza, a law student who said he was “[...] a bit demanding in terms of civilization”, almost always comparing the province of Pernambuco and its capital with “[...] certain amenities that did not yet exist in Ceará” (CAMINHA, 2007, p. 24):

When the music stopped, a screeching barrel organ, to the sound of which wooden horses were turning, in one of the corners of the garden, moaned, in a doleful and irritating tone, the Troubadour, stunning Zuza's delicate ears, who found it simply unbearable and hideous as a murder in the middle of the street. How could such harassment be tolerated in a capital that had the appearance of being civilized? Oh! In Pernambuco, the Italian who remembered to play the barrel organ at the door of a republic was immediately punished with potatoes and orange peels. Ceará was very late! (CAMINHA, 2007, p. 95, emphasis added).

The narrator also expresses the social disparity in spaces, when he describes the three plans of the Passeio Público, destined to different classes that, despite the efforts to

keep the poorest away from the center, the coexistence between them is perceptible. Those who stayed and were part of the daily life of the city, confronting the ordering logic and the biased gaze of the wealthier classes, did not see many opportunities:

And he added that Ceará was a good land for politicians and rich people, that the poor in Fortaleza, even if they weighed kilograms of honesty, were always the poor, mistreated, trampled on, ridiculed, persecuted, while the more or less wealthy individual could count amply, widely (and opened his arms) with the general sympathy: he had access to all the salons, everywhere, even to the “family sanctuary” he was, even though he was a rascal, a very great scoundrel. Did he wear a top hat and white tie? Did he have a bachelor’s degree? He didn’t stand on ceremony, he could enter wherever he wanted [...] (CAMINHA, 2007, p. 31).

The “provincial stillness” of this city is also indicated by the incomplete nature of the installed services and the slow development of thought and behavior adapted to the pace of new techniques. Artificial lighting had not reached every corner of the small town, in addition to having its lamps turned off on moonlit nights, that is, not having completely dominated society’s interaction with natural weather (SILVA FILHO, 2004).

Another constant presence in the city, afflicting those who wanted progress and urban beauty, was Negro Romão, who cleaned the streets. Despite representing the invisibility of black people in Ceará society, their image screams to everyone the true face of the city, which is still far behind, including in relation to the installation of services such as water and sewage, which only occurred in 1927 (COSTA, 2017).

But it wasn’t just the poorest who, from the perspective of the writer and enthusiasts of the modern world, were the protagonists of Fortaleza’s “backwardness”. The bourgeoisie, which selectively and superficially appropriated European civil events, constructed a particular meaning of “urban” that did not distinguish very well between public and private. Society “avid for scandals” that took place in the small town of slow times, but with European fashion.

4.4 “This policy without ideals and without patriotism”: the policy under discussion

In bars, in houses, in the newspaper offices, everyone had an opinion to give about the situations to which they were subjected. Politics, especially local, was the main one, and criticism came from all sides. If we pay attention to this aspect, we will see that, in the daily

life of the characters, the particularities and vices of Brazilian politics are present, rooted in that provincial life.

Through the narrator's ubiquitous gaze, we walk through public spaces and houses, noticing the little delimitation between the values that govern behavior in both spaces. Furthermore, it is interesting to note that modernity itself lacked the sense of belonging of urban inhabitants, with state modernization initiatives prevailing in this process at first (OLIVEIRA, 2009).

Old values and practices in which politics remained rooted were seen as obstacles to the civilized way of life, so aspired by characters such as the law student, Zuza, who said that this was a “[...] policy without ideals and without patriotism, which only served to demean us, forcing the individual to sell himself for the love of his wife and children” (CAMINHA, 2007, p. 153). João da Mata, who had been very involved with politics for personal interests, also felt discredited, “[...] tired of working for free in politics” (CAMINHA, 2007, p. 61-62).

Politics also does not shy away from the scenario of the city's smallness, whose rumors ran even in the pages of the “newspapers”. The relationship between Zuza and Maria do Carmo, for example, took on “political” overtones at the sound of the student's complaints: “What the hell was he doing with politics that he would come to meddle with his life? Just because he was a friend of the President of the Province and the son of a politician?” (CAMINHA, 2007, p. 153).

The president's private conversations in the palace reveal other criticisms by the writer, when Dr. Castro decided, becoming aware of the criticism he received, to dismiss civil servants from the opposition, under Zuza's appreciative gaze. The attitudes of the president of the province also did not come out of popular discussions.

Some comments were about encouraging emigration to the South, aiming, as Souza (2015, p. 190) explains, “[...] to alleviate the social tension caused by the crowds of helpless migrants, whose public assistance was clearly insufficient to meet the needs of the population. them”. “This is depopulating Ceará” (CAMINHA, 2007, p. 62), was what Pernetá said about it, at Zé Gato's bodega. Other opinions that indicate a common focus on popular politics were directed at the president, questioning his habits and personal relationships.

4.5 “The devil is that in Ceará there were no serious schools”: the education in question

Education was also discussed, so often treated as a means of distinction and civility. In this way, as is to be expected from Caminha's work, the plot reveals a scarce formal education of these values or, at least, of their practice and deeper appropriation. Thus, religious teaching and even the structural and sanitary conditions of Colégio da Imaculada Conceição were not spared from criticism by the normalist's godfather, João da Mata:

He wanted an education like in the schools of Europe, as he had seen from a certain pedagogist, where girls develop physically and morally like the boys in trousers, with admirable speed, eventually becoming excellent mothers, perfect housewives. home, without the inquisitorial intervention of the Sister of Charity. I didn't understand (though narrow minded) how a creature brought up to ringing a bell, in the silence and dullness of a convent house, between dark walls, with allegorical pictures of the souls in purgatory and the hell feathers; with the most deplorable disregard of all hygienic prescriptions, without air or light, praying night and day — sometimes pro nobis, sometimes pro nobis... (CAMINHA, 2007, p. 22, emphasis added).

The Normal School, in operation since 1884 and in the style of European schools, until the promise of improvement with the reform announced at the end of the work, does not seem to be a great educational example. One of the provincial newspaper editors was of the opinion that it was “A school without masters, an anachronistic establishment, where the girls go to chatter, spend their time reading novels and cursing the next” (CAMINHA, 2007, p. 181).

We see multiple denunciations in the lines and between the lines of the work, mainly in view of female education, from the stigmas of the students of both schools to the material conditions (ALMEIDA, 2017). In everyday school life, these conditions are visible. In the scene of the Geography class, for example, the classroom is full of important materials for Science classes, but “You didn't see a single map, a single geographic map” (CAMINHA, 2007, p. 71).

The class takes place with the teacher's monologue and his questions to the students, revealing much of the context of the subject's curriculum and its teaching at school, in which knowledge was based “[...] along European lines, above all, of French origin. , in which the memorization of concepts and information was the main objective of teaching” (MENDES, 2015, p. 5), as we see:

The professor asked for a textbook, which he flicked through. "What was the lesson?" Oceania?
Well...
— Tell me, Mrs. Maria do Carmo: Is Oceania an island or a continent?

Maria quickly closed the textbook she had been reading, very embarrassed, and, looking at the master, tapping her fingers on the desk, with a little laugh: — Only part of Oceania can be considered a continent.

—Perfectly fine!

And he asked, beaming, what is the name of that part of Oceania that can be considered a continent; explained at length and categorically the nature of the Australian islands, praising the beautiful clear landscapes of New Zealand, its opulent vegetation, the richness of its soil, its climate, its fauna, with the enthusiasm of a tourist, getting excited little by little, intermittently jumping up and down in the armchair that groaned under the weight of his body (CAMINHA, 2007, p. 71).

[...]

—Tell me Mrs. D. Sofia de Oliveira, how many are the poles of the earth? See how you respond, it's a little souvenir. Do not be shy. How many are the Earth's poles? (CAMINHA, 2007, p. 73).

[...]

— Two: the North Pole and the South Pole.

— Perfectly! He confirmed the teacher by tapping his foot on the platform and rubbing his hands in satisfaction. —Two, ladies, he said, he showed two fingers splayed, at angles; two! The north pole, which is the north end of the imaginary line that passes through the center of the Earth, and the south pole, that is, the other end diametrically opposite; here it is! Are you listening, Miss Sofia? Are you listening to D. Maria do Carmo? There are two poles of the Earth! (CAMINHA, 2007, p. 74-75).

The picturesque descriptions during classes attracted the students' attention, according to the protagonist's opinion. In addition to the descriptive character of the speeches, there was praise for scientific knowledge, even in the literary sphere, reminding us of the perspective of the narrator of the work. Thus, the professor, “[...] explaining the life and customs of the savages of New Zealand”, cites “Júlio Verne, whose works he recommended to normal students as a 'precious treasure of useful and pleasant knowledge’” (CAMINHA, 2007, p. 72).

4.6 “A whole nascent generation, eager for emotions”: ways of being in the city

The Caminhian literature expressed in this work is, we can say, a geography of everyday life, which highlights the “interesting promiscuity” of the people, compared to the rectilinear contours of the city. They appear “[...] from the lower strata of the indigent population, who emigrated from the backlands during the droughts, to the independent bourgeoisie that affects aristocracy and good taste” (CAMINHA, 1895, p. 85-86). Types that take over public spaces and have different experiences of places, ways of being in the city that are their own:

Onlookers of all classes, customs workers in blue jackets, Customs guards and discharge officers with an authoritarian air, in uniforms and caps, sailors from the Captainty, mingled in an interesting promiscuity. Rafts rolled up to the knees, carnauba straw hat [...] (CAMINHA, 2007, p. 45).

[...]

The maid drew water from the well; the drinking water freighter filled the pots; blind people sang a dull rhyme in the street, asking for alms in a weeping voice; street vendors offered cashews... (CAMINHA, 2007, p. 54).

[...]

Public servants returned from offices taciturn [...]. Little movement in the street of Major Facundo; one or another glum passer-by, wearing a parasol, clerks crossing the street briskly in shirt sleeves, and some poor devils dragging themselves along begging (CAMINHA, 2007, p. 83-84).

With this point of view of the city, the author seems to understand that it “[...] is not just a panorama encompassed with a single glance”, as Dardel (2011, p. 28) reminds us: “The city, as a geographic reality is the street. The street as the center and framework of everyday life”. Caminha captures the spirit of these streets, of monotony interrupted only by scenes of wakes and weddings.

In addition to the strong image of Negro Romão in the city, he draws attention to the workers and the miserable condition in which many people lived, since, in the Belle Époque Fortaleza, “In addition to the emergence of dominant groups, there is training, such as consequence of the economic growth of the capital of Ceará, of the middle class (liberal professionals and intellectuals), of workers, underemployed and unemployed” (DANTAS, 2009, p. 198).

Among the ways to open paths in the city for the creation of ways of living are those of informal workers. With their survival tactics, they circumvent and go beyond the political and social norms of the disciplinary discourse (CORREIA, 2013). In the work, their appearances resound as images of the “delay” in the modernization process of Fortaleza.

A variety of conditions apply to these people, all intrinsically related to the city, like the story of the protagonist herself: the migrant girl. In the rural-urban relationship that is established, the girl incorporates the harmony and disagreements between the different habits, in the context of appealing to citizens to express civility, based on the fashion they dressed, ate, drank and spoke.

The context is oppressive and restricts the young woman's possibilities to achieve her desires. Affected, her body is subjected to the values and laws in force in that society (ALVARENGA JÚNIOR, 2013). And this is how Maria do Carmo, involved in disagreements

and being the victim of violence, has her fate determined by her condition, as we will see later.

4.7 “Beautiful to look at from afar”: the Fortaleza through the distance

“And the days passed long and drowsy, full of sun, without clouds in the blue, always the same, eternally monotonous” (CAMINHA, 2007, p. 92). The time of the cashews, the winds and the students' final exams passed, as well as the time of winter, the rains and plenty.

It is now time to ask ourselves – bearing in mind the naturalist perspective in the work – how this space affected the characters in order to modify their destinies. Space in which each character is situated. A situation that “supposes a 'space' where he 'moves'; a set of relationships and exchanges; directions and distances that somehow fix the place of its existence” (DARDEL, 2011, p. 14, emphasis added).

We noticed that the stories of Maria do Carmo, Lídia and Zuza direct these characters to more distant places, from which they saw the city “through distance”. The one that expands our literary map towards the “refuges” of the characters and awakens us to the affective relationship they develop with the places.

Maria do Carmo, who saw herself abandoned, under the orders of João da Mata and Zuza, felt alone in the world, since the presence of her parents and the countryside where she had lived only existed when her imagination wandered, swinging her hammock. : “[...] if it were possible to be a child again, be reborn and live again in Campo Alegre...” (CAMINHA, 2007, p. 31). She remembered the past, longed for a future far away from there and, many times, abstracted from the present space.

Under these circumstances, Maria do Carmo, already hopeless in life alongside Zuza becomes pregnant after being raped by her godfather and is taken to Aldeota to perform the childbirth, away from the eyes of society:

Temporarily settling in her bucolic and boring retreat in Aldeota, far from everything that angered her, a good kilometer from the grumpiness of D. Terezinha and the bad breath of João da Mata, Maria do Carmo's life was in fact different. The simple and peaceful life of Mestre Cosme and Aunt Joaquina, the humid aspect of the forest shining on a light green background and where the varied hues of the wild flora had surprising effects, the good pure and fresh milk drunk at dawn at the door of the corral, and , in the late afternoon, almost at dusk, Master Cosme's guitar moaning longing of a remote and blessed country, the freedom that was drunk there in the wide

coexistence of nature, all this strengthened his body and soul, inoculating in his blood a virile comfort, resurrecting in him the almost extinct love of life, of joy, youth, and the faded reminiscences of the good times when she, still innocent, in Campo Alegre, would wait for her father to come back from the low tide! (CAMINHA, 2007, p. 175).

The appreciation for nature, born from the most intimate contact with this environment, is decisive for Maria's health and expresses one of the nuances of the topophilic feeling, as conceptualized by Tuan (2012), limited, in the center of the city.

Lídia Campelo, after marrying Loureiro, had already left for the couple's farm, in Benfica, "[...] in that little piece of Ceará, without drought and without politics, entertaining sentimental relationships with the wild and sincere nature" (CAMINHA, 2007, p. 143). Despite emphasizing, throughout the plot, the need for progress, these passages demonstrate how the countryside emerges, in the author's view, as a refuge from civilization and its moral decay (ALENCAR, 2012).

Zuza, guided by his promising future, also leaves the capital, returning to Recife. His is a description of the panoramic view of the coast of Fortaleza at the time:

[...] as the steamer sailed towards Mucuripe, it began to examine the coast of Ceará, as if he had never seen it from the outside, from the awning of a ship. He saw the entire coastline of Fortaleza pass before his wide eyes, from the Mucuripe lighthouse to the point of Arpoadores...

First the lighthouse, far away, whitish, sand-colored, erect, beaten by the winds; then the extensive strip of sand that zigzags towards the city; the white beach laced with foam. Then the new customs building, in the shape of a cage, squat, without architecture, so ugly that the sea seems to recoil in fear from its cataract.

On another plane, coconut trees mistreated by the harsh sun, rising from the quicksand that threatened to bury them, some already buried up to the frond, others leaning, ready to collapse; the turret of the Jews Boris, imitating the tower of a medieval castle, gray and slender; the seminary, behind at the top of Prainha, with its triangular towers; the ancient and blackened towers of the Cathedral; the Passeio Público, with its three levels of stairs; the SC de Misericórdia, white, at the top; the Gasometer; the jail; and, out there, the camp Moura Brasil, invaded by the sea, reduced to a pile of huts perched one on top of the other...

— "Yes, sir, thought Zuza, beautiful aspect to see from afar, across the bar..." (CAMINHA, 2007, p. 157)

The characters, therefore, immersed in a space of limited perspectives that is translated, at the same time, in the modern and progressive discourse and in the provincial daily life (LESSA NETA, 2011), have their destiny very much linked to it. The directions that

each one takes have their motivations in the city. Thus, this city is the great character of the novel, the one that truly “acts” and alters the human lives that form it.

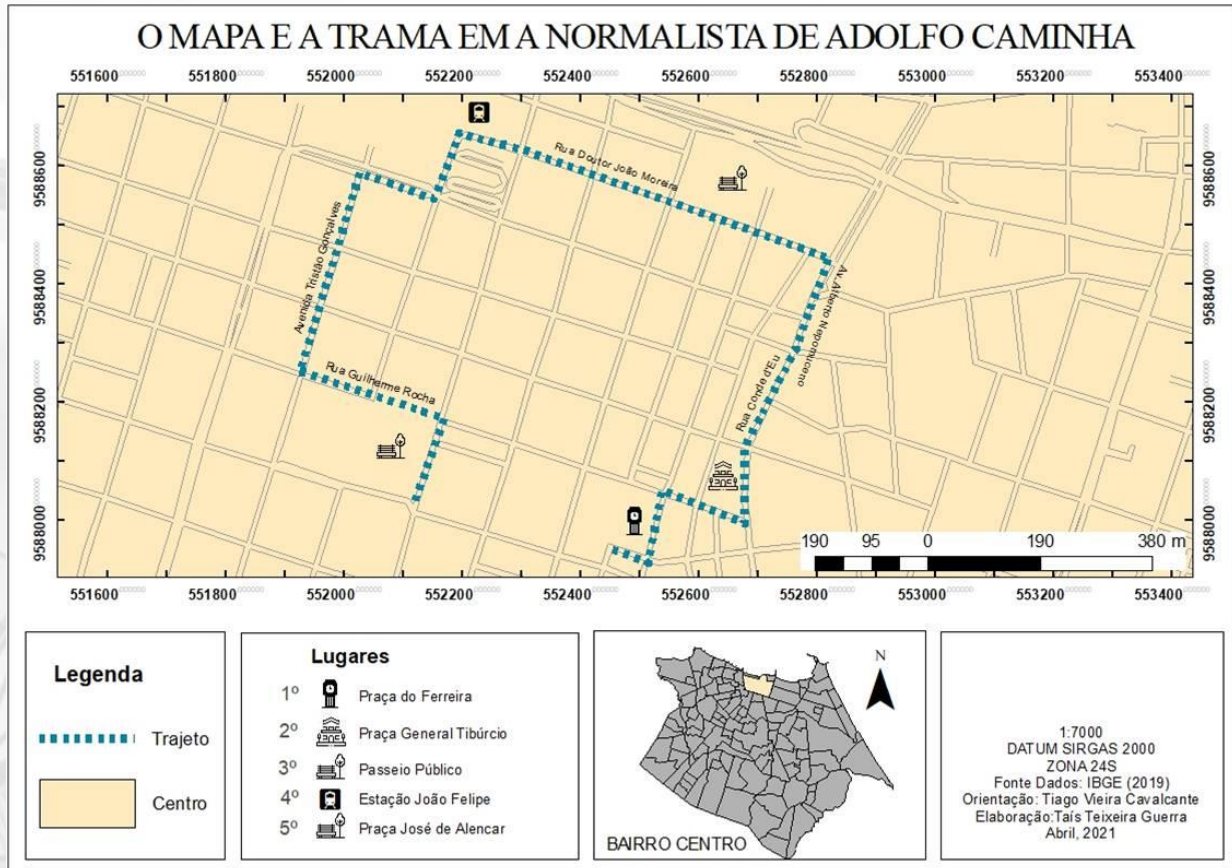
But Maria do Carmo returns home and to the Normal School, an episode that coincides with the proclamation of the republic, gaining everyone's attention and opening up a new horizon, different from that of the beginning of the migrant's history, in the eyes of the city and the normalist, that “[...] he saw before him a wide, immensely luminous future, like a great calm and sleeping sea” (CAMINHA, 2007, p. 192).

5 THE PATHS OF THE READER IN THE LITERARY FORTALEZA

It is important that this map is not made from an aerial view, but from a walk, from a path that allows the construction of an itinerary enriched by the colors, shapes, smells, by the set of sensations transmitted by the place, by observing the people and activities, for the stories they tell us (QUINTEIRO, 2020, p. 4).

Our way here apprehends the geographies that belong to the writer's life and to the work *A Normalista*. In Adolfo Caminha's literature, we reveal a Literary Geography, but the dialogues we want take place in the streets of the city, through the footsteps of the walking reader, attentive to the places that are closest to the human dramas present in the work. This is what seeks to present the path shown in Figure 01.

Figure 01 – Geoliterary route from the work A Normalista by Adolfo Caminha.



Elaboration: Authors, Apr. from 2021.

In this route through the center of the city, from an urban and subjective experience of the reader, in a fragmentary way, it is possible to recover many of the forms of leisure, work and experiences of the city of the past, through a geography that emphasizes the contradictions and ways of to live. Starting with Praça do Ferreira (Figures 02 and 03), a place of passage, meeting and multiplicity.

The buildings in sight already say that the meeting is not just of people, but of different temporalities. We noticed that “[...] the current time faces the past time, crystallized in forms”, the roughness (SANTOS, 2006, p. 92). Transformations and permanences take shape in the architecture of buildings. Many date back to the late 19th and early 20th centuries, undergoing renovations and reconstructions. Today, these venues represent the variety of functions that move people across the square.

Figures 02 and 03 – Praça do Ferreira, in the 1920s and 2021.



Source: Nirez Archive and authors' archive (Nov. 2021), respectively.

From this point it is possible to see people of all kinds, always busy, in a hurry to carry out their activities in a given time. The Column of the Hour, a large clock in the center of the square, marks the time that dictates the rhythm of the steps. Others seem to read the clock in a different way and, sitting on the benches in the square, exude a quietness worthy of a coastal town.

The functional transformations of the square, from Fortaleza Caminhiana to the present day, are visible in the remodeling undergone throughout the 20th century and show the expansion of the commercial function in the city center and the weakening of the presence of housing and, shortly after, leisure-oriented establishments, some mentioned in the novel. The spatial logic of moving people from the square to other places in the city has also undergone many changes. We remember the normalista and João da Mata's outing, when:

They went to Praça do Ferreira to take the Pelotas tram. Few people in the square shaded by its huge mungub trees. Two guys, sitting opposite each other, were silently playing dominoes in Café Java. At the doors of the Maison Moderne, families were waiting for the trams, standing in silence, with an air of infinite annoyance. Inside they played billiards. Many people surrounded one of the tables to watch the president play, who, in a vest, spread out at an angle of the table, calculated the effect of the balls (CAMINHA, 2007, p. 141).

This type of vehicle was an innovation in transport conditions until the advent of electric trams in Rio de Janeiro in 1892. They departed from the aforementioned square and headed for the city streets. Greater distances, considering the “obstacles to be overcome” in the distancing of spaces (DARDEL, 2011, p. 10).

The imagination that tries to overcome the temporal barrier makes us envision the square as a place for cafes, restoring the literary atmosphere of yesteryear. We arrived at

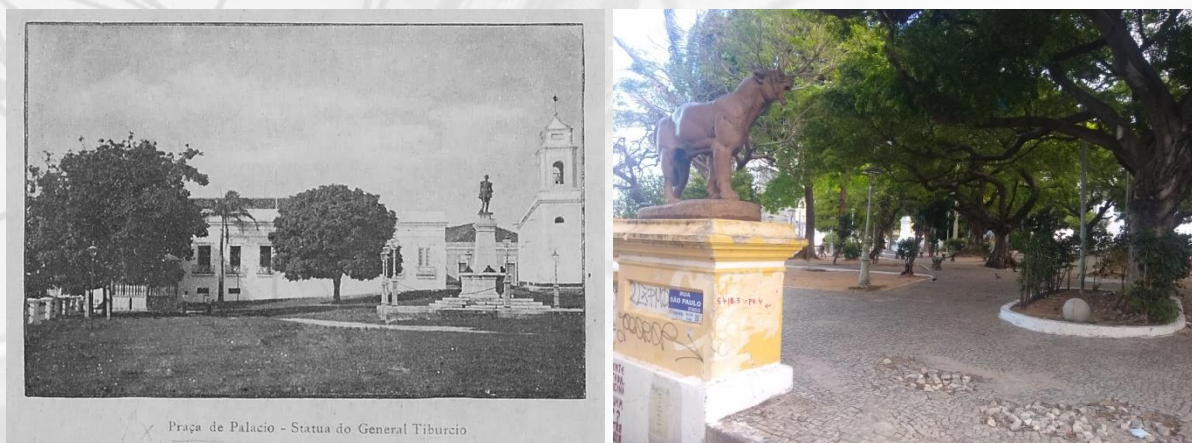
the northeast portion, where Café Java was located, which, in the words of the writer, was a “[...] little wooden kiosk, whose owner, a good man, pernostic and jolly, got used to those naive outdoor conferences” (CAMINHA, 1895, p. 160).

Thus, Praça do Ferreira was also a radiating center for the ideas that emerged at those tables. We think of the Spiritual Bakery association, which met there and directed its republican and progressive words and its civilizing gaze to the Fortaleza of backwardness. We consider how these perspectives on the city, especially those aimed at its transformation, materialize. Forms and discourses that intertwine in urban graphics, from the layout of the streets that now guide us, to the modes of sociability that predominate in public spaces.

When we arrive at Praça General Tibúrcio (Figures 04 and 05), the buildings that form this architectural complex indicate that we are in contact with another historical function. Politics takes up space. The capital develops as an administrative centrality, housing the seat of government in the mansion that the narrator of the work describes:

[...] and formless, with its white and traditional appearance of an old Portuguese building, from the time of Mr. D. João VI, with its row of windows, lined up like a hospital, looking out onto General Tibúrcio square, seemed to be sleeping like a nap, bathed in the sun, in the solemn silence of an archaeological monument (CAMINHA, 2007, p. 110).

Figures 04 and 05 – Praça General Tibúrcio, at the beginning of the 20th century and today.



Source: Nirez Archive and authors' archive (Nov. 2021), respectively.

Praça that also does not deviate from drowsiness after Sunday lunch; sensation that haunts us in Fortaleza d'A Normalista. With the work, we spent some time in the president's room, where, with his allies, he discussed the tricks that gave the face of local politics, one

of the main targets of the author's criticism and often seen as an obstacle - rooted in the province - against advancement and progress.

Both the Government Palace – Palácio da Luz – and the nearby Legislative Assembly, at the time of the novel, recall a time when the Center was the place of official administration. “With these bodies transferred, the Center lost the number of employees of various levels, who dynamized the commerce and service sectors” (SILVA, 2017, p. 479).

From here, normative discourses aimed at organizing and cleaning the city in the face of drought and disease were legitimized. They sought to submit the different groups and social types, presented by Caminha, to the urban way of life, which did not prevent the anything but harmonious coexistence between them, in addition to the exclusion of many who sought work and leisure in the Fortaleza of the bourgeoisie.

Thinking about it, we remember the newspaper delivery boys who passed through the square, close to the mansion, announcing, on the pages they sold, the rumors of the private life of some. The “newspapermen” – the writer defended – lacked the appreciation of literature and the arts for society. Today, the heritage of the square, popularly known as Praça dos Leões, a place of remembrance par excellence, carries marks of literature in space and in the memory of the city.

Returning to the plot that puts us on this path, let us not forget the overwhelming sun, which, from time to time, appears as a natural condition and which gives even more life to the pages of the work. We followed where “[...] a furnace heat smothered passers-by walking up and down Rua de Baixo on foot, out of breath” (CAMINHA, 2007, p.45).

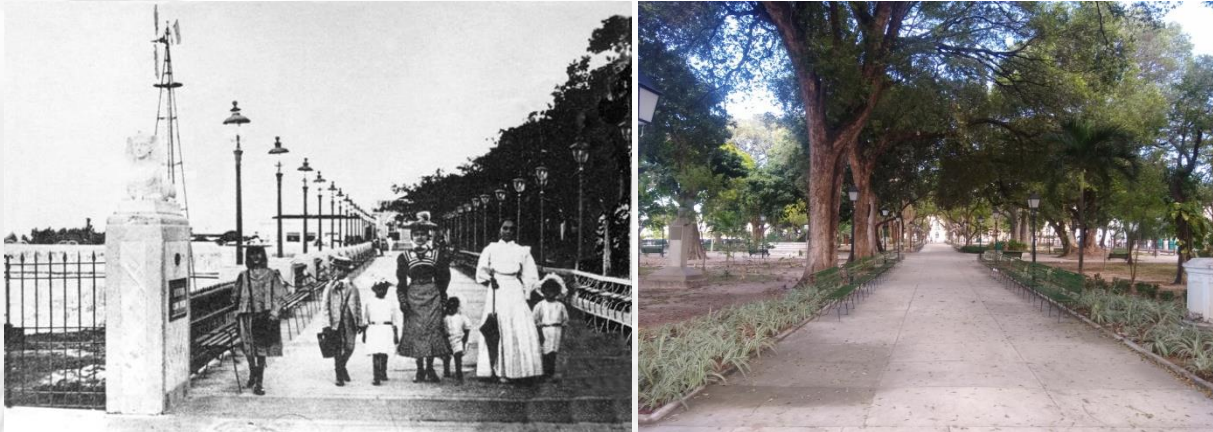
Through the streets, we remember the characters of Caminha, those who tread “[...] the legendary lands of Iracema” (CAMINHA, 1895, p. 85) and who have their place of work, routine, shelter, memory there. or forgetting the problems. The look that wanders beyond the officialities understands that “The territory of the Center of Fortaleza has anonymous builders, without a marked face. Uninterruptedly, they elaborate a text that is remade in the alternation of days and nights” (SILVA, 2017, p. 469).

The streets also crowded in celebrations and burials. When the names of the people who lived in each of the few streets were known, the celebration of a wedding gained great importance as one of the traditional activities that resisted in that Fortaleza in the process of modernization. Cats dripping at funerals also passed through them, when the Cathedral bells tolled the deceased, informing of the loss.

This soundscape resonates in the reader's ears and is also made up of the sound of horns in the barracks, in harmony with the lapping of the waters. They are sounds that

give a nostalgic character to the path, when we approach the Public Promenade (Figures 06 and 07), representative of the leisure of that entire generation, in the light of European trends.

Figures 06 and 07 – Public Promenade, at the beginning of the 20th century and today.



Source: Nirez Archive and authors' archive (Nov. 2021), respectively.

A place of leisure not only for the wealthier classes, who appeared on the avenue and paraded the latest fashions, but for all classes. “There was no distinction of class, no boxes, no first class chairs: everyone had a ticket to dance around the avenues in the pure air of moonlit nights” (CAMINHA, 2007, p. 95).

This does not mask the socio-spatial inequality that oppressed those who resisted the attempts to expel them from the city center. What remains of the Public Promenade, today less valued as a place of leisure than before, corresponds to the foreground, of Avenida Caio Prado. Following the plot of the novel, we read how this space was lived by the residents, as in the description of the other two plans of the tour:

[...] In Mororó, wider than the others, there was a frank promiscuity of girls of all classes: dark and plump maids, with their white dresses to see God, in aprons, leading children; daughters of poor families in their Sunday best, very gay in their charming obscurity; free-living women shaking their skinny hips, with characteristic gestures, pursued by a bunch of scumbags who started telling them silly jokes (CAMINHA, 2007, p. 95).

[...] And they headed for Carapini Avenue, shaded by chestnut trees.

[...] In the tavern, surrounded by rough little wooden tables, beer bottles were opened with a bang and there was an unusual movement of people (CAMINHA, 2007, p. 94).

Different characters that inhabited the city, from daily practices always in dialogue with political impositions and social conditions. They are the ones who build the city in its

contradictions, making it impossible to be understood with just one look, just one perspective. “In fact, sea and sertão, center and periphery, the city itself is found in the Center, a space that contains a high historical density and cultural plurality” (SILVA, 2017, p. 470).

We arrived at the railway station (Figures 08 and 09), a landmark that represents this relationship. The railroad strengthened the capital's relations with the interior and was essential for the consolidation of Fortaleza's hegemony in the context of the province.

Figures 08 and 09 – Central Station of the Baturité Railway, at the beginning of the 20th century, currently João Felipe Station.



Source: Nirez Archive and www.gov.br/iphan, respectively.

In this place, we also imagine the locomotives composing the landscape of the city of yesteryear:

The locomotive took off at an increasing speed, releasing smoke and sparks that seemed to be a mockery in the eyes of the teacher. The bell, in a continuous ringing, woke up the residents of the Trilho, at that hour still in bed.

Maria watched the string of wagons clatter along the rails and stood for a long time listening to the distant hiss of the locomotive as it went, like something crazy, into the backlands! (CAMINHA, 2007, p. 53).

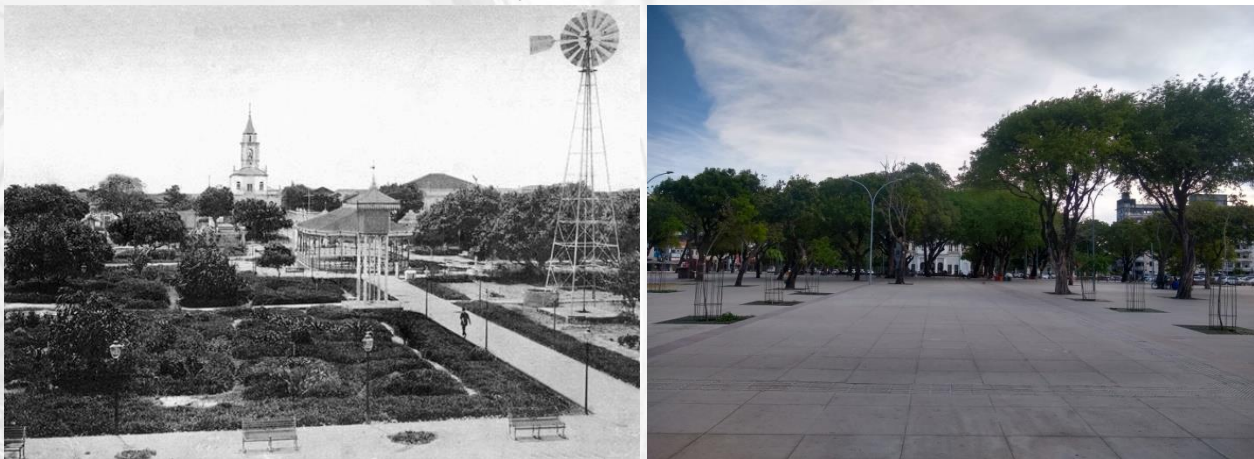
The direction of the facades of buildings and the station itself, towards the south, indicates traces of “turning to the sertão”, of a city thought, from the beginning, with its back to the sea, after all, it was from the sertão that they came products for consumption and export, people, values and imaginaries. The latter are also related to the urban way of life and its harmony or conflict, and translate many of the contradictions pointed out in the novel.

The protagonist herself represents much of this relationship and we are now looking to get closer and closer to her daily life and destiny, linked to those of the city itself. This is one of the opportunities of urban walking in relation to literature. We understand, through a

plot, following the story of the character that the author inscribes in History and in the paths of a map that he superimposes on the cartography of the city.

We walked along Avenida Tristão Gonçalves, formerly Rua do Trilho, in another area of the city. Somewhere along this Avenue, to the sound of locomotives and “from which the Baturité railway station could be seen” (CAMINHA, 2007, p. 15), there was the little house where Maria do Carmo lived. We already know her story well, from when she walked to Praça do Patrocínio – today Praça José de Alencar (Figures 10 and 11) –, to the Normal School, her gateway to society in Fortaleza.

Figures 10 and 11 – Praça do Patrocínio, at the beginning of the 20th century, currently Praça José de Alencar.



Source: Nirez Archive and authors' archive (Nov. 2021), respectively.

The first headquarters of the Normal School is now occupied by the National Historical and Artistic Heritage Institute (IPHAN). For the young student, the school and the square created a routine scenario:

[...] The square remained in a blissful stillness, with its rows of very shady mungub trees, dark green and eternally fresh, challenging, face to face, the autumnal strength of the cashew trees in bloom that the liceistas punished with stones. Boys proclaimed in a clear, vibrant voice:

– Loteria do Pará, 30 contos!

The Normal School building, at one corner of the square, freshly painted, gray, with the windows open to the strong light of day, had the happy appearance of a newly created wedding house (CAMINHA, 2007, p. 69).

The education they received idealized “delivering” young people with knowledge and civilized customs to society. The school has its curriculum reformed in the change that

the writer registers at the end of the book, composing the atmosphere of hope in the light of the Republic.

The polite Maria do Carmo, despite surprising everyone, deviating from the stereotype of a poor migrant, continues to be subject to the misguided paths of life. It is, in the end, an example of the trails that are constructed and deconstructed in places, inherent to the condition human. The novel, therefore, does not fail to deal with the development of both the character and the city.

We went through some points of Fortaleza, of encounters, people, temporalities and different imaginaries. Centers of meaning for the reader of *A Normalista*, places built by experience, supported not only by their concreteness, but by the “quality of human consciousness” (TUAN, 2018, p. 15). The Literary Fortaleza thus emerges as another way of seeing, understanding and experiencing the city.

6 FINAL CONSIDERATIONS

Literature, thus understood, is far from the current representation of something frivolous, linked to entertainment: it is necessary for our multifaceted Geography to be more permeable to difficult and fruitful dialogues in interdisciplinary interfaces, resisting the crystallization and normalization movements of its practice and of his thinking (MARANDOLA JR., 2019, p. 11).

Urban life is full of nuances, materials and perceptions, forms and discourses that make up its complex whole. In order to reflect on it, it is essential to consider and value the immaterialities of the city perceived and recreated, including by writers and readers. Paying attention to these ways of seeing the city requires a sensitive effort of the eye and other senses.

Sometimes, for this, it is necessary to dialogue with the past, identifying the transformations that time brings us. The everyday landscape and personal and collective memory are our allies in this historical rescue. It is also necessary to understand that the fictional dimension constitutes the city we live in and immerses us in its literary recreation.

On the walk, the reader dialogues both with the landscape and with the literary reading. He seeks to perceive the city through multiple perspectives, his own and those of others, and links spatialities and historicities to his reading of the world. Walking around the city, in these circumstances, takes on another aspect, from which hitherto unknown phenomena emerge, whose interaction allows a glimpse of some themes and aspects of

urban dynamics.

The traces that the reader perceives are not just from the city of yesteryear, but from the city of Maria do Carmo. The critical framework that Adolfo Caminha elaborates on the Fortaleza at the end of the 19th century and that makes up the entire plot of *A Normalista*, as we have seen, is essential to present the places and characters in the space of slow times, waiting for progress.

For this reason, the emphasis on how modernity was conceived in the former daily life of Fortaleza and how it related to provincial practices. Different landscape from the one we follow in the squares and streets of today, during the journey, the characteristic rush of the urban way of life already widespread in the center of the metropolis and the material development brought about by modernization. But the roots born from the relationship with the sertão, its riches and hardships still mark the urban daily life, from the workers who built public works to the norms that imposed the development of the urban way of life in Fortaleza.

In addition to the official construction paths of the city, we follow trails that put us in conversations in the bar, at home, or in the classroom. Places where we get to know different discourses about the city, politics and education, from the meetings of men of letters, to the large mansions, passing through the small houses dirty with soot from the locomotives.

These memories of different conditions and geographicities, which coexist in the city of Adolfo Caminha and which highlight the different places, also remind us of the decisive character of the lives of the characters linked to the city, from formal education, to the way of dressing and speaking; housing, distances and reunions.

The plot, then, occupies the streets of the city, as we read the words and the landscapes. The encounters of the city of yesterday and today, of the writer and the reader, and the consideration of the dichotomy between fiction and reality build a complexity that we seek to understand. This was the exercise we carried out here, understanding that the literary narrative inspires the creation of countless other narratives through the streets of the city.

This experience sought other ways of seeing the urban space, starting from its intersubjectivity. Urban reading and spelling in a more literary way reverberate in life in the city, integrating knowledge. Experience that also sought to broaden the horizon of a possible Literary Fortaleza, existing in literary creation and in the routes it produces, enriching our understanding of the city.

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