

**PONTIFICAL CATHOLIC UNIVERSITY OF RIO GRANDE DO SUL - PUCRS
SCHOOL OF HUMANITIES - LETRAS / ENGLISH**

LUCAS DE QUADROS DE OLIVEIRA

**NARRATOLOGICAL STUDY AND ANALYSIS OF THE CONCEPT OF TIME IN THE
NOVEL “SÃO BERNARDO”**

Porto Alegre – RS

2022

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Monografia defendida e aprovada em Novembro 30th, 2022.

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ABSTRACT

Graciliano Ramos' novel *São Bernardo* is an appraised fictional autobiography, known in Brazil for its social relevance and psychological exploration of a character/ narrator who, through sheer determination, becomes part of the constituent social class of exploitative landowners in the culturally and historically exceptional but poverty-stricken northeastern Brazil. The novel was extensively explored and analyzed in Brazil, and the purpose of this monograph is to contribute to the discussion by analyzing it in English and focusing on another facet of the book: its portrayal of the concept of time and its impact on the narrative. To achieve our goal, this monograph's methodology is to apply Genette's narratological framework to the novel *São Bernardo*, to analyze how Graciliano Ramos portrays the concept of time in the narrative. Before doing so, we will provide a background on the writer's novels and their impact; we will provide some contextualization and discussion of the field of narratology, which is the structural study of narratives; and we will explain Genette's narratological framework, which provides three main categories of narratological time: order, duration, and frequency. Finally, the main body of the monograph will be devoted to an analysis of the novel *São Bernardo* using Genette's narratological framework. At last, we concluded that the novel utilizes all the arsenal of time related tools identified by Genette (1980), while having some peculiarities related to its manipulation of the concept of time across its three main categories.

Keywords: Narratology; literature; Genette; time; *São Bernardo*.

RESUMO

O romance São Bernardo de Graciliano Ramos é uma autobiografia fictícia, conhecida no Brasil por sua relevância social e exploração psicológica de um personagem/narrador que, por determinação pessoal, torna-se parte da constituinte classe social de latifundiários exploradores do nordeste brasileiro cultural e historicamente rico, mas assolado pela desigualdade social. O romance foi amplamente explorado e analisado no Brasil, e o objetivo desta monografia é contribuir para a discussão analisando-o em inglês e focando em uma faceta inexplorada do livro; seu retrato do conceito de tempo e seu impacto na narrativa. Para atingir nosso objetivo, a metodologia desta monografia será aplicar o referencial narratológico de Genette ao romance São Bernardo, para analisar como Graciliano Ramos retrata o conceito de tempo na narrativa. Antes de fazer isso, forneceremos uma apresentação sobre os romances do escritor e seu impacto; faremos uma contextualização e discussão do campo da narratologia, que é o estudo estrutural das narrativas; e explicaremos o quadro narratológico de Genette, que fornece três categorias principais de tempo narratológico: ordem, duração e frequência. Por fim, o corpo principal da monografia será dedicado a uma análise do romance São Bernardo a partir do referencial narratológico de Genette. Finalmente, concluímos que o romance utiliza todo o arsenal de ferramentas relacionadas ao tempo identificadas por Genette (1980), tendo algumas peculiaridades relacionadas à manipulação do conceito de tempo em todos os seus três aspectos.

Palavras-Chaves: Narratologia; literatura; Genette; tempo; São Bernardo.

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1. INTRODUCTION

Graciliano Ramos' *São Bernardo* (1934) is a novel that explores sociological and psychological themes by using the narrator Paulo Honório, a determined, exploitative, and jealous man to portray a part of the elite of Brazil in the early 1900s. Throughout his life, Paulo Honório preoccupied himself only with material growth until he became psychologically fragmented. He then used the act of writing attempting to cure his trauma by trying to discover who he was and why his story happened, only to be confronted with his limitations as a dehumanized acutely pragmatic man in a society that forced him to praise only capital.

Graciliano Ramos' works went through extensive literary criticism and analyses throughout the years. Due to the major themes explored in the author's narratives, it is no wonder to find that most of these analyses emphasized the sociological aspects of the book¹. In particular, most analyses focused their attention on the author's portrayal and exploration of Brazilian northeastern archetypes of individuals and social structures². But, much is left to be displayed about the textual organization and narrative structure of Ramos' works. Thus, this monograph intends to contribute to the discussion by performing a narratological analysis of the book *São Bernardo*.

Narratology can be defined as a discipline that embodies many different theoretical and methodological approaches to the structural analysis of literature as a genre (AHMADIAN AND JORFI, 2015). As we will see in section 3 of this monograph, it can serve to examine many different characteristics of narratives with varying purposes, such as to analyze the construction of meaning by the author; to analyze the patterns contained in abstract literary structures; to better understand a narrative, describing the "tools" utilized by the author and their purpose; arrive at general conclusions about the nature and principles of narratives; etc.

To achieve the story of *São Bernardo*, Graciliano Ramos displayed a mastery of narrative structure and meta-language. In particular, one of the aspects that he displayed proficiency with is that of "time". The book's simple and objective style, which intends to portray life realistically, is experimental in many aspects and is a compelling instance of time portrayal in an autodiegetic narrative - more specifically, in a fictional autobiography. Hence, this monograph will focus its narratological analysis on the portrayal of the concept of time in the novel *São Bernardo*. We will display how Graciliano portrayed the concept of time, and argue that the concept of time contributed immensely to the narrative's plot.

¹ CANDIDO [1955]/(2006, p.31 - 46).

² BOSI (2015, p. 324 - 327); BRUNACCI (2008); and NETO (2021, p.235 - 245).

To undertake our thesis, this paper intends to do a descriptive and bibliographical research, ultimately applying the framework of time analysis provided by Genette (1980) to analyze how the narration level and its technical choices were utilized by Graciliano Ramos to portray the concept of time.

Although Graciliano Ramos is a relevant writer in Brazil, his influence on English-speaking countries is somewhat marginal. Thus, before the bibliographical research about narratology, we will first provide an introduction to Graciliano Ramos and his importance as an author; providing a summary of each of his novels, *Caetés*, *São Bernardo*, *Angústia*, and *Barren Lives*. Then, this monograph will provide a summary and some possible interpretations of the book *São Bernardo*. Finally, following the trend of articles and books that analyze the concept of time in narratives using Genette's framework³ we will dedicate the next segments to explaining some crucial concepts of narratology, providing a proper contextualization of the field. Afterward, we will explain Genette's (1980) time analysis framework, with his proposed main aspects of time in a narrative. At last, we will analyze the concept of time in the novel *São Bernardo*; concluding that the novel utilizes all the arsenal of time related tools identified by Genette (1980), while having some peculiarities related to its manipulation of the concept of time across the three aspects of *order*, *duration*, and *frequency*. The monograph has further concluded that analyzing the concept of time in a novel, particularly while using a framework of analysis similar to that of Genette (1980), can help readers to further understand and appreciate the narrative of a book, and the author's artistic goals.

³ More specifically Jong et al. (2007) and Ahmadian and Jorfi (2015).

2. ABOUT THE AUTHOR GRACILIANO RAMOS

Graciliano Ramos was born in 1892 in *Quebrângulo, Alagoas*, spending his childhood in successive moves to cities in *Pernambuco* and *Alagoas*, in the northeastern region of Brazil, the most impoverished region of the country, but known for its hot weather and rich culture and history. Ramos lived many years of his life as a journalist until he became mayor of the fourth biggest municipality in *Alagoas: Palmeira dos Índios*. At 41 years of age, Graciliano Ramos emerged as a writer with his book *Caetés* (1933), and in 1934, the author wrote *São Bernardo*. In 1936, while writing his third book, *Angústia*, the government accused Ramos of being a communist and arrested him. Years later, already free, he wrote *Barren Lives* (1938). Besides his four “proper” novels, the author also wrote children's literature, two short-story compilations, and four memoirs.

Many characteristics of life in the northeastern region of Brazil are present in his books: the *sertão*, which is what we call the region itself, the “hinterlands” of Brazil; the *cangaço*, the nomadic bandits or sometimes hired thugs of *sertão*; the *caatinga*, the semi-arid tropical vegetation of the region; the drought; the mysticism; the primitive code of honor; etc. Brunacci (2008) argued that the content of his books (only *Caetés* and *São Bernardo* at that time) was the only reason Graciliano Ramos was imprisoned in 1936 since, at that time, he did not have any political involvement that justified any accusation of subversion. In other words, the themes of Ramos’ works were so relevant to the plea of northeastern Brazilians, that the government at that time felt the need to censure him.

In his first work, *Caetés* (1933), we can already see some of the major themes and traces of what would become a cherished post-naturalist style found throughout his bibliography. According to Antonio Cândido, “the book is a ‘preamble’ of literary technique through which Graciliano Ramos would eventually equip himself for his great later books” [1955]/(2006, my translation, p.18)⁴. Furthermore, for Cândido (2006), a big part of that style is drawing inspiration from the naturalist literary movement in Brazil, a style that was dry, realistic, and preoccupied with the minutiae of life, but, at the same time, without losing focus on the plot of the main character and narrator. Thus, by exploring the style and concepts of naturalism like determinism, descriptions, simple language, realism, positivism, etc., while also focusing on the psychology and story of the characters, Ramos is considered to have transcended the naturalism

⁴ In the original: “Na sua obra *Caetés*, dá a impressão, quanto ao estilo e análise, de deliberado preâmbulo; um exercício de técnica literária mediante o qual pôde aparelhar-se para os grandes livros posteriores.”

of the 19th century. As for the plot, the book tells the story of João Valério, who is writing a book called *Caetés*, in which he draws analogies between his life and the indigenous group called *Caetés*.

In his third work, *Angústia* (1936), a book Graciliano himself was not happy with, “why did Anguish turn out bad?” (GRACILIANO, apud CANDIDO, 2006) Ramos embodies Luís da Silva, a frustrated public servant, and writer, who constantly reprimands himself for his mediocrity and eventually goes to distance trying to pursue a woeful objective that is supposed to give meaning to his life. In this book, Graciliano explores another layer of social life in *Sertão*; the middle-class public worker. Although Graciliano was not satisfied with this book, Candido believes it to be “[Ramos’s] most quoted and read book, considered to be his *magnum opus* by most readers and critics” (2006, my translation, p.47).

His fourth work, *Barren Lives*⁵ (1938), is one of the most cherished novels in Brazil. The book is somewhat different from his previous work and far more experimental. The book is narrated in third-person (contrary to the first-person narration of his previous books), and it utilized more vanguard aesthetic procedures of text organization; each chapter can be read as a short story, but there still is an internal chronological logic that, according to Braga gives the book a characteristic of “demountable novel” (2001, apud BRUNNACI 2008). Furthermore, Brunnaci (2008) described it as a highly innovative novel both to Ramos's bibliography and contemporary Brazilian literature at that time. In the plot, Graciliano narrates the miserable and cyclical life of a poor *sertão* countryside family and how they are explored to the point of being dehumanized.

Of the four novels, we left his second work, *São Bernardo*, for the end, since it is the main object of this monograph. In this work, Graciliano explores yet another layer of social life in *Sertão*: the exploitative and unscrupulous landowner. We read the lines the main character and narrator Honório struggled to write attempting to use literature to deal with an aspect of life he did not reign supreme with his tenacity and ambition as he did in his rags-to-riches story about becoming the sole proprietor of *São Bernardo*.

In the book, the narrator Paulo Honório, a fifty years old brute man attempts to appease his traumas by writing a narrative of his life. In the first two chapters of the book, the readers can notice his struggle to write. Paulo Honório, a practical man, recognizes his insufficiency in this less pragmatic and more scholastic area of life. He even attempts to divide the “labor” of

⁵ *Barren Lives* is the only of his novels that had its name translated to English in translated versions. The original title is *Vidas Secas*.

the process of writing with more “academic” friends, only to realize how different their perspectives and objectives with the book were.

At first, Paulo Honório is not exactly clear on the purpose of telling his story, although he shows signs of giving great importance to the process by commenting on the difficulties he is having, “I abandoned the project, until one day I heard another **owl hoot**. All of a sudden, I started writing, relying on my own resources and not worrying about whether it would benefit me, directly or indirectly.” (RAMOS, [1934]/ 2020, p.8). Furthermore, here and throughout the book, Ramos uses the owl as a symbol that presages tragedy but that also symbolizes the possibility of wisdom since it drives Honório to the process of writing and understanding.

Later, Honório briefly tells what he remembers of his childhood. In this part, the readers briefly learn the backstory of the main character. Honório was raised by a black confectioner and after odd jobs, he eventually became a tenant farmer until he was arrested for killing a man that got involved with the person with whom he had his first sexual relationship.

If I tried to tell you about my childhood, I'd have to lie. My guess is I drifted around. I remember a blind man who used to pull on my ears and old Margarida, who sold sweets. The blind man disappeared. Old Margarida lives here at São Bernardo, in a clean little house. She doesn't bother anyone—costs me ten milreis a week, hardly enough to pay her back for everything she gave me. She's lived a century, and one of these days I'll buy her a shroud and bury her near the high altar in the chapel. Until I was eighteen, I hoed a hard row, earning five tostões for twelve hours' work. That was when I committed my first act worthy of mention. At a wake that ended up in a free-for-all, I moved in on this girl Germana—a sarará, a blond mulatta, flirty as hell—and tweaked the stern of her ass. The kid about wet herself, she loved it so much. Then she flipped and made up to João Fagundes, a guy who changed his name so he could steal horses. The upshot was that I knocked Germana around and knifed João Fagundes. (...) (RAMOS, 2020, p.10)

When he came back from prison, Honório learned arithmetics; negotiated all sorts of things, investing the money he took from the loan shark Pereira (on which Honório got his revenge later); sealed transactions with loaded guns; and moved to *Viçosa, Alagoas*. After establishing himself there, Honório describes how, after the death of his employer Salustiano Padilha, he plotted against the son of his passed boss, Luís Padilha, to take his father's lands of São Bernardo.

We can argue that this is where the “*first narrative*” of the novel truly starts; the later half of the book is dedicated to the telling of Honório's attempt at consolidating his material success by finding a wife and having successors. And the main plot is his psychological conflicts and marital problems. Candido describes his drama as having “the trace of affective incapacity” after living a life of violence until and after acquiring *São Bernardo-farm* and later

trying to turn it into *São Bernardo-book-of-records* (2006, my translation p.41). Later on, it all culminates in him facing his wife's suicide and his now realized dehumanization after a life of pursuing only individual/ material goals with relentlessness, unbroken rationality, and exploration of other people.

Some articles and books have already explored and analyzed Graciliano Ramos's exploration of realistic autodiegetic narrators. The text (of *São Bernardo*) "is constituted by accentuated traces of an autobiographical nature" (MIRANDA, 2009, my translation).

According to Candido's (2006) interpretation, Paulo Honório is a man who slowly revokes his need to acquire or retain material goods, which was the previous ethos of his life, as the search for an heir leaves him in love. Nevertheless, the novel has a sad ending. The dichotomy of Honório's prevailing sense of property, which segregates society and dehumanizes himself, and Madalena's love, which has a sociological perspective that unifies society, is the main conflict of the novel. The solution of this conflict lies in the jealousy of Honório and the suicide of Madalena, revealed in chapter XXXI. "By winning life, he was, in a way, defeated by it, because by printing her mark on him, life disabled him for the spree of affection and leisure." (CANDIDO, my translation, p.38, 39)⁶.

Furthermore, according to Neto's (2021) interpretation, Honório's process of writing gains relevancy, and the novel is the plot of a man who tries to find comfort in writing. Furthermore, in his perception, the writing reflects the character and its changes reflect the character's changes. Honório begins the book by trying to find collaborators for his book, only to decide that the only acceptable way was for him to write it in his own spoken language, which is realistic and not literary. Similarly, this affection for the objective and physical world transposes itself in Honório's description of his physical prowess and dominant demeanor. Then, his writing style and his descriptions of himself climax at certain points of the novel after Honório remembers his jealousy for his innocent and kind-hearted passed wife who committed suicide because of him. In those moments, both his writing and his descriptions of his physical characteristics become more literary as his reality seems not as rational as he had previously thought.

As a side note, near the end of the analysis, Neto (2021) provides a contemplation of the limitations of the sociological/ ideological nature of the novel. He argues that the book's ideological nature is limited by the fact that Graciliano-writer put himself in the point of view

⁶ In the original: "Mas ao vencer a vida ficou de certo modo vencido por ela, pois ao lhe imprimir a sua marca ela o inabilitou para as aventuras da afetividade e do lazer." (CANDIDO, p.38, 39)

of Honório to provide a realistic approximation of reality, and that that reality is not possible to fully achieve. We could argue in response that, although the limitations Graciliano put himself in when he assumed the point of view of Honório may hurt the novel as an ideological piece, it at least made for a better novel as a literary piece with great psychological exploration.

3. OVERVIEW OF NARRATOLOGY

Firstly, it is vital to state that there is an abundance of different methods of literary analysis presently. Each of them presents at least a different perspective of the seven components of literature (text, author, world, reader, style, history, and value), further intensifying conceptual plurality (COMPAGNON, 2014: 25). Therefore, no model of literary analysis is definitive (MOISÉS, 2014, p. 11). But, narratology seemed the most appropriate for the goals of this monograph, considering the objective is to analyze an aspect of narrative and narrative construction.

It is crucial to define narratology and its objectives and methodologies. According to Herman (2002), the concept was founded as a subdomain of structuralist inquiry, and it began with theorists like Barthes, Claude Bremond, Gérard Genette, A. J. Greimas, and Todorov. All these theorists took inspiration from Saussurian concepts of linguistics like *la langue* (the system of a language) and *la parole* (specific spoken utterances produced and interpreted daily) and, just like Saussure focused his attention on *la langue*, these theorists privileged narrative in general and its structure (*la langue*) over individual narratives/ stories (*la parole*).

Todorov [2003]/(2006, 79) mentions that the general objective of a narratological analysis is to theorize about the manifestation of an abstract structure, and the structure itself is the main object of analysis. Todorov also elaborates that contrary to other more sociological and/ or psychological types of analysis, a structuralist will focus on what is manifested internally in a narrative, without focusing on abstract concepts that manifest themselves outside through the work. In other words, narratology intends to, according to Reuter (2002), separate what we call fiction: the history and the world constructed by the text; and the referent: the non-textual real world (or imaginary) and our categories of apprehension that exist outside the singular narrative. Therefore, according to Ahmadian and Jorfi (2015), narratologists analyze material by examining underlying structures on different levels such as story, focalization (mood), narration (voice), time, tense, narrative modes, discourse, and characters to show how these patterns are universal and could be used to develop general conclusions about individual works or/and the systems from which they emerged. Hence, these types of analysis intend to inspect the narrative as a system used to convey meanings, like a language.

Since its beginning, the French school of literary structuralism sought to use concepts of grammar and linguistics to create a model for literary analysis. According to Valéry (apud TODOROV, 2006), literature is but an extension and application of properties of language. Moreover, Barthes (2011) argued linguistics stops its analysis at the sentence level because

besides sentences there are only more sentences and that is why we should strive to develop structuralism/ narratology as a tool to analyze further levels of discourse. Regardless of the validity of this argument, Barthes was stating, in other words, that discourse, and consequently narratives as well, although composed only of many sentences, have their own units, rules, and grammar. In other words, the narrative needs its linguistics.

Thus, to create a specific "linguistics" for narratives, structuralists used and created many concepts inspired by linguistics and grammar. One of these created concepts was the narrative "sequence", which is a plot unit that has a subjective level of generality and is perceived by the reader as a finished story, "the most minimal narrative" (TODOROV, 2006, 86). More specifically, a sequence is a higher syntagmatic unit composed of many organized sentences in a narrative, and one or many organized sequences (via subordination or coordination) will form a narrative.

Moreover, the most basic plot of a narrative will be composed of sequences that will form the transformation of one state into another state. To exemplify this, Todorov (2006) remarks that an ideal narrative begins with a stable situation (state of equilibrium) that some force comes to disturb. Then, this results in a state of imbalance that can be resolved by an action of a force in the opposite direction, re-establishing the balance. This final equilibrium of the narrative can be similar to the first, but the two are never identical. Todorov (2006) argued that, by analyzing this formula, we could conclude that there have to be at least two types of sequences in a narrative; the ones that describe a state (of equilibrium or conflict), which he approximated to the concept of adjectives, since they serve to describe; and the ones that describe the passage of the states, which he approximate to the concept of verbs, as they are more related to actions. According to Todorov (2006), to analyze the plot of a narrative, we must first describe it as a summary, presenting every distinct action that modifies the previous state of the story as sentences with agents and predicates. Thus, in narratology, every narrative is composed of organized states and actions.

[Initial State of equilibrium] > [Action] > [A new state of equilibrium]
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Furthermore, it is crucial to mention that a novel can have countless sequences with states and actions, and it is the theorist's subjective decision to analyze the states and actions in a more macro sense or a more specific sense. Overgeneralizing or overcomplicating can be an issue.

Just from the concepts hitherto exposed, we can already draw some analyses and conclusions. For example, according to Reuter (2002), using these concepts, we can analyze a novel on how numerous the actions and the states are, if they are internal or external to the characters' psychology and if they are explicit or implicit. If the actions are numerous and external, we can conclude that the novel would be an adventure novel, like most novels by Julio Verne; if the contrary, we could assume it would be a psychological novel, like most novels by Dostoevsky; and if the actions and states are explicit, the novel could be a classic novel or an adventure novel; and if the contrary, it could be a journalistic report or maybe a more experimental novel, like *The Trial* by Kafka. But naturally, narratology has more concepts and methodologies that significantly vary.

Amongst these varying concepts and methodologies, we have Brémont's (1973 apud REUTER, 2002) distinction of three constitutional phases of any action: the possibility, the actualization, and the finishing. This model allows us to determine what a novel focuses on and what it passes in silence. Following this trend, Barthes (2011) proposed the distinction of *modal* or *cardinal functions*, which are the actions necessary for the development of the story and characters, and the *catalysis functions*, which fill the space between the former. Usually, the *catalysis functions* are less preserved in a summary than *modal functions*. Furthermore, these actions relate to each other in three main ways: by logical relation, for example, action A is the cause of action B; by chronological relation, as in action A precedes or succeeds action B; or in a hierarchical relation, as in action A is more or less important than action B.

To exemplify, we could schematize *Romeo and Juliet's* (1957) *cardinal functions* in the following matter:

[The servants of the enemy families, Capulet and Montequio, meet, argue, and fight.] > [Romeo Montague goes to the masked ball to meet Rosaline Capulet.] > [In the ball, Romeo and Juliet Capulet meet each other and fall in love.] > [Romeo and Juliet marry in secret.] > [parents from both families meet and discuss.] > [Romeo arrives and is challenged by Tybalt Capulet.] > [Mercutio and Tybalt.] > [Romeo kills Tybalt.] > [The prince bans Romeo.] > [Romeo and Juliet spend the night together.] > [Runs away to Mantua.] > [Ms. Capulet tells her daughter, Juliet, that she must marry Paris.] > [Juliet recuses.] > [Juliet searches for help with Friar Laurence.] > [Friar gives her a flask with a liquid that will make her faint.] > [Juliet drinks the remedy that Friar gave her and looks dead.] > [Friar sends a letter to Romeo narrating the plan.] > [The Guard arrests Friar in his attempt to bring the letter to Mantua.] > [Romeo does not receive the letter.] > [Balthasar, Romeo's servant, tells him that Juliet died]

> [Romeo buys poison to die.] > [Romeo goes to Juliet's tomb where he finds Paris, and they fight. Paris dies.] > [Romeo drinks the poison and dies.] > [Juliet sees that Romeo committed suicide, and decides to commit suicide also.] > [Families, parents, the prince, and Friar meet in the tomb and see what happened.] > [the Capulet family and the Montequio family forgive each other.]

Some of these *cardinal functions* have *modal functions* attached to them, and we could analyze the relations between each *cardinal function*, but that would require a deeper reading of Romeo and Juliet and a deeper analysis of the theories of Brémont, which is not the focus of this monograph.

According to Reuter (2002), some theorists, particularly Adam, Greimas, and Larivaille, attempted to summarize all possible plots in a simple model of five stages: equilibrium; turmoil; efforts by characters (or actants) at alleviating the disruption; the success or failure of those efforts; and finally the establishment of a new equilibrium. As we can see, this model goes in part with what Todorov (2006) called the simplest possible plot; it is the transformation of an initial state into another one. Nevertheless, the goal is not to find this model in any narrative but to see how a narrative specifies and manipulates the model.

1. Equilibrium > 2. Disruption > 3. Recognition of the disruption > 4. An attempt to repair > 5. New Equilibrium

As an example, we could crudely apply this model to the story of Romeo and Juliet.

1. Romeo is in love with Rosalia and the Capulet and the Montague family are enemies>
2. Romeo meets Juliet and they fall in love>
3. Their love seems impossible since their families are enemies>
4. Romeo and Juliet commit suicide after Juliet's plan of feigning suicide in order to run away with Romeo fails>
5. The Capulet and Montague family agree to end their feud after discovering Romeo and Juliet's suicide>

Although the monograph exposes many different concepts, the focus of our analysis will be on the element of time.

4. TIME PORTRAYAL IN NARRATIVES

Independent of the method of literary analysis, we can assume that the literary text needs many distinct elements like character, space, time, plot, etc., for its realization. Also, as mentioned before, just like in any other literary text component, the effects of reality in a narrative are produced by textual organization (REUTER, 2002), and temporality is one of its substantial components.

The concept of time is one of the aspects explored in narratology. According to Reuter (2002), one of the ways we can analyze time in a narrative is through some fundamental axes: we have the time categories convened, or if they correspond to those used in our universe (minutes, days, months, years, etc.); the way of building time, or if they are explicit, detailed, and identifiable, or not; and the functional importance of time, or if the time construction is relevant in different moments in the narrative. Hence, a narrative could lack precise indications that refer to our universe, adding a feeling of strangeness, disorientation, imagination, or symbolism to the text. Besides, temporal indications can also mark different life stages, assist in dramatization, and contribute to the narrative's realism and verisimilitude.

A more promising way of analyzing time portrayal in a narrative is the one proposed by Genette in *narrative discourse* (1980). Before explaining the concepts proposed by Genette, it is necessary to begin by mentioning the classic distinction between story, fabula, and text. Many theorists have used the same definitions but not always with the same meanings. This monograph will consider the definitions proposed by Bal [1985]/ (1997). According to Bal (1997), the text is the literal verbal representation of the story (and hence the fabula) by a narrator, and the concept of *fabula* relates to how all the events of the narrative happened in their original chronological manner; embodying the earliest until the latest event in the narrative. Distinctively, the concept of *story* relates to how the writer manipulates this chronology of the *fabula* to tell the plot in the approach he prefers. These concepts make a considerable part of why the same story can be told in multiple different ways; the author can carve a story out of a fabula in whichever way he prefers.

To exemplify these concepts, we could use the narrative of the epic *Iliad*, where, instead of beginning the *story* at the start of the *fabula*, Paris's abduction of Helen, the homeric narrator chooses to start the *story* near the end of its *fabula*, the last 51 days of the Trojan War. Thus, the epic's main *story* describes 51 days since the temporal position of the arrival of Chryses to the temporal position of the burial of Hector; but its *fabula* extends itself to at least ten years of the Trojan War. This process of starting the narrative at the middle (or near the end) of its *fabula* is

called *in-media res*, and the *fabula* is constructed via *anachronies* in the narrative's order (flashbacks and flashforwards). In this way, the readers of *Iliad* eventually come to understand, amongst other things, the reasons for the war, and the characters' motivations, their conflicts and their relationship to each other and the gods.

Genette (1980) borrowed similar concepts from 20th-century Russian Formalists and further developed them by drawing attention to the distinction between *story-time* and *narrative-time*. According to Genette (1980), *story-time* relates to the duration of events in the *story*, and *narrative-time* covers the time allotment that is taken up by the narrating/reading of the *story* and specific events. This distinction is important because ever since the beginning of western literature (with the narratives of *the Iliad* and *the Odyssey*), there are few cases of narratives in which *story-time* and *narrative-time* concur entirely. We can thus conclude that the manipulation of these concepts by the writer is a major aspect of time analysis and portrayal in novels.

Therefore, to analyze these crucial conceptions of time in narratives, Genette utilized the concepts of order, duration, and frequency (1980. p. 33-160). Thus, a writer can change the order of the events of the *fabula*, for example, as mentioned previously, portraying mainly 50 days near the end of the war in the *Iliad*, even if the *fabula* of the *story* begins much earlier and lasts until later; a writer can also change the time allotment for each event in the narrative, he can describe a single day in more than two hundred pages, or he can describe the passage of 20 years in one page; and, finally, a writer can also recount events, describing the same *scenes* more than once, or even describing repeated events every time they happen or just once. In the next segment, we will further develop each factor of time in narratives according to Genette's (1980) conceptions.

4.1 Order

The concept of "order" concerns itself mainly with what Genette called *anachronies*, the account of events outside the chronological order in which they appear in the *fabula*. As mentioned before, most narratives contain *anachronies*, and they can be *analepsis* (flashbacks) or *prolepsis* (flashforwards). If we analyze a particular *anachrony* concerning its insertion inside the *first narrative*, each *anachrony* will take the characteristic of a subordinate narrative. Also worth noting, a subordinate narrative can sometimes have subordinate narratives and even take the role of the *first narrative*.

Furthermore, we also have the *reach* and *extent* of *anachronies*. The *reach* concerns how far from the present moment in the narrative the *anachrony* reports, and the *extent*

concerns how much time the *anachrony* relates. This way, we can have an *analepsis* or a *prolepsis* with great *reach*, reporting an episode that happened even before or after the time of the narrative, in other words, before the beginning or later than the ending. These types of *anachronies*, Genette called “*external anachronies*”. Contrarily, *internal anachronies* are *analepsis* or *prolepsis* that have a *reach* that does not go beyond the constraints of the *first narrative*. In addition, we also have rarer cases of *mixed anachronies*, which, as the name implies, can start before the *first narrative* and *extent* to after the beginning of it (in the case of *analepsis*), and they can start within the *first narrative* and go beyond the end of it (in the case of *prolepsis*). Further, we also have the concepts of *homodiegetic* and *heterodiegetic anachronies*. *Diegetic* relates to the narrated events of the story. Thus, in general, *Homodiegetic* means inside the level of the narrated events that exist within the *fabula*; and, contrarily, *heterodiegetic* means outside the level of the *fabula*. More specifically, though, *Homodiegetic anachronies* are *anachronies* that deal with events related to the *fabula* of the **first narrative**, and *heterodiegetic anachronies* are the ones that deal with events outside the *fabula* of the **first narrative**.

To exemplify the concepts, we can mention some examples of *heterodiegetic anachronies* identified in the epic *Odyssey*; for example, when the narrator of the epic fills in the background on characters after introducing them, “[Euryclea], daughter of Ops, the son of Peisenor, whom once Laertes bought with his own possessions when she was still in her first youth, [...]” (HOMER, APUD JONG ET AL, 2007 p.21). Another example would be the long *analepsis* on Odysseus’ bow, explaining to the reader that the bow belonged to the mythical archer *Eurytus* and had been given to *Odysseus* as a gift. In both cases, the narrator is providing information that is outside what is considered to be the *first narrative* (Odysseus's long journey home and later vengeance).

Besides the two main types of *anachronies* (*analepsis* and *prolepsis*) and their two main subdivisions (internal and external, and *homodiegetic* and *heterodiegetic*), we have further classifications of *anachronies* like *completing anachronies*, those that fill in a section of the first narrative that was previously *ellipsed*; and *repeating anachronies*, those that describe in some way something that will be somewhat repeated later (in the case of *repeating prolepsis*), or that was described earlier (in the case of *repeating analepsis*).

Additionally, we also have a more subtle type of *prolepsis* which is *foreshadowing* (or *seed*, according to Genette’s terminology). To put it simply, *foreshadowing* is details that are a warning or indication of what is to happen in the future. Needless to say, there are infinite possibilities for how an author can build expectations with this kind of foretelling. Sometimes,

the only way to know a section of a narrative is “foreshadow” is to know how the story progresses later on. In this way, the *foreshadowing* can act as a detail only noticed after hindsight, which contributes to the narrative’s overall sense of articulation or harmony. But other times, the narrator is more explicit in their *foreshadowing*. One example so clear that we can argue it does not even build expectations is the increasingly life-threatening bruise of Ivan Ilich being the cause of his later death in the book *The Death of Ivan Ilyich*. Since the readers know of his death from the title and beginning of the book, as soon as the narrator reports the accident that leaves the character with an inconspicuous bruise, the readers can already predict how this bruise will impact the forthcoming sections of the book.

As can be noted in the last paragraph, *anachronies* come in many different ways. The final main subdivision is actorial *anachronies*, those done by the characters; and *narratorial anachronies*, those done by the narrator. Naturally, the reliability and effects of the *anachronies* will depend on the focalization of the narrative; usually, an omniscient narrator with a non-specific focalization will be more reliable than a character in the story.

Further important notions of order besides *anachronies* are the beginnings of narratives. A typical beginning often contains a date plus a setting situating the readers. But, it is rare for a story to begin at the same starting point as its *fabula*. Most narratives have backstories, and during the narrative, these backstories can be revealed or not to the readers. This can happen explicitly or implicitly by the characters or by the narrator. A story can even start *in media res*, near the end of its *fabula*, as is the case with Iliad, or even after its ending, as in *The Death of Ivan Ilich*. Furthermore, there are narratives with multiple storylines and characters, and in those cases, the factor of order plays another important role. For example, if the narrator is reporting the life of character B until a certain point in time, the narrator can go back in time to tell of character A, or he can just continue in time where character B’s story left off.

4.2 Duration

The second factor of time analysis in Genette’s temporal framework is duration. Duration is mainly concerned with the differences in speed between the (reconstructed) *fabula* and the *story*. Theoretically, the events in the *fabula* take as much time as they would take in real life, but in the *story*, the narrator can recount one dinner in a hundred pages, and two years in one page. The duration is thus analyzed based on the relation between the length of the text (number of lines, pages, or chapters) and the duration of events in the *story* (minutes, days, years, etc).

According to Genette, there are four main narrative movements. Which he schematized in the following formula (NT meaning *narrative time*, and ST meaning *story time*):

Pause: NT = n, ST=0

Scene: NT= ST

Summary: NT < ST

Ellipsis: NT=0, ST= n

To clarify this chart, “*pause*” is when we have a certain length of narrative time, but without any progress in the *story*. This is the case where the narrator describes something or takes a digression to comment on something. While the narrator is describing, the *story* is more or less paused. But, there are cases where the narrator plays with the notion of the time passage while he was describing something or making a digression, and there are also cases where the narrator will deliberately comment on their return to the *story* after a long digression or description. Also, in cases where there is a focalization on a certain character in the story, the narrator will usually describe only what the character can see. Some narrators can even consider the time the character spent seeing it. Besides, it is important to mention that describing something is not necessarily only possible in *pauses*; the narrator can describe a setting in a *scene*.

“*Scene*” is when the *story time* is more or less “equal” to the *narrative time*; in other words, what is being described has a similar time passage of real life. This is the case where we have transposed dialogues and descriptions of elements taking place in the “current” temporal position of the story. The importance of the *scenes* are, thus, delegated to the action and conflict of the novels, where we have detailed descriptions of what is “currently” happening. Most narratives are composed mainly of a collection of *scenes* interposed with *summaries*.

“*Summary*” is when the *story time* is longer than the *narrative time*. In other words, a *summary* is when the narrator describes longer periods of time in a few pages or lines. Thus, the *summary* is generally utilized as a link between *scenes*.

Finally, “*ellipsis*” is when the story time suddenly progresses without any *narrative time*. In other words, we have a jump in time. This jump can be explicit, with the narrator indicating the passage of time in a definite way like “10 years passed”, or in an indefinite way like “some years passed”, or it can be implicit and the reader will have to infer the passage of time.

4.3 Frequency

This factor relates to how many times an event was reported in the narrative and how many times the event happened in the *story*. Thus, we have two main types of frequency relationships: the *singulative*, narrating once what happened once (1N/1S), or narrating n times what happened n times (nN/nS); and the *repeating narrative*, narrating more times what happened once ($nN/1S$), or narrating once what happened n times ($1N/nS$).

5. ANALYSIS OF TIME IN SÃO BERNARDO

In this segment, the novel *São Bernardo* will be analyzed from a narratological perspective. More specifically, we will analyze the novel's time portrayal using Genette's framework of time analysis as a basis. This monograph will analyze separately the aspects of order, duration, and frequency, so some fragments of the book will appear more than once from different perspectives. But first, we need to make a digression.

As mentioned, the novel *São Bernardo* is a fictional autobiography. So, necessarily, we have a *homodiegetic* narrator who is somewhere in the future - in relation to the facts that make up the narrative - telling us readers his past story, and this narrator is the main character of the novel. This monograph focuses its analysis on time, and where in time and place the narrator is narrating is a concern usually more delegated to *mood/ voice* and not time. But as we will see, like many novels with *homodiegetic narrators*, and even to a greater extent, this narrative plays with the fact that the storytime is gradually catching up to the "narrating place", eventually reaching it. Thus, the narrating place and time will become an issue of the aspect of time as well as of mood/ voice. According to Genette (1980), "the narrating place is very rarely specified, and almost never relevant" (p. 216). However, Ramos broke this convention by, amongst other things, specifying in the last chapter (chapter XXIV) exactly how long it took for Honório to write his book.

IT'S BEEN two years since Madalena died, two hard years. [...]
About four months ago, though, while writing to a certain fellow in Minas, turning down some confusing trade of pork for zebu cattle, I heard an owl hoot and sat up in alarm. [...]
All of a sudden, the idea of creating this book came back to me. [...] Since then I've done my best to husk the facts, sitting here at the dining room table, smoking my pipe and drinking coffee until the crickets chirp and the orange leaves are tinged with shadow. Sometimes I go straight until night, passing endless time awakening memories. Other times, I can't settle into this new kind of work. (RAMOS, 2020, p.135)

Furthermore, although the novel has a narrating instance similar to most novels, that of a *subsequent narration*, we have here a different characteristic. Fictional autobiographies, like the one analyzed by Genette, *In Search of Lost Time* (1922), usually do not focus on the narrating place, "we are ignorant of where Marcel [the main character and narrator] is considered to have produced the narrative of his life, and we scarcely think of worrying about it" (1980, p.216). Contrarily, the novel *São Bernardo* evokes attention and deep consideration of the circumstances of its fictional writing; the act of writing and telling the story constitutes a

considerable portion of the story itself. Thus, the narrator never fades away and his current position is relevant for our analysis, and we have many excerpts from the novel concerned uniquely with the meta aspect of the process of writing, and its purpose. The most obvious examples are the two first chapters of the novel.

Much is to be said about the beginning of the book; instead of starting with a setting and time description, the first two chapters of the book are dedicated to the process of writing itself. In the first chapter, Honório begins his story with a report on how he tried to find collaborators for his book.

BEFORE I started this book, I thought division of labor was the way to go. I approached several friends, and most of them heartily agreed to pitch in for the betterment of our national literature. Padre Silvestre would look after the moral side and the Latin quotations. João Nogueira took on punctuation, spelling, and syntax. I promised Arquimedes the typography, while for literary flair I invited Lúcio Gomes de Azevedo Gondim, editor and director of the *Cruzeiro*. I'd outline the plan, insert the basics of agriculture and cattle-raising, cover the costs, and put my name on the cover." (RAMOS, 2020, p.6)

Ultimately, however, Honório failed after noticing his friends had different conceptions of what the style and purpose of his book should be, "Go to hell, Gondim. You've made a mess of the whole thing. It's pompous, it's fake, it's idiotic. No one talks this way!" (RAMOS, 2020, p.7)

In the second chapter, Honório still focuses his attention on the process of writing. Now, he comments on how, after giving up on the project for some time, he returned by a sudden impulse caused by an owl hoot, the relevancy of which as a symbol we mentioned before. Finally, after complaining about his difficulties writing, since he does not have the same education as Madalena because his only goals were for material wealth, Honório comments on how he "already wasted several pages and haven't even started yet" (RAMOS, 2020, p.9). This is ironic because it implies that in Honório's conception, the process of writing and his current situation is not part of the story, even though having two chapters dedicated to the process already implies that it is, indeed, part of the story. Furthermore, later in the book, as we will see, many excerpts and four entire chapters are dedicated to his current situation, after the *story* of the first narrative had already happened.

The digression made in the previous paragraphs exemplifies a problem that lies ahead. We will begin the analysis on *order*, and according to Jong et al., "the first step in any discussion of the various aspects of *order* in a narrative text is to determine what constitutes the *main story*" (2007, p.18). So, what is the *main story* of *São Bernardo*?

5.1 Analysis of Order

As Bal notes “not all narratives are so clear-cut” (BAL APUD JONG ET AL, 2007, p.5). So, the question “what is the *main story* of *São Bernardo*?” is worth scrutinizing because we do not have a clear and objective answer. Genette (1980) defined *main story* as “the temporal level of narrative with respect to which *anachrony* is defined as such” (p. 48). The readers have in *S. Bernardo* at least two possible interpretations of what could be the *main story*. The most obvious one is that the *main story* of the novel is that of Paulo Honório’s fifty years of life. This encompasses, obviously, everything in his life; from his early poverty stricken childhood, which he hardly remembers; to his later obsession with material wealth and determination to acquire it; his schemings to acquire and maintain *S. Bernardo-land*; his attempt at transforming *S. Bernardo-land* in his legacy by having a family and children; and, then, the climax of the story, his failed marriage, his jealousy of Madalena, her tenderness, and her later suicide, which made Honório begin to slowly reevaluate his life in the course of two years. Also, some trivial moments of life that happened between these main events and are interconnected to them. With this interpretation, all of the segments in which Honório narrates the present moment, in the narrating place’s temporal position, would be considered *prolepses* - except for the last one of these moments in the last chapter, because, in that case, the story has already merged itself to that point.

The other possible interpretation is that the *main story* of the book consists of the four months it took Honório to write his book, the difficulties he had, and the conclusions he arose after completing the task. In this second interpretation, all else except for those four months would be defined as *analepses*.

It’s been two years since Madalena died, two hard years. [...]
About four months ago, though, while writing to a certain fellow in Minas, turning down some confusing trade of pork for zebu cattle, I heard an owl hoot and sat up in alarm. [...]
All of a sudden, the idea of creating this book came back to me. [...] Since then I’ve done my best to husk the facts, sitting here at the dining room table, smoking my pipe and drinking coffee until the crickets chirp and the orange leaves are tinged with shadow. Sometimes I go straight until night, passing endless time awakening memories. Other times, I can’t settle into this new kind of work. (RAMOS, 2020, p.135)

To facilitate comprehension, we will initially separate these two segments of the book into *segment A* and *segment B*, with the former being the first fifty years of Honório’s life, and the latter being the last four months of his life until the latest moment in the *fabula*. Hence, *seg.*

B is entirely located after Honório had completed fifty years of age and the events of *seg. A* had passed.

In relation to determining the *first story* of a novel, Jong et Al (2007) remark that the best way to define the *first story/ main story* is often common sense. With this perspective, we will consider *seg. A* as the *first story* of *S. Bernardo* since it is the main body of the novel, encompassing thirty-two out of thirty-six chapters. Of course, as mentioned, the temporal position of *seg. A* eventually converges with *seg. B*'s temporal position in the last chapter, 36, since the *first story* “catches up” to the narrating place.

Now that the *first story* is defined, we will move on to analyzing the order of the structure of the narrative.

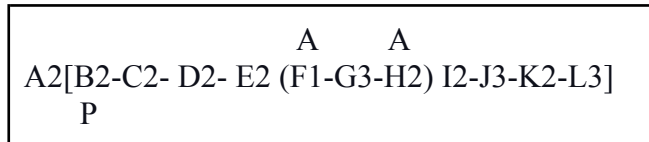
Firstly, as exemplified by Genette (1980), we can analyze and schematize the order of a single chapter or of some paragraphs of a novel, determining narrative sections according to their change of position in *story time*; while also using brackets and parentheses to indicate subordination and coordination. As we will exemplify with the following analysis of these paragraphs:

It was an exciting week, meeting with my main collaborators [A]. I could already see the volumes on display, one thousand sold thanks to the eulogies I'd placed in the wafer-thin *Gazeta* on Costa Brito's recent death, trying to gain some advantage [B]. Anyway, my optimism went up in smoke when I realized we weren't all seeing eye to eye [C].
João Nogueira wanted a novel in the language of Camões, with sentences turned back to front. Count me out. [D]
Padre Silvestre gave me a chilly reception [E]. After the October Revolution, he turned fanatical [F], demanding rigorous investigations and punishments for anyone who wouldn't wear a red scarf [G]. He gave me the side-eye [H]. And we were friends! Those patriots [I]. It's fine— everyone has their obsessions.[J]
I dropped him from the plan and set my hopes on Lúcio Gomes de Azevedo Gondim, a good-natured journalist (K) who writes what he's told to [L]. (RAMOS, 2020, p. 7, brackets are my editions)

This is from the first chapter, and as noted before, the first two chapters (and chapter fifteen), are not in accord with the chronological order of the *first story*, they are *internal prolepses* in the *macrostructure* of the novel. But, for the sake of analyzing the *micronarrative* level and exemplifying the methodology, we will consider the *first story* of this *micronarrative* to be its main body: the narration of the week Honório met with his collaborators.

These particular paragraphs in chapter 1 are divided into ten narrative sections, distributed among three temporal positions: (1) In a slightly more distant past; (2) In the course of the week, present of the *first story*; and (3) in the present of the *first story* up until the more

recent future, in the narrating place. We can thus schematize the paragraphs's order in the following matter:



This first narrative section, A2, encompasses all of the other narrative sections of these paragraphs, and is *iterative* in nature; it does not relate to a single moment, but rather a specific period of time in which the repetitive event “meeting with my main collaborators” happens. Also, all the events described are very summarized, Honório passes an important week in three short paragraphs, describing almost uniquely what is necessary for the topic of “meeting with my collaborators”, with no dialogues, and no scenes.

In B2, although Honório is using the subject “I”, we can see that he is narrating not from his perspective in the narrating place, but from the perspective of himself in the temporal position of 2. It is possible to reformulate the sentence to, “I thought, at that time, that I would sell a thousand copies...” In other words, the Honório-narrator describes an *actorial prolepsis focalizing* the Honório-character. As Genette (1980) mentioned, an *homodiegetic* narrator who is also the main character often restricts his knowledge of how the story plays out to provide for an “internal focalization through the hero”, even though this hero is the narrator himself but from the past (p.199).

Besides the previously mentioned *prolepsis*, we also have two *analepses*, F1 and I2. We could reconstruct the *fabula* of this specific part to: Padre Silvestre had initially agreed to participate in the book, but his support of the October Revolution of Brazil increasingly grew and he started to treat Honório poorly; then, Honório met with him for the book, noticed Silvestre was not content with his (Honório's) political views and actions, and Honório “dropped him” out of the project. We are able to conclude this only because we know by scattered temporal indications throughout the book that Honório started writing in 1932⁷, which was two years after Madalena's death which occurred in the January of 1930, before the October Revolution in 1930⁸.

⁷ Honório mentions it: “It's been two years since Madalena died, two hard years.” (RAMOS, 2020, p.136)

⁸ We know Madalena's suicide occurred in January because we know that they married in January, “Padre Silvestre married us (...) It was the end of January.” (RAMOS, 2020, p.71). And that the suicide happened on their third year anniversary together, “Three years of marriage. That made it exactly a year since this jealous hell started.” (IBID, p.124, our brackets). Which was exactly one year after their second anniversary, “I'd been married for two years.” (IBID, p.93). Where the jealous hell started, “I got jealous.” (IBID, p.100).

Furthermore, segment I2 is an *analepsis* regardless of where the October Revolution is in time in relation to the other events in the story since Honório means “we were friends before the events of October Revolution had inspired such adamant political discussions” and not “before the course of the week”.

But, aside from the *micronarrative* level, we must also schematize the order of the *macrostructure* of the novel. For this, as Genette (1980, p.43) suggests, we will ignore the details of order of each paragraph or chapter to provide a scheme which will encompass the whole narrative. For the *macrostructure*, the letters represent sections of the book and when they appeared in the order of the *story*, and the numbers represent the order in which they appeared in the *fabula*.

The first narrative section of the novel (which extends itself from pages 7 to 8, in chapter 1) happens in the narrating place’s temporal position, after the events of the *first story*, but before the events of the last chapter. Thus, we will call this section: **A7**. In this section, Honório is already fifty years old and, although he does not specify it, we can conclude, from time indicators in the 32 pages, that he is narrating from the year of 1932⁹. He begins the narrative by commenting on a “flopped” start to the book, with him trying to find more learned collaborators in his friend cycle, only to give up writing after noticing their intentions and views did not align with his for the book.

Then, in section two (chapter 2, p. 9 to 10), Honório starts to write again after an undisclosed amount of time later, after hearing an owl hoot again (RAMOS, 2020 p.9). This owl acts as a *seed* throughout the novel, which hints at tragedy, but also of possibility for wisdom since the owl reminds Honório of his traumas, but also rekindles his need to continue writing about it. This section is located after **A7** both in the *story* and in the *fabula* - presumably some weeks after - so we will call it **B8**. We will further analyze the segments **A7** and **B8** in the segment of *Prolepsis* of this monograph.

Following, in section three (chapter 3, pages 11 to 12), Honório narrates his childhood in a summarized manner until the time he did a crime and got arrested at eighteen years’ old, spending almost four years in jail. This short section is the furthest moment in the past in the *fabula*, starting at what Honório remembers of his childhood, beginning fifty years before the narrating place and extending itself until Honório was 22 years old - 28 years before the events

Besides concluding it was January, we also know that the suicide happened in 1930 because it happened within one month of Honório firing Padilha, “You’ve got a month to get out.” (IBID, p.109). Which itself happened in the same year Padilha joined the October revolution of Brazil, which happened in 1930, “Padilha and Padre Silvestre joined up with the revolutionary troops and got their orders.” (IBID, p.130).

⁹ Read footnote 8 for more details about this.

of section **A7** and **B8**. Thus, we will call this section **C1**. Also, from **C1** forward, in the *macrostructure*, the novel is more or less in chronological order according to its *fabula*.

Honório mentions for the second time in a *prolepsis* in **C1** that in the narrating place (the future of the *main story*) he is about fifty years old (he is not entirely sure). And, later, in chapter 34, closely after Madalena's death, Padilha takes part in the Brazilian Revolutionary Movement of 1930, "Padilha [...] joined up with the revolutionary troops and got their orders." (RAMOS, 2020 p.130). Also, in the last chapter, Honório mentions that "it's been two years since Madalena died" (IPID, p. 136). Thus, since we can locate Madalena's death to 1930, and since Honório mentions he is narrating from two years after Madalena's death, we can conclude that Honório was fifty years old in 1932, was born in 1882, and when he got out of prison at 22 years of age, it was about 1903.

In the next section, the **D2** (chapter 3, pages 12 to 13), Honório describes his early adulthood after jail, narrating the beginnings of his obsession with material wealth, and describing a *sequence* of his last "commercial transaction with loaded guns" before moving to *Viçosa, Alagoas* after a hypothetical temporal *ellipsis* (p.12).

From now on, even attentive readers cannot tell precisely what age Honório is at every point of the *fabula* since Ramos does not accurately disclose time passage. In other words, we cannot be sure about the extent of time narrated in section **D2**. The readers can only infer the time passage by Honório's *iterative* and summarized narration, "I went hungry and thirsty, slept in the dry sand of riverbeds, fought people who only spoke in shouts, and sealed commercial transactions with loaded guns." (RAMOS, 2020, p.12, our underlining). In the previous quote, it is clear that Honório is not narrating single events that happened at specific moments, he is using *iterative* narration to describe only once what happened many times in an undisclosed extent of time (ranging from one to eight years). Also, the readers can infer the passage of time by implicit temporal *ellipsis*, where the narrator does not specify the time passage, but readers perceive it by time lacunas in the *story*.

In section **E3** (chapter 4, pages 14 to 20) Honório narrates him moving to his home-town of *Viçosa*, where he establishes himself in the course of a few years, and schemes Luís Padilha out of his past father's state of *S.Bernardo*, in the course of a few months. After this, we transition to **F4** after a hypothetical *ellipsis*, where readers cannot be sure if much time has passed between two sections, but it is highly likely the case. We conclude this because section E3 ends with Honório closing the deal with Padilha, and section **F4** starts with Honório already in *S.Bernardo-land*, with Medonça, the neighboring landowner, already fully aware of Honório's acquisition.

Then, in section **F4** (chapter 5, pages 21 to 22), we have a report set in the first year after Honório acquired *S. Bernardo-land*. In this section, Honório describes a problem inherited with his newly acquired land, the character Mendonça, a neighboring landowner who was disputing the borders of his land of *Bom-Sucesso* and (now Honório's) *S. Bernardo-land*. Then, we have an implicit temporal *ellipsis* and Honório narrates the second year since owning *S. Bernardo-land*.

Following, section **G5** (p. 23 to 30, chapters 6 to 7), Honório narrates from the second year of owning *S. Bernardo-land* until he manages to construct his house. In this section, Honório narrates him getting rid of Mendonça (without ever admitting to it), and encountering and hiring an older and respectable gentleman, sir Ribeiro, to be his accountant.

Besides, we also have some cases with *iterative* narration with an undisclosed or vague amount of time passage. "At night, in my hammock, I spelled out job particulars to Casimiro Lopes. He squatted on a mat and, in spite of his fatigue, listened closely." (RAMOS, 2020, p.23). We can conclude the previous quote is *iterative* because it constitutes part of Honório's large description of "dreary months", in the beginning of "the second year" (p.23).

After this, we have one of the few explicit temporal *ellipsis* of the book, with Honório suddenly jumping five years into the future. "Here we jump five years. In five years, the world turns many times." (RAMOS, 2020, p.31).

Finally, then, we seem to have reached one of the two-fold sections that constitute the main body of the novel, **H6** (chapter 8 to 18, p.31 to 67). Here, Honório keeps narrating the main events of his life in a chronological manner, using many imprecise time indicators as "around this time" (RAMOS, 2020, p.33); "later on" (2020, p.33); and "it was the first of the month" (2020, p.35)¹⁰. Also, we have some precise time indicators like "the next morning" (p.45); "next day" (p.54); and "it's been a month" (p.60)¹¹. But these are located before and after imprecise time indicators, making it impossible to accurately tell how much time is passing and where exactly in time the story is situated.

Although - as we saw - Ramos usually does not specify time passage, we can crudely reconstruct the timeline using many temporal indications throughout the book. As we

¹⁰ More examples of imprecise time indicators in section **H6** include: "on one of these fake holidays" (RAMOS, 2020, p.42); "one day" (IBID, p.44); "one afternoon" (IBID, p.44); "or so João Nogueira told me one afternoon" (IBID, p.48); "after my telegram" (IBID, p.54); "after the invitation" IBID, (p.65); "one day" (IBID, p.65) etc.

¹¹ More examples of precise time indicators in section **H6** include "the cotton harvest kept me at São Bernardo for two weeks" (RAMOS, 2020, p.65); "early afternoon a week later" (IBID, p.68); "it was the end of january" (IBID, p.71); "for a week" (IBID, p.71); "two days after the wedding" (IBID, p.71); and "a quarrel eight days after the wedding" (IBID, p.74)

previously saw, Honório was fifty years old in 1932. Besides, We know that Honório is 45 when he meets Madalena¹²; we know that his birthday is in June (São Pedro's day); we know that they married in January¹³; and, in chapter 10, Honório indicates that he is in November¹⁴. So, since the temporal position of chapter 10 is located soon before seeing Madalena for the first time - with no large *ellipsis* before or in between chapter 10 and meeting Madalena - we can assume that he had recently turned forty-five, and it was the year of 1927 throughout the whole section.

Taking the considerations of the previous paragraph, we must hypothesize that the time passage from when Honório left jail at 22 years old until he moved to *Viçosa* and acquired S.Bernardo-land to be sixteen-years. Then, we have another two years after acquiring S.Bernardo-land in section **G5**, “the second year brought horrendous problems” (RAMOS, 2020, p.23). And an explicit ellipsis of five years to section **H6**, “Here we jump five years.” (RAMOS, 2020, p.31). This means that Honório spent 43 pages to describe the events of a single year in **H6**, whereas before, he had spent 9 pages in sections C1, D2, and E3 to describe 38 years of his life. We can conclude by the “slowing down” of the novel that we have reached its *main story*.

In regards to the plot of section **H6**, in this segment we can see the vastly summarized expansion of the farm, which Honório does by trespassing neighboring farms, asking for loans, asking for government hand-outs, etc (pages 32 to 34). All of this with the help of his network of lawyers, people from midia, henchmen, and relationships with government people. In this journey, Honório accumulates many enemies that, throughout his life, settles himself in a fitting and constant anxious state. And, later in the plot, this anxious state can be considered to have contributed to aggravating Honório's jealousy; which can be exemplified by this later segment in chapter 30.

Could it be an enemy—the Gamas' people, Pereira's, Fidélis's? Not likely. The threats had stopped and Casimiro Lopes and I had grown rusty. Instinctively, I flattened against the wall. I thought I made out a figure.

“Who's there? Beast or ghost? Not going to answer?”

In the silence a shot rang out. The neighbors were alarmed. Madalena jumped out of bed, screaming.

“What happened?” she whimpered, terrified.

¹² “I'm forty-five, and you're barely twenty.”(RAMOS, 2020, p.67)

¹³ “Padre Silvestre married us in São Bernardo's chapel, in front of the altar of São Pedro. It was the end of January” (RAMOS, 2020, p.71)

¹⁴ “on one of these fake holidays [Saint's Day]” (RAMOS, 2020, p.42, our brackets)

“It’s your accomplices, circling the house. But don’t kid yourself: someday you’ll find one of those bastards shot out there. (RAMOS, 2020, p. 115, our underlinings)

Besides the farm expansion, some key points of these months of segment **H6** include Honório deciding to marry, “one day, I woke up thinking about marriage” (p.44); his change of plans of marrying Madalena instead of Marcela, after two chance meetings with Madalena and her mother (p.48 to p.58); his later “courting” and marriage with Madalena (p.60 to p. 67); and, then, his marriage (p.71 to p.72).

Soon after the marriage, the couple has the first example of many future fundamental disagreements that will happen throughout the novel. “A quarrel eight days after the wedding. Bad sign.” (RAMOS, 2020 p.74). All of these future disagreements (or marital problems) are related to the dichotomy of Madalena’s sympathy for others and Honório’s exploitation of others. In particular, the foremost mentioned first of these marital struggles was Madalena commenting on how little Sr. Ribeiro earned for being Honório’s accountant (p.73 to p.74). This first marital struggle ends up setting in motion another section of the novel - this time, a very short one, section **I9**.

I9 (chapter 19, p.75 to 77), is another *prolepsis* in the *macrostructure* of the novel, since it happens after **H6** in the story, and after the events of segment **B8** in the *fabula*. Like in the first two sections of the book, **A7** and **B8**, Ramos uses the narrative resource of *prolepsis* to describe what is currently happening in the narrating moment - 5 years after the current events of the *main story* (since in the *main story* Honório is forty-five years old, and in the narrating place’s temporal position Honório is fifty years old).

Then, after the *proleptic* section **I9**, Honório returns to narrating the *main story*, continuing where he stopped, so we will call the following section: **J6** (chapter 20 to 35, p. 78 to 135). Together with **H6**, **J6** makes part of the main-body of the novel. This section relates chronologically, in 57 pages, and with only *implicit ellipses*, five years of Honório’s life. It starts from somewhere before the first two years of Honório’s and Madalena’s marriage (where **H6** ended) and it lasts until about one year after Madalena’s suicide, “I started the new year on the wrong foot” (p.134).

Furthermore, in this section, Honório narrates more marital struggles, with the aforementioned dichotomy of Madalena’s tenderness and Honório’s brutality. Initially, he mentions that they still had fondness for each other, and that “[...] in spite of our precautions [...] there were clashes, more and more, a lot.” (RAMOS, 2020, p. 80). All of these “clashes” are related to acts of tenderness done by Madalena; for example, Madalena visiting tenant workers’ houses (p.80); asking for more resources for the school (p.80); showing abhorrence

for Honório's violent treatment of others and showing compassion for Marciano (p.82); showing abhorrence for Honório's lack of sympathy for Dona Glória (p.87); donating clothes (p.88); etc.

After all of these clashes, Honório starts to have a deep resentment for Madalena.

'Stupid woman!' I exclaimed, furious, thinking of Rosa's dress and old Margarida's sheets. 'Squandering!' Then I remembered the flywheel and the generator. 'Stupid woman!' Obviously, Madalena had nothing to do with the cotton gin or the sawmill, but that wasn't how I was thinking. Everything got muddled together, so my rage blew up all out of proportion. (RAMOS, 2020, p.89)

Then, in Honório's and Madalena's supper of two years of marriage (chapter 24, page 93 to p.99), Honório gets a suspicion that Padilha and Madalena are communists and tries to confront them while both and everyone invited were chattering about random topics. But, since Honório only knows about farming and arithmetics, he gets confused and is unable to ask or discuss his suspicions with them since he is unsure what historical materialism means and what exactly communism is.

Madalena tried to convince him, but I couldn't tell what she was saying. All of a sudden, I was invaded by suspicion. I'd experienced a similar, disagreeable feeling before [...]
Everything became clear in an instant: it had been that same day in the study, when Madalena was bringing me letters to sign.
Yessir! She was colluding with Padilha, trying to get my trustworthy employees to stray from the path. Yessir, a communist! I was building up and she was tearing down[...]
I myself am ignorant about these things, of course, but I wanted to hear what Madalena thought of them. All the vicar did was shout. What would Madalena's opinion be?[...]
Communist, materialist. Some marriage! Friendship with Padilha, that imbecile. "Pleasant and varied exchanges." What were those exchanges about? Social reforms, or worse things. I had no idea! A woman without religion is capable of anything.
"No doubt," I responded to some balderdash Padre Silvestre slung at me.
Sr. Ribeiro and Azevedo Gondim were listlessly badgering each other. Dona Glória was snoozing. Padilha smoked in a corner.
"Probably."
I must have been talking rubbish, because Padre Silvestre disagreed and beat me over the head with some proof I couldn't understand. (RAMOS, 2020, p.98)

Hereafter, Honório starts comparing himself to his friends, and sees how much enjoyment Madalena gets out of talking to someone that is not as brute as him and has knowledge of other topics other than practical ones. He then begins thinking that both intellectually and in physical appearance he has less to offer than Nogueira, and his jealousy begins.

I looked for Madalena and saw her engrossed with Nogueira, smiling, in the window nook.

I'm a confident man. But I was struck by Nogueira's fine eyes, his well-made clothes, his smooth voice. I thought about my eighty-nine kilos, this red face with its thick brows. Disgruntled, I crossed my enormous, hairy hands, rough from long years of farming. I mixed all this with Madalena's materialism and communism . . . and I got jealous. (RAMOS, 2020, p.99)

Then, from chapter 25 until chapter 30, narrated in 24 pages, we have the aggravation of Honório's jealousy, "I left, slowly, to go look at the little boy, crawling between rooms, [...] He didn't have my features, but it's not as though he had any other man's." (p.102). After exactly one year of progressively increasing jealousy, "[...] three years of marriage. That made it exactly a year since this jealous hell started", the story reaches its climax when Madalena commits suicide in chapter 31.

I was climbing the steps up the path, when I heard horrible screams from inside. "What the hell is this commotion?"

I ran inside, and down the hall on the right to my bedroom. From inside, people were crying out. Pushing them aside, I stopped short. Madalena was stretched out on the bed, white, her eyes glassy, foam at the corners of her mouth. (RAMOS, 2020, p.124)

After the climax of the novel, Honório narrates another two years of his life, now without Madalena, in 7 pages, and without many precise temporal position indicators, and with no explicit temporal *ellipses*.

In these 7 pages, Honório mentions that "The month's grace I had given him [Padilha] to withdraw had dribbled away" (p. 130). This event is correlated with Honório firing Padilha in page 108. Although this event is connected to an event that has no explicit temporal position, we can conclude that Madalena's suicide (page 124), Dona Glória's leaving (p.127), and Sr. Ribeiro leaving (p.128) all happened more or less within one month of Honório firing Padilha (p.108). As a side note, we claim "more or less" because Honório is not clear about exactly how long Padilha stayed after the month he had to withdraw "dribbled away". Then, in the same chapter, Padilha joins the Brazilian revolution of October, meaning that Madalena died in 1930, and that Honório started writing the book in 1932.

Similar to **H6**, this section (**J6**) moves on chronologically through Honório's life with very few precise time indications and with almost no explicit temporal *ellipses*. The readers are left more or less lost in time, with only clues as to how much time is passing between chapters and narrated segments at most times. These clues can come in the form of *iterative* narrations, as in "In the morning, Madalena worked in the study, but in the afternoon, she'd go out walking, visiting the tenant workers' houses." (p.80). And the "time clues" can also come in the

form of *implicit temporal ellipses*, where we can conclude that at least X amount of time has passed because of lacunas between the narrated events. One example of this would be the realization that at least 9 months have passed from chapter 17 (where Honório marries) to chapter 23, since Honório suddenly mentions, without any previous precise time *ellipses* in the chapter, that “Madalena had had a little boy.” at the end of the chapter (p.91).

As for the amount of time narrated in **J6**, the readers know that, before the marriage, at section **H6**, Honório mentioned that he was forty-five years of age. Section **J6** continues where **H6** stops, and lasts up until Honório is narrating about one year after Madalena’s death, “I started the new year on the wrong foot”¹⁵. So, we can conclude that section **J6** narrates 4 years near the end of the novel’s *fabula*, from 1927, when Honório had just married, to 1931, one year after Madalena’s suicide.

Furthermore, with the approximations made before about section **H6**, we can further determine how the novel is progressively less summarized as it reaches its final 4 years. First, Honório described a large undetermined amount of time in 12 pages in sections **C1**, **D2**, **E3**, **F4**, and **G5** which must be at least 27 years by the *explicit ellipses* used, but approximately 44 years. We conclude this since after the *ellipsis* of five years at the end of **G5**, there is hardly any implicit or explicit large temporal *ellipsis*, and we know that Honório was 45 years old when he married at the end of **H6**. Then, he described some period of months in section **H6** in 51 pages; and finally, in section **J6**, Ramos described 4 years in 57 pages.

Finally, after **J6**, we have an *implicit ellipsis* of at least six months¹⁶ that brings us to the latest possible moment in the *fabula*, the section: **K10** (chapter 36, p.136 to 140). Here, we go back to seeing “future” Honório of the narrating place’s temporal position, but now, after the events of **A7**, **B8**, and **I9**. The *first story* temporal position finally merges with the narrating place’s temporal position, and Honório briefly mentions again the events of **A7** and **B8** in a *repeating analepsis*.

Which was how I got the strange idea of putting this story together with help from people who know more than I do. The idea flopped, as I’ve already said. About four months ago, though, while writing to a certain fellow in Minas, turning down some confusing trade of pork for zebu cattle, I heard an owl hoot and sat up in alarm. (RAMOS, 2020, p.136)

¹⁵ We know that this is one year after Madalena died, because she committed suicide at her marriage anniversary, which is at the end of January, “Padre Silvestre married us in São Bernardo’s chapel, in front of the altar of São Pedro. It was the end of January.” (p.71)

¹⁶ Honório narrates at least six months of the year 1931 at the end of section **J6**, “In six months, everyone was so broke that [...]” (p.134). And section **K10** starts at the second year after Madalena’s death, “It’s been two years since Madalena died[...]” (p.136).

Besides, Honório has now finished the hard task of writing his auto-biography, and he arrives at the conclusion that earning only material wealth in his life, he ended up being dehumanized by life.

The next table represents the order of the previously described *macrostructure* of the narrative of the novel:

A7 - B8 [C1 - D2 - E3 - F4 - G5 - H6] I9 [J6] K10		
P	P	P

5.1.1 Prolepses

According to Genette’s (1980) assessment that “first-person” narratives can often have many allusions to the future and/or to the present situation, we have in *São Bernardo* four chapters dedicated to Honório’s current narrating moment, after the events of the *main story*. These four chapters are spread out somewhat symmetrically throughout the book; two at the beginning (first two chapters, sections **A7** and **B8**), one approximately at the middle (chapter nineteen, section **I9**), and one at the end, the last chapter (chapter thirty-six, section **K10**). Of these four chapters, three of them are *internal prolepses* from the perspective of the *first story*, and one of them, the last chapter, is in the present, since the *first story* has already caught up to the narrating place’s temporal position in that case. In the first two, as mentioned before, the narrator is commenting on his struggles to write, and the process of beginning his book.

In chapter nineteen, section **I9**, the narrator describes another instance of struggling to write his book, a particularly feverish one, that was set in motion after he described the beginnings of marital struggles in the end of the previous section, **H6**.

“MADALENA was good to a fault, I knew, though I didn’t see it right away. She revealed herself little by little, and never completely. I’m to blame, or maybe I should say this rough life is. It gave me a rough soul.

I’m wasting time, talking like this, I realize. If I can’t grasp my wife’s character, what’s this story for? Nothing, but I still have to write it. The crickets sing as I sit here at the dining room table, drink coffee, light my pipe. Sometimes no ideas come, sometimes too many—but the page remains half-written, just like yesterday. I reread some lines. They’re not good enough, but it’s not worth it to try to fix them. I push the paper aside.” (RAMOS, 2020, p.74)

At the narrating place’s temporal position, beginning to talk about his now passed wife made him feel guilty because he knows how the story unfolds (he will have struggles with her

tenderness, eventually become jealous, and his wife will commit suicide). As mentioned, these feverish struggles were set in motion after Honório began describing his first marital problems. But the extent of the tragedies are only revealed slowly throughout the rest of the book; so this chapter acts as *foreshadowing*. The readers will only realize why that narration of that first disagreement with Madalena set in motion such struggles to continue the writing of the book after the key-points of the story are fully revealed to them.

Also worth noting, in section **I9** Paulo Honório still has not come to the conclusions he arrives at in the last chapter. However, he already feels incredible guilt in the current narrating place; feeling that he is ‘wasting time’ if he cannot ‘grasp his wife’s character’; and having feverish hallucinations at having to undertake the task of continuing writing his story even if that means he will have to face his traumas.

Outside, the toads declaimed, the wind moaned, the trees in the orchard lost their outlines in the dark.

‘Casimiro!’

Casimiro Lopes was in the garden, squatting under the window, keeping watch.

‘Casimiro!’

His shape appears in the window, the toads scream, the wind tosses the trees, barely visible in the gloom. Maria das Dores comes in, meaning to flip the switch. I stop her: I don’t want light.

The tick-tock of the clock fades, the crickets begin to sing again. And Madalena appears on the other side of the table. I say softly, ‘Madalena!’ (RAMOS, 2020, p.74)

After reading the rest of the story, the readers know that in section **I9**, which happens in the narrating place’s temporal position, Madalena had already died, so Honório seeing Madalena here constitutes as a hallucination. He even mentions subsequently, after having more hallucinations of people he lived with in the temporal positions of **H6** and **J6**, that “I forget that they left me and that this house is practically deserted.” (p.76). This further constitutes section **I9** as *foreshadowing*, leaving readers wondering what happened to make the people of Honório's acquaintance abandon him.

Besides **I9** in the temporal position of the narrating place, we also have the last section, **K10** (pages 136 to 140, chapter 36), which is at an even later time both in the *story* and in the *fabula*, after Honório has finished the writing of the *main story*. In section **K10** then, Honório begins by informing the readers how much time has passed after his wife’s suicide, “It’s been two years since Madalena died, two hard years.” (RAMOS, 2020, p.135).

In this section, we have the conclusion of the novel. Paulo Honório now feels like he lost his fifty years of life, “fifty years senselessly squandered, mistreating myself and mistreating others, with the result that I’ve grown hard, so callous that no scratch could

penetrate this thick hide and hurt the blunted” (RAMOS, 2020, p.136). Furthermore, he now feels that his pursuit of only material wealth in life served for nothing, since even the material wealth he accumulated is at a crisis “The garden, the vegetable patch, the orchard—abandoned. Peking ducks—dead. Cotton, castor beans—drying up. And my neighbors’ fences, my ferocious enemies, encroach.” (p.137). Besides, even if there was no crisis, Honório now feels like the obsessive search for material wealth left him dehumanized, he even feels unable to empathize with his fellow men, his exploited workers, “Honestly, those wretches don’t move me. I pity them and acknowledge my role in their situation, but I won’t go beyond that. There’s such a distance between us! We were all together at first, but this damned way of life separated us.” (RAMOS, 2020, p.138). And even to his own child, Honório is now unable to feel sympathy “If at least the child would cry . . . I could never even feel any affection for my child. What misery!” (RAMOS, 2020, p.139). Honório can only repent and wish to start it all over.

Although it does not constitute as *prolepsis*, since the *main story* merges with it, section **K10** still is the latest moment in the *fabula* and in the *story*, and by this section we conclude that sections **A7**, **B8**, and **I9** are internal *prolepses*.

As we saw, Ramos's usage of *prolepses* in the *macrostructure* of the novel constitutes not only meta commentary from the narrating place, but also, and more importantly, a substantial part of the novel’s *story* and narratological organization. As mentioned, the *first story* eventually reaches the narrating place, and the psychological struggles Honório faces in **I9** and **K10** become part of the *first story*.

Besides, section **I9** is a *prolepsis* in the *macrostructure* of the novel, and similar to **A7** and **B8**, Honório describes the struggles he is having to write his auto-biography at the narrating place’s temporal position. But, contrary to the first two sections, here, Honório admits the source of his future struggles, thus *foreshadowing* the events of the main story, “I’m wasting time, talking like this, I realize. If I can’t grasp my wife’s character, what’s this story for? Nothing, but I still have to write it.” (p.75).

Aside from Ramos’s usage of *prolepses* in the *macrostructure* of São Bernardo, we may also investigate his general usage of *prolepses* throughout the novel. Although the book constitutes a “first-person” narrative, in a more in-depth analysis of the *micronarrative* level¹⁷ of *São Bernardo*, the novel does not have many allusions to the future of its *story*. While narrating the *main story* (especially in **H6** and **J6**), Honório-narrator seems to, more or less, focalize entirely in his past-self, the Honório-character, not revealing or hinting at how the events eventually transpired (although his future self is perfectly aware of how they transpired).

¹⁷ The micronarrative level excludes section **I9**, since it constitutes the *macronarrative* level.

An example of this would be in chapter 29, when Honório-narrator confirms to himself that Madalena was cheating, even though his present self knows that not to be true.

My misgivings got unbearable. I had to confirm them. Madalena had some secret vice, no doubt about it.
“No doubt about it, no doubt, understand? No doubt.”
Repeating it over and over made me feel more certain.
I rubbed my hands. No doubt about it. Far better this than flipflopping from one side to another. (RAMOS, 2020, p.113)

Thus, instead of revealing or hinting at future events, in the *microstructure*, Ramos narrates the story in chronological order, mostly using just sparse *internal actorial prolepses* for common uses; for example, using *prolepses* for future hypothetical moments like “I imagined showing the paraphernalia to the governor if he ever came around.” (p.80); “And so the excellent Sr. Ribeiro—who I’d hoped to bury at São Bernardo—ended up drifting from cafés to park benches, carrying his old age and his memories.” (p.128). Also, Ramos uses *prolepsis* to suggest what characters - specially Honório - would do in a hypothetical future situation¹⁸, for example:

And if I knew that she’d betrayed me? Ah! If I knew she’d betrayed me, I would have killed her, opened a vein in her throat, slowly, so that the blood ran all day.
My own depraved thoughts sickened me. A pointless crime—what good was that? Better to abandon her, see her suffer. And when she’d been in and out of hospitals, when she was in rags out on the street, starving, all sharp bones, old scars, and fresh wounds, I’d throw her a few coins—for the love of God. (RAMOS, 2020, p 111, our underlining)

Another usage of *prolepsis*, this time *actorial* ones, would be that of future plans or possible future plans, ““But of course, sir. Next time Your Excellency comes, everyone will be cracking open school books.””(RAMOS, 2020, p.33); and, ““take care of the correspondence. You want a salary? No problem. We’ll arrange it later. Sr. Ribeiro will open an account for you”” (RAMOS, 2020, p.79). Another important *actorial prolepsis* that alludes to future plans is when Casimiro Lopes subtly suggests Honório should be more careful after they had a tense interaction with Medonça:

¹⁸Other examples of hypothetical future situations constitute when Madalena asks Honório to forgive her, to be good to others, and to donate her clothes in the future, after the up until then hypothetical possible death, which soon later readers discover not to be hypothetical, “Half-serious, half-playful, Madalena said, ‘If I were to die suddenly—’” (RAMOS, 2020, p.122, 123); when Honório counts his henchmen and Mendonça’s henchmen in their first dispute, implying that in the hypothetical situation of a shooting Honório would win, “I quickly counted his mestizos and counted mine. No, I said, the fence was not coming down.” (IBID, p.21);

“‘Is that all?’ Casimiro Lopes asked again. I caught the thought sliding through his tangled hair, narrow forehead, wide red cheeks, and thick lips. Maybe he was right. I should move cautiously, avoid the scrub, be careful which paths I took. And this house full of holes, with its walls falling down . . . I decided to bring in Mestre Caetano and the quarrymen. Damn! I shook my head to clear out a sketchy plan. ‘That’s all for now.’” (RAMOS, 2020, p.22)

Besides, one of the few examples of *prolepsis* that relates to future events in the story is Honório’s interaction with Medonça at segment **G5**, in his second year of owning *S. Bernardo-land*. Here, while narrating a *scene* where he is visiting Mendonça’s state, Honório keeps making comments suggesting his later revealed future plans of assassinating Medonça, “I buttered him up, chatting about the elections. It’s possible he wasn’t fooled, though, playing with me the way I was playing with him. If that’s how it was, he put on a good show, but I ultimately convinced myself that he didn’t suspect me.” (RAMOS, 2020, p.24). Furthermore, Honório also alludes to these plans by narrating himself discussing them with Casimiro Lopes, “[...] I talked in a low voice to Casimiro Lopes, handling him with kid gloves at first, then outlining a plan. Casimiro Lopes dropped the kid gloves and signed on to the plan.” (RAMOS, 2020, p.26).

But, as mentioned, there are very few examples of *prolepsis* that actually allude to future events in the *story* besides the ones in the *macronarrative* level in section **I9**. One of the few examples is at the first two paragraphs after section **I9** at the beginning of section **J6**.

As I said, Madalena had a good heart. I was touched by the marks of tenderness I found in her, and as you know, I’m not easily touched. It’s true that I’ve tried to change in these last two years, but that won’t go on forever. Madalena’s acts of kindness surprised me. She was charity itself. Later, I learned these were only traces of the goodwill she felt toward all living beings. Mercy. I shouldn’t have hoped for crumbs, and I got a feast. We lived very well for a time. (RAMOS, 2020, p.78, our underlining)

But these paragraphs serve as a conclusion and transition from section **I9**, so they do not exactly constitute allusion to the future outside of the *macrostructure* level in section **I9**.

5.1.2 Analepses

As for Ramos' usage of *analepsis*, since the novel generally follows a strict chronological order (with the exception of sections **A7**, **B8**, and **I8**, which are *prolepses*) we do not have a case of *analepsis* in the *macrostructure* of the novel. Sections **C1**, **D2**, **E3**, and **F4** could be considered *analepses* in the *macrostructure*, since they tell of the backstory of Honório, before the *main story* and plot points of sections **H6** and **J6**. But, as we can see, those

former sections follow a strict chronological order and, with them, the narratological organization of the novel portrays a complete autobiography, describing Honório's entire life, so we will not consider them to be *analepses*.

Although *analepsis* is not generally such an important narrative tool for the *macrostructure* of this novel, since the narrative is more or less in chronological order, we still have many examples of *analepsis* in its *micronarrative* level.

One of its uses in the novel are its cases of *heterodiegetic analepsis*, where the narrator or some character describes a sequence portraying the past of a character. One prominent example of this would be the *competing heterodiegetic analepsis* when Honório meets and hires Sr Ribeiro in chapter seven, and then proceeds to tell the readers of Sr. Ribeiro's life story, from when he was a venerated mayor to a community, until the present day, where he is old and unhappy. "[...] once he had been young and happy. In the village where he lived, men would take off their hats when they saw him and women would lower their heads and say, 'Blessed be Our Lord Jesus Christ, major.'" (RAMOS, 2020, p.28).

Later, in chapter eighteen, Honório even calls back to this exact *analeptical* sequence, as if to remind the readers of Sr. Ribeiro backstory, constituting, thus, a *repeating analepsis* "Everything about him still looked back toward the hamlet that had since turned into a city but that— half a century ago—had had a sugar mill, rosaries, oil lamps, and fortune tellers on São João festival nights." (RAMOS, 2020, p.73).

Another similar example of *heterodiegetic analepses* filling in the backstory of certain characters would be the *actorial heterodiegetic analepsis* that happens at one of the marital struggles described in section **J6**. It consists of Madalena telling Honório about the past of her aunt, Dona Glória. Here, Madalena describes the past of her aunt to try to prove to Honório that she has dignity, is hard-working, and did everything to get Madalena a higher education.

"She had so many jobs. She knew priests, so she did flower arranging, alphabetized baptism registries, decorated altars. She knew chief judges, so she made copies of trial proceedings. At night, she sold tickets at the Floriano. Since our neighbor the baker was illiterate, she kept his accounts in a notebook on the shop counter. Obviously, all these paltry jobs didn't pay too well." (RAMOS, 2020, p.87)

Yet another example is the *narratorial heterodiegetic analepsis* when Honório describes the life of Salustiano Padilha, his old boss, the previous owner of *S. Bernardo-land* and Luis Padilha's father. "My old boss, Salustiano Padilha, penny-pinched his whole life to make his son a doctor, then wound up dying of ulcers and hunger without seeing anyone in his family get the degree of his dreams." (RAMOS, 2020, p.14).

Another important of such examples is the *completing analepsis* of the *paralipsis* of Paulo Honório's sexual relations with "Marciano's Rosa". Here, Honório reveals an information that was not previously exactly *ellipsed* over, as in a section of time missing, but was more "side-stepped" over, thus constituting a *paralipsis*. This happens in the beginning of chapter eleven, when Honório wakes up thinking about marriage and analyzes the women he has been with throughout the years. Only here, the readers discover that besides the previously mentioned Germana in chapter three, Honório also had sexual relationships with Rosa, the wife of one of his main workers along side Casimiro Lopes. "I had known Marciano's Rosa—very common. I'd also known Germana and others of that ilk. I judged all womankind by them. But what I woke up feeling wasn't an inclination toward any of them: I wanted an heir for São Bernardo." (RAMOS, 2020, p,44). And, if it was not clear enough Honório is implying a sexual relationship with Rosa in this paragraph, he further clarifies the uncertainty when he begins suffering jealousy soon after the anniversary of their (Honório's and Madalena's) second year of marriage in chapter twenty-five.

What was I thinking, trusting such a woman? An intellectual woman. [...]
 If I knew ... knew what? Does any husband ever know anything?
 The mestizos working my fields might be mocking me. Even Marciano and Rosa
 could be making comments on it, in bed at night.
 Did Marciano know about my relations with Rosa? I doubt it. I was always careful to
 send him off shopping in the city, a good excuse. And maybe he didn't want to know.
 Let's face it, he wasn't the sharpest knife in the drawer.
 'Ultimately, no one can be sure, truly sure.' (RAMOS, 2020, p.102)

Finally, the last example we will mention of *heterodiegetic analepsis* filling in the background of a character is that of Jaqueira's story. This one is worth mentioning because it is different from the others; in this *analepsis*, the purpose is less about filling in the background of a character than it is about exposing the dangerous jealous mindset of Honório.

Differently from the other cases, Jaqueira is not a recurring character, he appears only this time in the novel. In a stream of consciousness fashion, Honório-character suddenly remembers him at the height of his jealousy, after being accused of murder by Madalena, "Ah, yes: Jaqueira . . . It'd been years." (RAMOS, 2020, p.106). Honório soon after explains the story of Jaqueira, mentioning that Jaqueira was a man who was constantly disrespected for having an unfaithful wife, until he killed someone, went to jail, and "became a respected citizen" when he got out of jail (RAMOS, 2020, p.107).

This same segment can transition us to other types of *analepses* used throughout the novel, that of *completing analepsis*, and *repeating analepsis*. When Honório-character is still

having disjointed thoughts after being accused of murder by Madalena, he confusingly thinks that Madalena is not talking about himself but about Casimiro Lopes, his main henchman. Then, Honório does a *completing analepsis* about Lopes, “And [Madalena is] ungrateful on top of it all. Casimiro Lopes took her son out on the porch, rocked him, sang to him, soothed him to sleep. What a mess! What a tumult! She hadn’t called Casimiro Lopes a murderer, but me.” (RAMOS, 2020, p.107). But, more importantly, Honório claims that he thought at the time that Casimiro Lopes and himself were the same person, “I wouldn’t even have batted an eye at someone swearing that Casimiro Lopes and I were one and the same.” (RAMOS, 2020, p.107).

When Madalena accuses Honório of murderer, since he instantly and subconsciously associates murderer to Casimiro Lopes, the readers can assume Ramos is hinting at the fact that Lopes, being the right-hand of Honório, is the one that does his killings. We can interpret this as a sort of *repeating analepsis*, since it alludes to all the times Casimiro acted as murderer/bodyguard/ weapon for Honório throughout the *fabula*, including those that did not appear in the *story*.

The most prominent examples that makes Honório’s association of Casimiro as the homicidal part of himself to be a *repeating analepsis* is when Honório meets his neighboring land-owner Mendonça for the first time in section **F4**, and later plans his execution in section **G5**. In **F4**, Honório and Mendonça have a small dispute about the boundaries of the two lands, and Casimiro Lopes, being Honório’s main henchman, threateningly steps forward, “Casimiro Lopes stepped forward. I touched his shoulder and he fell back. Mendonça understood the situation. He started treating me with excessive courtesy” (RAMOS, 2020, p, 21). Then, after an *implicit ellipsis* of one year, in section **G5**, we see Honório planning with Casimiro to kill Mendonça, “[...] I talked in a low voice to Casimiro Lopes, handling him with kid gloves at first, then outlining a plan. Casimiro Lopes dropped the kid gloves and signed on to the plan.” (RAMOS, 2020, p.26). Thus, to reiterate, Honório thinking Madalena is offending Casimiro when she calls Honório a murderer is a case of *actorial repeating analepsis* that not only reiterates previous events in the *fabula*, but also reaffirms them.

As for *completing analepsis*, besides the very brief one mentioned about Casimiro Lopes playing with Madalena’s and Honório’s son, we have many other examples with varying purposes and meanings. One interesting usage is when Honório describes a particular aspect of his past that he did not mention earlier. This happens in section **E3**, Honório has just moved to Viçosa, his home town, and he decides to buy *S.Bernardo-land*. It is only here that readers learn that Honório worked at São Bernardo before, “[...] before long I [Honório] was planning to buy

São Bernardo, the property where I'd worked the fields for a five-tostão wage.” (RAMOS, 2020, p.14).

The former quote is both a *completing analepsis*, since he mentions a detail that was previously *paralipsed* (working in *S.Bernardo-land*), and a *repeating analepsis*, since Honório previously mentioned that “Until I was eighteen, I hoed a hard row, earning five tostões for twelve hours' work.” (RAMOS, 2020, p.11).

Furthermore, we have, naturally, more usage of *repeating analepsis*, both actorial ones, as in a character (usually the Honório-character) telling another character of some event in his past, as in “A long time ago. I was one of old Salustiano's tenant workers. Field hand: I dragged a hoe.” (RAMOS, 2020, p.23); and, also, narratorial ones, where the Honório-narrator is reminding the readers of some event in the past, as in:

[...] Which was how I got the strange idea of putting this story together with help from people who know more than I do. The idea flopped, as I've already said. About four months ago, though, while writing to a certain fellow in Minas, turning down some confusing trade of pork for zebu cattle, I heard an owl hoot and sat up in alarm. (RAMOS, 2020, p.136)

This paragraph in the last chapter of the novel very clearly reiterates events of sections **A7** and **B8**.

5.2 Analysis of Duration

One of the crucial aspects that make *São Bernardo* such a direct novel is its rhythmic manipulations. Honório-narrator vaguely informs the readers in the beginning that he wants to tell his entire life-story, and he does throughout the novel, describing his 50 years of life in only 140 pages. It is not unusual for novels to describe briefer periods of time in more pages; as an extreme example, the book *In Search of the Lost Time* (1922) by Proust describes three hours in 150 pages in the section Genette (1980) called *Matinee Guennantes*. Furthermore, another extreme example would be the novel *Ulysses* by James Joyce, in which the narrator describes one single ordinary day in 732 pages. Thus, taking the previous examples into consideration, one could easily conclude that to describe 50 years in 140 pages, Ramos must have used a lot of manipulation with the resources of duration, specially those of *summary*, *iteration* and/ or *ellipsis*.

According to Genette (1980), to analyze the rhythm and duration of a novel, one must determine what to consider the novel's large narrative articulations, and one must then measure their *story time* to compare it to the novel's *discourse time* - in other words, we need to

compare the amounts of pages used to the amount of time described. The method utilized for such procedures is to separate the large narrative articulations of the novel according to important temporal or spatial breaks in the novel. Here is our separation according to the previously mentioned method:

(1) Pages 7 - 13. We will consider the first 13 pages of the book to be segment 1 - which we will name *Backstory I*. Excluding sections **A7** and **B8** (which are prolepsis), the first 13 pages of the book tell of Honório's early childhood and adulthood in an incredibly summarized fashion.

(2) pages 14 - 31. Here we have Honório's establishment in *Viçosa*, his acquisition of *S.Bernardo-land*, and the first completed year of having owned *S.Bernardo-land* - we will name this section: *backstory II*.

(3) pages 31 - 140. Then, excluding segment **I9**, after a sudden *explicit ellipsis* of 5 years¹⁹, we have the continuous narration of Paulo Honório's life, with no *explicit* large temporal *ellipsis*. We will name this section: *main story*.

In respect to chronology, aside from *microstructure analepses* and *prolepses*, and the *macrostructure prolepses* of sections **A7**, **B8**, and **I9**, the book's *story* is told entirely in chronological order, and we can crudely reconstruct the chronology of its *fabula* to be like the following: (the names of the sections are indicative and of my own making)

Backstory I: 1882 - [at least 1904, at max 1920]

Backstory II: [at least 1904, at max 1920] - 1921

Main story : 1926 - 1932

No temporal position in the novel is precisely and clearly indicated, so we reconstructed the *fabula* based on several details explained previously in the analysis of order²⁰.

As another important digression about the reconstruction of the *fabula*, the two imprecise temporal ranges in *backstory I* and *backstory II* are impossible to reconstruct accurately due to Honório's *summarized* and *iterative* narration about specific segments of his life. Here as an example we have the the first segment of *Backstory II*, "I decided to plant myself here, where I'm from—the town of Viçosa, in Alagoas—and before long was planning to buy São Bernardo, the property where I'd worked the fields for a five-tostão wage." (RAMOS, 2020, p.14).

In the previous quote from *Backstory II*, we have a *summarized* section of the book which narrates an undetermined period of time. Firstly, this quote follows a summarized

¹⁹ "Here we jump five years. In five years, the world turns many times." (RAMOS, 2020, p. 31).

²⁰ Read footnote 8 for more details about this.

description of Honório's early adulthood, which itself describes an undetermined amount of time. Furthermore, the quote "before long" implies a short period, but, when the subject matter is a person's entire life, this short period could be some years, so it is impossible to determine how much time exactly the quote is *ellipsing*. Also, even with the quote "I decided to plant myself here", readers cannot tell precisely how much time Honório took to "plant" himself in *Viçosa*. Due to the previous reasonings, we speculate that Honório is *ellipsing* some years with this quote, and thus, that is why *Backstory I* and *II* have such an imprecise possible range of years.

Similarly, the following quote from the end of *Backstory II* exemplifies the imprecise nature of the range of years between *backstory I* and *backstory II*.

At first, capital kept giving me the slip though I chased it nonstop, traveling the backlands, trading in hammocks, livestock, pictures, rosaries, knickknacks, winning some here, losing out there, working on credit, signing notes, carrying out extremely complicated operations. I went hungry and thirsty, slept in the dry sand of riverbeds, fought people who only spoke in shouts, and sealed commercial transactions with loaded guns. (RAMOS, 2020, p.12)

Here, Honório-narrator is using *iterative narration* to narrate once events that happened multiple times throughout this imprecise span of years in the *fabula*. (Since *iterative narration* is more delegated to the analysis of the temporal aspect of *frequency*, we will analyze this quote later, in the previous segment of this paper).

Nevertheless, although some events of the novel happen at an imprecise range of years, especially between *Backstory I* and *II*, the novel does not have chronological inconsistencies, being possible to reconstruct it with some speculations. We know Honório got out of jail at 22 years old in late 1904²¹, and it is possible for us to hypothesize he spent, for example, about 14 years "traveling the backlands, [...], winning some here, losing out there [...]". Furthermore, it is possible that after these 14 years he moved to *Viçosa* in 1918, established himself and schemed *Padilha* within about two years, leaving the reconstruction of the *fabula* at the year of 1920, and he then spent one year owning *S. Bernardo-land*.

Finally, from 1921 onwards we can stop speculating, since the rest of the *fabula* can be reconstructed with more precision as mentioned previously in this monograph. We have an

²¹We know that Honório was 22 years old in late 1904 because he was 50 years old in 1932, "It's been two years since Madalena died, two hard years.[...] What I am is old. Fifty years on São Pedro's day" (RAMOS, 2020, p.136). Two years after Madalena's suicide, which happened within one month of Honório firing *Padilha*, "'You've got a month to get out.'" (IPID, p.109). Which happened close to the October revolution of 1930, "'Padilha and Padre Silvestre joined up with the revolutionary troops and got their orders.'" (IPID, p.130).

ellipsis of 5 years, leaving the *story* in 1926, where Honório, being 45 years old²², meets and courts Madalena, marrying in January²³ 1927. We then have the first two years of marriage²⁴ - the anniversary of which is the exact day where Honório's jealousy started²⁵ - leaving the *story* in 1929. We then have the completion of another year of marriage with Madalena's suicide at their anniversary in January²⁶, leaving the story in 1930. And, finally, we have another two years of Honório's life²⁷ described in a very summarized manner, leaving us in 1932.

Now that we provided some digressions about the reconstruction of the fabula we can return to the topic at hand. As mentioned before, we must now compare the *discourse-time* of each section to its *story-time*, and for this, we will indicate how many pages constitute each segment, as follows:

Backstory I: 7 pages for about 36 years (speculating as we did that Honório spent 14 years before moving to *Viçosa*).

Backstory II: 17,5 pages for about 3 years (speculating that Honório moved to *Viçosa* in 1918, spent two years before scheming Padilha and acquiring *S.Bernardo-land* in 1920, and completed one year owning *S.Bernardo-land*).

Mainstory: 110 pages for 6 years (after an *ellipsis* of five years from 1921 to 1926).

Since *Mainstory* is rather large compared to the other two segments, we can also break it down by the number of pages dedicated to each of the six years of the segment. Like so, 40 pages are dedicated to the first year (1926), where Honório had not married yet; 22 pages for the second and third years (1927 and 1928), the first two years of his marriage; 32 pages for the fourth year (1929), third and last year of his marriage, and beginning of the fifth year (1930), when Madalena commits suicide; and then 14 pages for the last two years (1930 and 1931), now without Madalena, ending at the *fabula* and *story* at the beginning of 1932.

We can already conclude at least two things by this general distribution of *discourse-time* according to the *story-time* of the novel. Firstly, the range of variation between

²² "I'm forty-five, [...]" (RAMOS, 2020, p. 67).

²³ "Padre Silvestre married us in São Bernardo's chapel, in front of the altar of São Pedro. It was the end of January." (RAMOS, 2020, p.71).

²⁴ "I'd been married for two years [...]" (RAMOS, 2020, p. 93).

²⁵ "[...]... and I got jealous." (RAMOS, 2020, p.99).

²⁶ "Three years of marriage. That made it exactly a year since this jealous hell started. [...] Madalena was stretched out on the bed, white, her eyes glassy, foam at the corners of her mouth." (RAMOS, 2020, p.124)

²⁷ "I started the new year on the wrong foot." (RAMOS, 2020, p.134); and "It's been two years since Madalena died, two hard years." (RAMOS, 2020, p. 136)

pages and years indicates an identifiable “slowing down” in the novel’s narrative, with the presence of more and longer *scenes*. Secondly, by sheer page allocation, we can conclude that the novel’s “focus” is, obviously, the last 6 years of its *fabula*, which is why we indicatively called the third section, the *Mainstory*.

As for the general distribution of *discourse-time* according to the four narrative movements of *summary*, *ellipsis*, *scene*, and *pause*, the book is fairly similar to most novels, being organized with a sequence of *summaries* and *scenes*. With the former being more common in *backstory I* and *II*, and at the end of the *Mainstory*, and the latter being more frequent in the bulk of *Mainstory*, from Honório’s *ellipsis* of five years, leaving the *story* in 1926, until his wife’s suicide in 1932. But, as we will see, the novel puts its focus on the *summary*, with its *story* told mainly through *summary* and *iterative* narration with very few *scenes* - and even these *scenes* themselves are told in a *summarized* and “direct” manner.

Besides the focus on *summary*, other peculiarities about *São Bernardo* is that the book contains only one important *explicit ellipsis*: the previously mentioned *ellipsis* of five years that occurs on page 31, which we concluded to be from 1921 to 1926, “Here we jump five years. In five years, the world turns many times.” (RAMOS, 2020, p.31). Other than the previous example, we only have regular *explicit ellipses* with very small reach; for example, “The following day” (RAMOS, 2020, p.23); “The next day, Saturday,[...]” (RAMOS, 2020, p.26); “the next day, [...]” (RAMOS, 2020, p.35); “The next morning, [...]” (RAMOS, 2020, p.45); and “early afternoon a week later” (RAMOS, 2020, p.68). Most of the time, these *ellipses*, along with the *summaries* and *iterative narrations*, are done with no precise time indication as to where in time the *story* is currently situated and where it landed after the *ellipsis*, or *summary*, or *iterative narration*.

Besides the *ellipses* mentioned up until now, we also have many cases of *implicit ellipses*, where we can tell some time has passed by lacunas in the *fabula*. One example is the *implicit ellipsis* in time from the end of chapter 4, where Honório closes the deal with Padilha²⁸, to the beginning of chapter five, where Honório already owns *S.Bernardo-land* for some unspecified amount of time²⁹. The readers can conclude some time has passed not by temporal indications, but because Honório does not own *S.Bernardo-land* and is currently buying it at the end of chapter four, and then clearly owns *S.Bernardo-land* for some time in the beginning of chapter five. This lacuna implies some time passage which is not specified.

²⁸ “Early the next day, he put his tail in the mousetrap and signed the deed” (RAMOS, 2020, p.20).

²⁹ ““Sir, you did wrong to acquire that property without consulting me,” [...]” (RAMOS, 2020, p.21)

Another example of such *implicit ellipses* is at the end of chapter five to the beginning of chapter six. Chapter five is about Honório's first altercation with Mendonça, at an unspecified time at the beginning of owning *S. Bernardo-land*, and chapter six starts by describing the beginning of the second year, "The second year brought horrendous problems. [...]" (RAMOS, 2020, p.23). Thus, one can conclude just by the information presented, that some amount of unindicated time has passed without any *explicit ellipsis*.

Yet another similar example, now in the *Mainstory*, is the *implicit ellipsis* that happens between chapter twenty-two to chapter twenty-three. In chapter twenty-two, Honório and Madalena are already married, and Madalena is pregnant, "Madalena was pregnant, and I handled her like fine china." (RAMOS, 2020, p.85). And, at the last paragraph of chapter twenty-three, with no previous large *explicit ellipses* indicating such time passage, Honório informs us that Madalena already had a baby, "Madalena had had a little boy".

This style of *implicit ellipsis* from one chapter to the next is a trend in the book; it happens in the transition from chapter four to five; from chapter five to six; from chapter twelve to thirteen; from chapter sixteen to seventeen; twenty-two to twenty-three; twenty-three to twenty-four; and thirty-four to thirty-five.

We also have cases of *ellipses* that are even more implicit, being hard to localize or even determine as such. Examples of such *ellipses* exist from chapters twenty-five to thirty-one, from Honório's marriage anniversary of two years, from his marriage anniversary of three years - when Madalena commits suicide.

In chapter twenty-four, Honório narrates at least four months in a very *iterative* and *summarized* manner, where he, on the pretense of being jealous, lets "four months go by without paying his [Padilha's] salary" (RAMOS, 2020, p. 100). But, he does not indicate exactly when he stopped paying his salary. Similarly, subsequent chapters up until chapter thirty-one have no precise time indication, so the readers are only aware of time passage by *summaries* and/or *iterative narrations*, making it impossible to know how much time Honório *ellipsed* over.

This eventually ends when the readers arrive at chapter thirty, where, as mentioned, we have Honório's anniversary of three years, making it possible to know that exactly one year has passed between the chapters twenty-four and thirty. If not for that, the readers could not possibly know that one year had passed, since Honório does not specify it. So, to reiterate, some *ellipses* happened throughout this segment, but readers are not even able to determine where exactly since Honório keeps going forwards with *summaries* and *iterative narrations*, and without time indications for us to identify *implicit ellipses*.

As for *pauses*, besides the usual ones where Honório makes a meta-commentary about writing, describes something, or gives an opinion, we also have many *pauses* inside *summaries* and *scenes*. These *pauses* are usually small descriptive *pauses*, where the narrator gives incredibly focalized comments, subtly inserting his personality and opinions into each comment. For example, while mentioning the reason for dismissing Padre Silveira, one of the initial collaborators, Honório mentions that “After the October Revolution, he turned fanatical, [...] And we were friends!” (RAMOS, 2020, p.7, our underlining). These small comments like the one highlighted are a trend in the book, and even in scenes where the *diegetic* content overshadows the narration, we still have Honório’s small comments that make the readers never forget they are reading Honório’s narration.

These comments focalize the entire novel in the perspective and personality of Paulo Honório, which in turn reflects the reality of Paulo Honório, where there are very few people who can overshadow him and he can even commit violence to his fellow men without repercussion since other people are basically Honório’s subjects in his land.

As an example of these *pauses* in a very *diegetic scene*, we have this segment of the *scene* where Honório has an altercation with Dona Glória about her not working and getting in the way of Sr. Ribeiro’s work:

‘Is this about me?’ Dona Glória said, drawing herself up.
‘Make the sign right away, Sr. Ribeiro.’
‘I asked if this was about me,’ Dona Glória repeated, shrinking down a little.
‘Now, my good lady—it’s about everyone. If I say no exceptions, I mean no exceptions.’
‘I came to talk with my niece,’ Dona Glória stammered, dwindling back to her normal size.
‘Your niece, while she’s in this room, isn’t receiving guests. She’s an employee like everyone else.’
‘I didn’t know. I didn’t think I was interrupting.’
‘You thought wrong. No one can write, calculate, and converse all at the same time.’
(RAMOS, 2020, p.84)

Here, Honório’s underlined comments clearly express his opinions of Dona Glória, a woman who fakes a dignity one can “see through pretty fast” (RAMOS, 2020, p.85).

So, to reiterate what was said about the four narrative movements in the novel *São Bernardo* so far: firstly, *summaries* and *scenes*, the former being more common in *backstory I* and *II*, and at the end of the *Main story*, and the latter being more common in the bulk of the *Main story*, have a similar usage than most books; secondly, the novel has only one big *explicit ellipsis*, with the all the rest being non-important *explicit ellipses* with small *reaches* or *implicit*

ellipses with small or large *reaches*; and thirdly, *pauses* are used to describe and make comments, or digressions, while greatly *focalizing* the narration on Honório.

To further exemplify this narrative's general organization we can use chapter 3. It starts with half a page of a *descriptive pause* with Honório describing himself, "let me start by declaring that my name is Paulo Honório, I weigh eighty-nine kilos, and I turned fifty on São Pedro's day [...]" (RAMOS, 2020, p. 11).

Then, we have the beginning of Honório's narrative, with a summary of about one page about his first 22 years of life, where he comments on the little that he remembers of his early years, mentions he worked on a farm in his first eighteen years, was arrested at eighteen, and started seeking material wealth as soon as he got out of jail, "at first, capital kept giving me the slip though I chased it nonstop" (RAMOS, 2020, p.12).

He narrates all of this while *summarizing*, in only some sentences, what we concluded before in this monograph to have been 14 years of untouched *fabula*, "traveling the backlands, [...], winning some here, losing out there [...]" (RAMOS, 2020, p.12).

Then, finally, we have at the end of the chapter an interposed *scene*, which he introduces in the following sentences: "I went hungry and thirsty, slept in the dry sand of riverbeds, fought people who only spoke in shouts, and sealed commercial transactions with loaded guns. Here's an example [...]" (RAMOS, 2020, p.12). And the following *scene* serves perfectly to exemplify the previous *summarized* and *iterative* narration. The readers can thus assume that many similar examples occurred in those stipulated 14 years before Honório finally moved to *Viçosa*.

Furthermore, the *scene* described by Honório to exemplify those 14 years is also very *summarized* and lacking in many details. The most *diegetic* part of the scene is the following excerpt, where we can even see dialogues:

'Now let's see who's got clothes in the rucksack. I'll show you how many logs it takes to make a canoe.'

The gentleman—who could have taught weasels a thing or two— rattled on about justice and religion.

'What justice?' said I. 'There's no justice and there's no religion. What there is, sir, is that you're going to cough up thirty contos and six months' interest. Pay up or I'll have you bled, nice and slow.'

Sr. Sampaio wrote a note to his family and delivered thirty-six contos and change that same day. (RAMOS, 2020, p. 13)

It is no wonder even a *scene* at the beginning of the book is very summarized, since, as we mentioned, the sections *backstory I* and *II* describe many years in very few pages. Moreover, the first section of the book contains so many *summaries*, that one could confuse

them with *ellipses*. Graciliano Ramos describes his entire life, but his first eighteen years are summarized in about 4 sentences.

If I tried to tell you about my childhood, I'd have to lie. My guess is I drifted around. I remember a blind man who used to pull on my ears and old Margarida, who sold sweets. [...]
Until I was eighteen, I hoed a hard row, earning five tostões for twelve hours' work. (RAMOS, 2020, p.11)

Furthermore, even the first pages of the book, in section **A7**, can exemplify this narrative's general organization. In those pages, Honório describes the start of the process of writing his book in a very summarized manner, "I approached several friends, and most of them heartily agreed to pitch in for the betterment of our national literature [...]" (RAMOS, 2020, p.7). This *summary* of about one page and a half eventually leads into a *scene* that acts as the final stride into Honório's failed attempts of having his friends help him in the process of writing. In this small *scene*, Honório narrates the crucial disagreement he had with the last collaborator of his book, giving thus the death blow to his plan of "dividing the labor" of writing his autobiography.

The result was a disaster. Two weeks or so after our first meeting, the Cruzeiros editor presented me with two typed chapters of nonsense. I lost my temper. 'Go to hell, Gondim. You've made a mess of the whole thing. It's pompous, it's fake, it's idiotic. No one talks this way!' [...] (RAMOS, 2020, p.8)

As for later chapters, where, as mentioned before, the novel has considerably slowed down, we have many more and less summarized *scenes* until the novel eventually reaches its climax, Madalena's suicide. After that, the last 16% of the novel comes back to being more *summarized*, describing two years in 15 pages, with less frequent and more summarized *scenes*.

One example is the biggest *scene* or cluster of subsequent *scenes* of the book, of about 8 pages, occurring from page 54 to page 64 in the *main story*, being introduced by a *summary*, and having one meta-commentary *pause* of about a page in between. This segment of *scenes* describes Honório going to the capital of Alagoas, Maceió, to deal with Brito, a journalist that was previously extorting Honório for money using his press powers. And, after Honório deals with Brito, the *scenes* continue until later, coming back from the capital after a small *ellipsis* of 24 hours, Honório comes back home by train and meets Dona Glória. Then, during their trip together, Honório and Dona Glória talk, eventually reaching the station, where Honório meets Dona Glória's niece, the previously mentioned Madalena. Subsequently, the *scene* continues until, after another small *implicit ellipsis* between Honório leaving Dona Glória and Madalena

at their house and arriving at a hotel where he meets his friends, Honório convinces Gondim to entice Madalena to go to *S. Bernardo-land*.

We are describing this segment of the book as a “cluster of subsequent *scenes*” because, although they have some *ellipses* and a *pause* between them, they act more or less like one *scene*. All the *scenes* separated by *ellipses* flow together and serve the same purpose, to show one of the main events of Honório’s life: officially meeting Madalena for the first time, after hearing people talk about her, and seeing her one time.

Also, although we are calling this segment “a cluster of *scenes*”, they are still narrating a somewhat large amount of time in a few pages, about two days, only not as summarized as most of the book.

Besides, with a page-long *pause* in between these *scenes*, Honório himself provides a meta-commentary on the *summarized* and *non-diegetic* aspects of these scenes, “To be clear, our conversation didn’t unfold top to tail the way it does on paper.” (RAMOS, 2020, p.58). Honório even criticizes his prose, commenting on his lack of descriptions, “One thing I left out that would have produced a good effect was the landscape. I did wrong. My story reads like a lecture delivered far away from the earth.”(RAMOS, 2020, p.58).

Previous to this cluster of *scenes*, we had another large scene in the book, with about 5 pages, from page 48 to page 52, describing Honório’s stay at Magalhães house, with the intent of endowing Marcela and solving the Pereira case. Here, Honório first sees Madalena, which he describes as a “young blond woman”, and soon falls in love with her, putting aside the daughter of Magalhães, Dona Marcela, Honório’s previous female suitor.

Throughout this scene, Honório narrates some *pause* descriptions, “Judge Magalhães is very short, with a big nose and a pince-nez and, behind the pince-nez, small bright eyes. [...]” (RAMOS, 2020, p.48).

Also, although this scene is more slowed down than the previous example, the *diegetic* content is not entirely without some *summary*, as the discourse-time does not accompany the story-time precisely. Honório describes an entire evening in five pages, sometimes using indirect speech to summarize the events speeding up the *story-time*, instead of describing every dialogue and action as it happened *diegetically*:

Magalhães ran his hand over his forehead and asked, “Sir, which journals do you subscribe to?”
Agricultural magazines, the party newsletter, the Cruzeiro, and the Gazeta, I responded. I praised Azevedo Gondim and ran Brito down: “Brash, isn’t he?”
(RAMOS, 2020, p.48)

5.3 Analysis of Frequency

As we concluded in the previous section, the novel *São Bernardo* has a very summarized *fabula*, portraying a large amount of time, 50 years, in a small number of pages, 140 pages. For this, the novel utilizes the duration resource of *summary*, with many cases of *iterative narratives* to portray only once in the *narrative discourse* events that happened multiple times in the *fabula*, throughout large periods of time.

Amongst the countless examples of *iterative narrations* in the book, we have one in chapter twenty-two, where Honório is still in his fourth month of marriage, and it consists of five paragraphs describing Dona Glória's life with disdain after she moved to *S. Bernardo-land*. This *iterative narration* eventually culminates in a *singulative narrative/ scene* in the present time of the *first story*, where Honório cannot continue enduring what he considers to be Dona Glória's frail dignity.

Madalena would be banging on the typewriter. Sr. Ribeiro would be writing, slow and shaky, or peevisly hunting for a ruler, an eraser, a bottle of glue—misplaced because Dona Glória had a bad habit of messing with things, never putting them back where she found them. The chaos drove me crazy. Stone-faced, I'd give brisk orders and then leave so I wouldn't blow up. I finally let loose. It was the fourth, and the previous month's balance sheet wasn't ready. (RAMOS, 2020, p.83)

In the previous example, besides portraying a large period of time with *iterative narration*, Ramos also used *iterative narration* to provide for context necessary for a following scene, making it a very dynamic segment of the book. Instead, Ramos could have described those early months with Dona Glória throughout many pages, making it more in-depth and less dynamic and direct. This lack of slowed down in-depth portrayal of periods of time in the narrative is the style of this novel; with most chapters portraying more or less large periods of time through *summary* or *iterative narration*, and with very few chapters portraying large *scenes*.

Besides, we also have cases where the *iterative narrations* are even more clearly subordinate to *singulative narratives/ scenes*; for example, in chapter six, Honório narrates the second year of owning *S. Bernardo-land*:

Those were dreary months—living hand to mouth, risking my neck, scraping the bottom of the barrel. I worked like the damned, barely sleeping, getting up at four in the morning, spending days on end in sun and rain with a machete, pistol, and bandolier, nothing but a piece of dried cod with a scoop of manioc as a meal on breaks. (RAMOS, 2020, p.23)

Only to intersect the *iterative narration* with a *singulative* scene, “One time, we thought we heard footsteps near the house” (RAMOS, 2020, p.23).

With this style of *iterative narration*, Ramos seems to be writing a short-story with each paragraph, with most of them having their own topic and narrative *sequence*. Besides making for a very dynamic narrative, this style also makes it easier for us to summarize each chapter by its “topic”. For example, in chapter thirteen, Honório describes meeting Dona Glória; in chapter fourteen, Honório describes him meeting Madalena; in chapter fifteen, Honório describes him proposing marriage; in chapter eighteen, Honório describes the first altercation he had with Madalena; from chapters twenty to twenty-three, we seem to have each chapter dedicated more or less to one important altercation Honório had with Madalena; in chapter twenty-four, Honório describes their second year of marriage anniversary, marking the beginning of his jealousy; then, from chapter twenty-five to thirty, each chapter is dedicated more or less to one jealous altercation Honório had with Madalena; then, in chapter thirty-one, Honório describes the day Madalena commits suicide; etc.

But, not always Ramos uses *iterative narration* to provide for context necessary for a following scene since *singulative scenes* are not always the focus of the narrative; there are cases in São Bernardo of *singulative* scenes serving as examples of events portrayed in *iterative* segments. One worth noting example at the beginning of the novel is the previously mentioned *summary*, where Honório narrates his early years of chasing money soon after being released from jail in an *iterative narration*.

At first, capital kept giving me the slip though I chased it nonstop, traveling the backlands, trading in hammocks, livestock, pictures, rosaries, knickknacks, winning some here, losing out there, working on credit, signing notes, carrying out extremely complicated operations. I went hungry and thirsty, slept in the dry sand of riverbeds, fought people who only spoke in shouts, and sealed commercial transactions with loaded guns. (RAMOS, 2020, p.12)

Which then is immediately intersected with a *singulative narrative/ scene*, exemplifying a “commercial transaction with loaded guns”. In this *scene* Honório, describes a sequence where he kidnaps Sr. Sampaio, a local “big gun”, forcing him to pay for a herd of cattle he had previously bought from Honório (RAMOS, 2020, p.12 to 13). Although this *scene* is not entirely *diegetic* (since it does now slow down time entirely), compared to the previous *iterative* and *summarized* narration, it can easily be considered a *scene*.

Other than *iterative* narrations utilized to *summarize* an amount of time, the novel is fairly common with its *frequency*, usually using the *singulative narrative* - narrating once what

happened once with very few examples of *repeating narrative*. One of these few examples is the *iterative repeating analepsis* in the last chapter portraying events of the beginning of the book, but now under a new light, after having written the whole *story*:

It's been two years since Madalena died, two hard years. But when friends stopped coming to discuss politics, it became unbearable. Which was how I got the strange idea of putting this story together with help from people who know more than I do. The idea flopped, as I've already said. About four months ago, though, while writing to a certain fellow in Minas, turning down some confusing trade of pork for zebu cattle, I heard an owl hoot and sat up in alarm. (RAMOS, 2020, p.136)

6. CONCLUSION

In this paper, we analyzed the novel *São Bernardo* utilizing a narratological framework of analysis, focusing on the structure of the narrative and on more objective aspects of literature other than sociological ones that are more usually explored. As mentioned, we did so because much is left to be displayed about the textual organization and narrative structure of Ramos' works. Also, the fact that this paper is in English contributes to the discussion of Brazilian literature internationally, especially after a recent translation brought more attention to the novel *São Bernardo*.

In our literature review, we presented descriptive and bibliographical research about narratology, exposing its main theoretical founding texts and showing how varied the concepts of the study of narrative structure are. Later, we specifically displayed the concept of time in narratology, until we finally described the main theories utilized by this monograph, contained in Genette's narratological framework of analysis called *Narrative Discourse* (1980).

Now, at the end of this paper, after our analysis, we can conclude many things about the writing style of Ramos in *São Bernardo* and about writing in general. Besides sociological and psychological themes, a large portion of the creative intentions of a writer lies in the structure of their narratives, and, as we saw, the manipulation of the concept of time consists of a substantial part of a novel's structure. Apart from the focalization of the novel, the reason why many critics complimented the narrative of Ramos (and Honório) as objective and clear, can be drawn back to their usage of the concept of time.

As we saw, in the analysis of *order*, *São Bernardo* has a clear chronological composition, with the most creative usage of *anachronies* being the *macrostructure prolepses* consisting of meta-language commentary in the temporal position of the *narrating place*. These *prolepses* are mainly about Honório's process of writing the autobiography and its importance to him - importance which is only incrementally revealed to the readers throughout the novel until it reaches its climax. Eventually, though, the events of the *main story* reach the time of these *prolepses*, and the end of the book consists of the conclusions Honório arrived at when he finally concluded the writing process he was drawn to since the beginning of the book.

As for the analysis of *duration*, we saw that Ramos heavily utilized the concepts of *duration* to effectively describe 50 years in only 140 pages. For that, Ramos uses only one big *explicit ellipsis* of five years, and many varying in reach *implicit ellipses*, *summaries*, and *iterative narrations* until he reaches the last, and most important, six years of his life. Yet, even then, Ramos rarely writes a truly large *scene*, choosing to narrate everything dynamically, albeit

with some focalized small comments, sometimes even between dialogues, that showcase Honório's dominance both in the story and in the narrative. As for the aforementioned usage of *ellipses*, Ramos utilizes many *implicit ellipses*, especially between chapters, giving many of them a clear separation from the others, adding a *short-story* characteristic to them, with their own beginning, middle, and end.

Finally, in the section on *frequency*, we saw that although *São Bernardo*'s main plot points are mostly told in *singulative narrative*, there are many examples of *iterative narration* that portray large periods of time in a few pages, paragraphs or lines, helping with the dynamic quality of the novel. Furthermore, we concluded that Ramos uses *iterative narration* to provide the context necessary for *singulative* segments, which sometimes happen after an *implicit ellipsis*, and, contrarily, the author also uses *singulative narrations* as examples of *iterative* events.

As for narratology as a framework, we arrived at a similar surmise as other kindred studies did: certain notions created by Genette's framework can help a reader to clearly understand a story and its author's artistic intentions. Independent of the themes and contents of the narrative, authors can delegate more or less *discourse-time* in relation to the *story-time*; can present the *fabula* with many different variations of *order*, utilizing *anachronies* for different effects; and can also use different relationships between the number of times an event happened and the number of times it is described in the discourse. Thus, the concept of time has vital importance in narratives as one of the most dynamic tools authors can use to portray their artistic vision as they see fit, via the structure of the narrative.

In conclusion, one of Ramos' most acclaimed novels, *São Bernardo*, uses most of the arsenal of time-related techniques in narratives identified by Genette (1980). And, besides contributing to our understanding of the novel's structure and content (events and plot), the analysis also showed that, although the novel is more or less usual in its chronological order and *singulative* narrative, the novel has some peculiarities. Some of these are its unusual dedication to *summaries*; its short and scattered *scenes*; and its general opposition to *explicit ellipses*, favoring the usage of *implicit ellipses*. Besides, even with these peculiarities, *São Bernardo* has no identifiable time-related inconsistency, giving enough information for dedicated readers to reconstruct its *fabula*, which, although not necessary for the enjoyment of the novel, can help readers to understand it better. Furthermore, these mentioned peculiarities, and the portrayal of the concept of time in general, are a substantial part of the novel's ensemble, regarding both its structure and its artistic expressiveness.

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8. GLOSSARY

- 1 - **actorial analepsis**: *analepsis* done by the characters.
- 2 - **actorial prolepsis**: *prolepsis* done by the characters.
- 3 - **anachrony**: an inconsistency in the order between the story-time and narrative-time. In other words, any disturbance in the chronological narration of a narrative.
- 4 - **analepsis**: *anachrony* reaching the past of the current *main story*. (plural: *analepses*)
- 5 - **completing analepsis**: *analepsis* that gives new information and/or completes previously elipsed/ paralipsed information.
- 6 - **ellipsis**: a narrative movement where the *story-time* suddenly progresses without any *narrative-time*. (plural: *ellipses*)
- 7 - **explicit ellipsis**: an *ellipsis* that indicates the lapse of time it elides.
- 8 - **external analepsis**: an *analepsis* with a reach outside the temporal field of the first narrative.
- 9 - **external prolepsis**: a *prolepsis* with a reach outside the temporal field of the first narrative.
- 10 - **fabula**: are all the events of a narrative, extracted from their disposition in the text and reconstructed in their chronological order.
- 11 - **focalization**: the focus of narration.
- 12 - **frequency**: how many times an event was reported in the text and how many times the event happened in the *story*.
- 13 - **implicit ellipsis**: *ellipsis* whose presence is not announced in the text and can only be inferred by readers by lacunas in the narrative continuity.
- 12 - **internal analepsis**: an *analepsis* with a *reach* inside the temporal field of the first narrative.
- 13 - **internal prolepsis**: a *prolepsis* with a *reach* inside the temporal field of the first narrative.
- 14 - **iterative narration**: a concept of *frequency* that relates to events that happened multiple times in the *fabula* but are narrated only once in the discourse.
- 15 - **main story/ first story**: the temporal level of narrative with respect to which *anachrony* is defined as such.
- 16 - **narratorial analepsis**: *analepsis* done by a narrator.
- 17 - **narratorial prolepsis**: *prolepsis* done by a narrator.
- 18 - **order**: concerns itself mainly with *anachronies*, the account of events outside the chronological order in which they appear in the *fabula*.
- 19 - **paralipsis**: events that happen in the temporal position of the *main story* but are not mentioned to the readers.
- 20 - **pause**: a narrative movement where the *narrative-time* progresses without any movement of the *story-time*.
- 21 - **prolepsis**: *anachrony* reaching the future of the current *main story*. (plural: *prolepses*)
- 22 - **repeating analepsis**: *analepsis* that repeats information that was already presented earlier in the *story*.
- 23 - **repeating narration**: an event that is narrated more times in the *story* than the times it happened in the *fabula*.

24 - *rhythm/ duration*: duration is mainly concerned with the differences in speed between the (reconstructed) *fabula* and the *story*. It is usually analyzed by the amount of pages used for the amount of time described.

25 - *scene*: a narrative movement where the *discourse-time* is similar to the *story-time*.

26 - *seed*: a type of foreshadowing consisting of the insertion of a piece of information, the relevance of which will become clear only later.

27 - *singulative narration*: describing an event the same amount of times this event happens in the narrative.

28 - *story*: the events of the narrative as they appear in the text (contrary to the *fabula*, which is the events of the narrative in chronological order, disregarding their position in the text).

29 - *subsequent narration*: the style of narration of narrating events after they happened.

30 - *summary*: a narrative movement where the *story-time* is bigger than the *discourse-time*.

31 - *text*: the discourse of the novel. In other words, the *story* and the *fabula* as they appear linguistically.