

**A hero in formation: the time passing in *O fazedor de Velhos* by Rodrigo Lacerda's / *Um herói em formação: o passar do tempo em O fazedor de velhos, de Rodrigo Lacerda***

Marcilene Moreira Donadoni\*

José Batista de Sales\*\*

**ABSTRACT**

In this present society harrowing scenario, formed by personal and internal conflicts, which most young people face, especially the dilemmas and fears about the future, it becomes relevant to discuss the young people formation in the Brazilian literature, especially in the young adult trend. Thus, the purpose of this paper is to present a young adult novel reading, *O Fazedor de Velhos* (2008), by Rodrigo Lacerda (1969). To do so, try to analyze the narrative structural elements, such as the main character, time, space and narrator configuration, according to the theoretical postulates of Genette (1972) and Nunes (1995). We believe the lacerdian characters, who occupy most of the work, are shaped by the transition between youth and maturity, it means, maturing, according to Maas (2000) studies, following the samples of Johann Karl Simon Morgenstern (1770-1852), the characters live a course theoretically classified in the literature as bildungsroman, or simply formation novel, relevant reading for the contemporaries young people.

**KEYWORDS:** Brazilian young adult literature; Bildungsroman; Rodrigo Lacerda.

**RESUMO**

Nesse cenário angustiante da atual sociedade, formado por conflitos pessoais e interiores, os quais a maior parte dos jovens enfrenta, especialmente os dilemas e medos em relação ao futuro, torna-se relevante discutir a formação do jovem na literatura brasileira, especialmente na de vertente juvenil. Dessa forma, o objetivo deste trabalho é apresentar uma leitura do romance juvenil *O Fazedor de Velhos* (2008), de Rodrigo Lacerda. (1969 -). Assim, para o desenvolvimento do estudo, procurar-se-á analisar os elementos estruturais da narrativa, como a configuração da personagem principal, do tempo, do espaço e do narrador, conforme os postulados teóricos de Genette (1995) e Nunes (1995). Acreditamos que as personagens lacerdianas, os quais ocupam a maior parte do trabalho, se configuram por meio da transição entre a juventude e a maturidade, ou seja, o amadurecer, segundo os estudos de Maas (2000), na esteira de Johann Karl Simon Morgenstern (1770-1852), as personagens vivenciam um percurso teoricamente classificado na literatura como bildungsroman, ou simplesmente romance de formação, relevante leitura para os jovens contemporâneos.

**PALAVRAS-CHAVE:** Literatura juvenil brasileira; Romance de formação; Rodrigo Lacerda.

**1 Introduction**

In 2008, Rodrigo Lacerda published his first youth novel – *O Fazedor de Velhos* (Cosac & Naify, 136 pages), and illustrated by Adrienne Gallinari. In summary, the narrator-protagonist, Pedro, reports his maturity (intellectual and emotional) after facing a moment of confusion about the choice for the graduate course in History.

---

\* Mestre em Estudos Literários pela Universidade Federal de Mato Grosso Sul, *Campus* de Três Lagoas – UFMS/CPTL. Três Lagoas, Mato Grosso do Sul, Brasil. [marcilenemdonadoni@hotmail.com](mailto:marcilenemdonadoni@hotmail.com).

\*\* Professor Doutor Aposentado, na Universidade Federal de Mato Grosso do Sul, *Campus* de Três Lagoas – UFMS/CPTL. Três Lagoas, Mato Grosso do Sul, Brasil. [salesjb@uol.com.br](mailto:salesjb@uol.com.br).

Pedro meets the former professor and historian Nabuco, who introduces him to the literary universe. After reading King Lear (Shakespeare), the teacher becomes the master of the young man and proposes that Pedro performs certain tasks, with the intention of making a diagnosis about his vocation; Nabuco provides an important reflection and identification moment from the literary text.

Beyond the meta-literary plot, the narrative develops from disappointments and romantic idealizations, especially when Pedro meets and falls in love with Mayumi (Nabuco's stepdaughter); a confrontation between romantic love and scientism is established, leaving a wide space for the narrator to question the modern relationships values.

Thus, we can classify the narrative, according to Massaud Moisés (2004, p. 56, our translation), as a formation novel, or *bildungsroman*, because “[...] revolves around the experiences that the characters suffer during the years of formation or education toward maturity [...]”. It is relevant considering in *O Fazedor de Velhos* the protagonist ability to arouse (in himself and in others) tenderness and affection as relevant feelings in a constant maturing process.

The maturity process representation, with its doubts and discoveries that leads the protagonist to discover himself as a writer and to seek perfection in his texts as his reality reproduction, reinforces this novel characteristics as formation, for according to Wilma Maas (2000, p. 67, our translation): “The central question underlying every text understood by literary historiography as Bildungsroman is the question of individual perfection”.

Considering *O Fazedor de Velhos* as a formation novel, the definition of *bildungsroman* leads us to affirm that the central point of the narrative are the tasks determined by Nabuco. According to Maas (2000, p.10, our translations), we can classify such tasks as initiation rites, which “[...] are frequent stages in the Bildungsroman, although they are not always considered as such, either by the protagonist himself or by the most unsuspecting reader”.

The love and vocation discovery are the passage rites that we can consider as fundamental for Pedro's maturation, since they direct and/or conduct the evolution not only of his life, but also of the youthful reader, especially when composed by Lacerda with an authentic emotion and exact dosage.

Considered Rodrigo Lacerda's the most successful book, *O Fazedor de Velhos* won the Glória Pondé awards, granted by the National Library, in the children and youth category, and was included in the catalog *White Ravens*, German stamp recommended in the same year of publication. In 2009 it was awarded, in the youth adult category, by FNLIJ – National Foundation for Children's and Youth Books and – contemplated with Jabuti. In 2012 it was translated to french by Joie de Lire and to spanish by *Ediciones Castillo*.

About the critics in the newspaper, we noticed a greater divulgation dedicated to the youthful narrative. Luana Villac, from *Folha de S. Paulo*, asks the author about his opinion regarding old age in the interview "*Megulho no tempo*", June 16, 2008. According to Lacerda, "In today's world, it seems that the only phase of life that is worth it is youth. Humanity has forgotten the value of accumulated experience. But if you do not give in to emotions and do not live with intensity, do not create a biography, do not mark the passages and transitions". (LACERDA, 2008, our translation).

Over again for *Folha*, Lacerda remark on the meta-literary side that composes the narrative, contrasting, especially, the literature importance for human formation, which for him also raises the competent literary making importance - in the matter of Anaísa Catucci with the title "Book shows dilemmas in the choices of youth", published on September 14, 2009.

The book talks about important themes in all phases of life, basically the belief that the arts are vehicles of communication between men, which I consider important for our sentimental education as people and citizens at all levels. I think there are many ways to love literature. One is to think that literature is a space in which you will improve intellectually, draw a panel of the time that the author wrote or the literary form that he developed. This is a more intellectualized form, which for professionals is difficult to get away from it a bit, because we get addicted to it. My effort when writing is to never forget that literature is first and foremost a channel of communication with the public. So that I can touch the emotion of others and establish a kind of human contact that justifies the simple existence of the book, the characters are the right way, through my fantasies and inventions. (CATUCCI, 2009, our translation).

In the magazine *Rascunho* interview, in October of 2012, the author explains to the chronicler Luís Henrique Pellanda how the idea came up to write *O Fazedor de*

*Velhos*: Lacerda did not just want to sermon or sound professorial - because he believes that a good story, insofar as it induces emotions, it can transmit knowledge; therefore,

[...] advice is that no winter sun that illuminates, but does not heat. So I wrote a book. The original idea was to write about a boy who would be chased the whole book by an old man, and he knew that if that old man could touch him, he would age 50 years instantly. His whole life would come to a crash, and he would have taken advantage of nothing. But when I sat down to write, what came out was something completely different. To my surprise, the result was a book in which old age and maturity appear as a process of accumulation of intellectual, emotional, and biographical experiences. (PELLANDA, 2012, our translation).

In this interview, he declares his intention to write a sequel to *O Fazedor de Velhos*, entitled *Fazedor 5.0*<sup>1</sup> “like the novel of an evolution that does not end when the book ends. Pedro and Mayumi will continue to evolve, will be parents, will live other things, etc. I am beginning to write a sequence for the book, which will tell exactly the continuity of this process.” (LACERDA, 2015, p. 6, our translation). The incessant evolution of being is a confusing and painful process, which Lacerda captures and transmits in his narratives effectively.

Thus, this work proposes to analyze *O Fazedor de Velhos* narrative categories, from the Genette (1995) and Nunes (1995) structural contributions. Therefore, focus on contrasting the issues that emerge from the time passage, as well as its influence on the formative path of the hero, through the process of literary maturation.

## **2 For old and young: the narrative and its plot**

*O Fazedor de Velhos* (2008) is divided into 12 chapters. The chapters titles designate, in time order, the events evolution that reveal the maturation (intellectual and emotional) of the narrator-protagonist Pedro, and indicate the character construction while his own history writer.

Pedro is introduced to poetry by his mother and prose by his father, and while a child, he falls in love with literature, identifying himself with some characters. When suffering his first loving delusion and finding himself in a confusion moment due to the course of graduation in History choice, he meets former professor and historian Carlos

---

<sup>1</sup> LACERDA, 2015, audio version.

Nabuco, who suggests that Pedro perform certain tasks with the intention of diagnosing his vocation.

In this aspect, when we categorize *O Fazedor de Velhos* as a formation novel, we ground on the conceptualization of Wilma Patricia Maas, who defines the second *Bildungsroman*, the creator of the term, Johann Karl Simon Morgenstern (1770-1852):

The inaugural definition of the *Bildungsroman* by Morgenstern understands under the term that form of novel that "represents the formation of the protagonist in its beginning and trajectory until reaching a certain degree of perfectibilidade". Such a representation should also promote "the formation of the reader in a wider way than any other type of novel (MAAS, 2000, p. 19, our translation).

When we consider the tasks designated by Nabuco to Pedro as passage rites, it is observed that the protagonist moves from a literary childhood considered suffocating - by him and his sister - to an undecided student youth and put an end to a mature young writer and aware of his goals:

a) - I'll give you a task and see what happens." [...] "I will not test your technical knowledge," he said. "I want to test you as a person ... (LACERDA, 2008, p. 48, our translation).

b) - It's about human nature.  
- What, Professor?  
- The new research. (LACERDA, 2008, p. 57, our translation).

c) - But before giving my final word, I want you to go through one last test. (LACERDA, 2008, p. 105, our translation).

In the tasks development, Pedro also grows affective ties, especially when he recognizes the teacher as his master and falls in love with Mayumi (Nabuco's goddaughter). It is important to mention that it is through the tasks that the protagonist is composed and reveals himself as a fictionist, assuming the role of his history narrator.

We would be faced with what Genette (1972, p. 259) categorized as I narrator (Peter-narrator) and I narrated (Peter-character). The difference occurs because, in the diegetic plane, (I narrated) are separated [...] by a difference of age and experience that allows the former to treat the second with a sort of condescending or ironic superiority [...]. Between both of them, a time distance arises from which others emerge, such as ethics, morals, affective and ideological, in view of narrator is no longer the same person who lived the facts.

In *O Fazedor de Velhos*, the narrative can be classified as linear, reporting the protagonist's life chronologically, respecting the events order in a sequent way: beginning (the readings and discoveries in the literature), middle (disappointments in love and university life) and end (the recovery of himself and love).

The narrative order can also be observed by the mark of chronological time in the narrator speech that places the reader in the historical and socio-cultural novel context and delimits the years passage in his life, according to Benedito Nunes, “the chronological time, by this physical aspect, establishes the system of calendars” (NUNES, 1995, p. 20, our translation), measured quantitatively and objectively.

In diegese, some chronological time markers can be notice, which allows us to contrast some time marks that reveal the time passage in the protagonist's life:

a) I do not remember right when my father and mother began to shove books down my throat. But it was early [...] After years lovingly fighting the inclination of children for mental laziness, my mother finally managed to reap results. (LACERDA, 2008, p.7, our translation).

b) Today, looking back, I see that there was one more thing in common between my favorite poems: history. (LACERDA, 2008, p.11, our translation).

c) When I started at age thirteen, my mother thought it was too soon. I feared that I would end up calling the Eça de Queirós "Eca". (LACERDA, 2008, p.15, our translation).

d) I was sixteen years old and I was traveling with my sister to São Paulo ... The worst thing is that at the time, before the bin Laden of life, sometimes the attendants of the airline did not even ask to see any document. (LACERDA, 2008, p.17, our translation).

e) Today, it is funny to remember the small difficulties of the time when cell phones did not exist. (LACERDA, 2008, p.20, our translation).

f) I felt that at the age of twenty I was still attacked by the mental laziness of my childhood. (LACERDA, 2008, page 43, our translation).

g) During the months and months we spent together. (LACERDA, 2008, p.108, our translation).

This "public" time is socially organized through calendars. With the measured time support, there is have an idea of its passing: for defining with numbers the days, months and years; by the calendar, the man realizes that this time will not repeate and he feels his passing weight, getting on the years.

The novel begins with the phrase “I do not remember right when my father and mother started to shove books down my throat. But it was early” (LACERDA, 2008, p. 7, our translation). According to Gerard Genette (1972, p. 232), it is a further narrative: “The use of a time of the past is sufficient to designate it as such, although it does not indicate the temporal distance that separates the moment from the narrative from that of history”, that is, the narrator uses the memory to narrate.

According to Marilene Chauí (2000, p. 58) memory is the power that allows us to preserve the consciousness state of the past and everything associated with it; it is through the individual relation to the time that the wight constructs the memory. The diegese’s time is interleaved with the memory time and with its own narrative, as we note at the moment when Pedro meets Professor Nabuco at the airport: “The books and O fazedor de velhos are all about. It was thanks to a book he spoke to me for the first time. I was sixteen years old and I was traveling with my sister to São Paulo”. (LACERDA, 2008, p. 17, our translation).

To get the plane without the attendant requires his documents - because he was not old enough to travel alone and his travel authorization was past due- Pedro plays with time and decide to grow old in some years in a few minutes: “I went there and chose the most suitable one for my role as a young woman over eighteen years old, dressed and successful”. (LACERDA, 2008, p. 21, our translation).

In this episode, after trick the receptionist to get on board, the protagonist, when he meet the professor Nabuco, receives the first lesson about the time passage while they talked in the airport’s coffee shop: “But in my opinion, the master's touch was the book. It was the book that got you old”. (LACERDA, 2008, p. 25, our translation).

As we reflect on Nabuco's discourse, there is realize that the "old people maker" is the one who induces emotions, makes time pass (sometimes, without passing) and makes them grow. It can represent a person, an event, or, as in this episode, it is the presence of the book that initiate "aging", what represents one of the ways to understand the narrative’s title.

At the closing party of Peter's coursework, Master Nabuco continues with his lesson as he speaks at the (future) disciple graduation. The text - an "antidiscourse", as the protagonist rates - contains statements about the time passage and its consequences, and is pronounced to an audience that, does not understand it:“– You will discover, in the

flesh, that to feel, in this life, is to feel the time going away”. (LACERDA, 2008, p. 37, our translation). However, Pedro, because the love delusion with his classmate Ana Paula, thinks over the words that transmit a lesson, which help him to close a phase of his life.

The literary reading time is replaced, in this period, by the social time priorities: “It was a time of discovery. Discovery of the wonders of social life” (LACERDA, 2008, p. 28, our translation). After years of obligatory and / or pleasurable readings, happen a literary vacuum in the course period and teenage passion.

Shakespeare returns to Pedro’s life when he is disappointed with the history course and he is encouraged by professor Azevedo, to look for his former teacher, Professor Nabuco, the same old man from the airport and who speaks at the Pedro's pre-college course graduation.

The meeting with Azevedo refers Pedro to the his graduation night: “That damn night had happened two years ago, and we had not seen each other all this time” (LACERDA, 2008, p. 42, our translation). The passage marks the past physical time (two years ago) and the psychological time represented by the event, for the narrator (cursed night); in the psychological time constructing process, flashback is generally used, or according to Genette (1972, p. 104) “[...] either by pretending to ignore that the point of history where the analepse ends had already been reached by the narrative [...]”. As physical time is not related to the psychological time, it runs inner each character and is determined by the narrator's desire or imagination according to his memories.

By naming the night as "cursed," the narrator reveals the plurality of feelings that surrounded him, since a graduation party refers to the a period of study conclusion, in which, in general, young people want to celebrate, extolling their end, while cursed means hated, darned.

They are antagonistic feelings that contribute to the psychological time development and understanding, through the protagonist emotional vision, because these feelings are an experience that has passed consequence. Thus, it is inner the character that we find the meaning for this hurt.

Psychological time differs from chronological time, since we can not name it objectively because it will always be at the wish of the emotions experienced imprecision by the character, such as the feelings that marked Pedro on his graduation night



By becoming a Nabuco's disciple, Pedro's first task, determined by the master, is to find in Shakespeare's King Lear the key phrase that sums up everything the play represents. At this stage, Pedro can not complete the task; he finds the answer only on the night that the teacher passes away: "*Like flies to naughty boy, so are we to the gods; they kill us for fun*"<sup>2</sup>. (LACERDA, 2008, p. 132, our translation).

The second task is to construct the literary characters' profiles, chosen by Pedro himself, in order to understand the human nature that permeates these characters: "The teacher knew the directions my research had taken, and either approved or did not say anything. I was then going to sign in". (LACERDA, 2008, p. 69, our translation). It is through this task that the protagonist can experience the narrative in its essence.

Tasks compose a connection with human emotions, through literature. In initiating them, Pedro first thinks over himself, and then he can develop reflection about people - especially those around him, like the family - and the world. This speculative exercise contributes to the Pedro growth, intellectual and artistic maturity, for at the end of his journey he finds himself a writer.

They are closely tasks linked to the time passage, to make them grow without a physical time expansion, but only psychological - or "inner duration", according to Nunes (1995, p.18); or even when we think of the narrative, as Nabuco himself would say: "everything that touches us, everything that touches us deep, is the time coming and going". (LACERDA, 2008, p. 37, our translation).

The inner time acts on each human being in a different way. The same episode, whether literary or real, may or may not be able to transform *wight* as it affects it in some way. The only certainty about time is its unavoidable passing and the transformation it cause - or, as Machado de Assis (1839 -1908) asked in *Soneto de Natal*: "Mudou o natal ou mudei eu?". Or, as Saint Augustine (1996, p. 261, our translation) inquires: "What, then, is time? If nobody asks me, I know; if you want to explain to whoever asks me the question, I do not know".

In *O Fazedor de Velhos*, time can be divided according to the the protagonist reading phases, who begins his literary life very early, influenced by his literature professor mother, and his father, who is a lawyer, in love with books: "Since I

---

<sup>2</sup> All the markings in italics in the quotations from *O Fazedor de Velhos* follow according to the spelling of the original. The markings act to differentiate the passages transcribed and / or quoted from other works.

understand people, I remember him with a book in hand” (LACERDA, 2008, p. 18, our translation).

We could divide the time into three reading phases, which would lead the central character to a literary maturation. The first would be when his mother begins his learning with poems and the father with prose in his childhood; the second, the discoveries and frustrations period in which the protagonist discovers Shakespeare in adolescence and youth parts; and the latter, when he finds love and his romantic literature makes room for Raymond Carver's "dirty" realism, under his beloved influence.

### **3 The molding configuration and the wishes of the lacerdian characters**

According to Lins (1976, p. 77, our translation), “the study of a given character will always be incomplete if his characterization is not investigated either”. Understanding the characters, it is necessary to make an entire narrative reading, considering the elements and technique used by the author to provide meaning to the character.

From the Lins’ contributions, they justified them the performing importance in *O Fazedor de Velhos* a narrative elements reading (time and space), as well as the literary works fragments and the voices they echo, because their understanding will help the characters formation and will make it possible to verify the *leitmotiv* of his actions in the narrative plane, especially Pedro formative course.

This is can delimit the characters by their approach to the protagonist. In the foreground, this would have the characters that go side by side with the protagonist, Nabuco and Mayumi. Then, with simple speeches, even without direct speech, we would have Pedro's family (father, mother and sister), first girlfriend (Ana Paula), teacher Azevedo, Cecilia (Nabuco’s wife) and airport attendant.

For Candido (2009, p. 54, our translation), the study on the novel character genesis “represents a possibility of protection and revelation of the reader, by the mechanisms of identification, projection, transfer, etc. A character lives the plot and the ideas, becoming alive”. From this basis, this is emphasize that the lacerdian people are delineated by the proximity relation with the youthful reader, being able to transmit anguish, affectivity and empathy relations, since they are inserted in the same universe of

the readers, sometimes by the common actions, sometimes affective bonds between family and friends.

The name Pedro originates in the Aramaic language and means rock; is part of the most common proper names list in the world, possibly referring to the Jesus' apostle. In the biblical context, Pedro is one of the disciples who suffered the most changes, such as the change of name from Simon to Pedro; he followed Jesus unconditionally and yet denied him three times, until he finally redeemed himself and died in his master name.

It is possible to make an biblical character association with Pedro de *O Fazedor de Velhos* - who, in the narrative course, submits the changes in his formative process. There is, in the protagonist, an eagerness for learning, that manifests throughout his life. Even though he does not fully understand his master methods, he follows his teachings in search of the truth that completes it.

The protagonist Pedro is not described physically in the narrative. However, it is possible to follow him through the phases of his life, as the narrator situates the reader by pointing his age during the diegese course, which allows us to delimit his formation course chronologically.

We know the character in a fragmented way, because his actions and literary preferences are delineated throughout the narrative. As we have already discussed, his formative course develops in three phases: in childhood, with the poems reading, directed by the family; in adolescence, when he identifies himself with Shakespearean prose and drama; and in his youth, by the master influence, uncovering the literary universe, as it expands its horizon of expectations

Going deeper into reading the character's constitution, it seems that Pedro resorts to traditional values, such as ethics and good manners. This conservative model is possibly constituted by family influence - also modeling, in which parents provide the social and intellectual basis.

This aids to justify the character's eagerness to be a young man focused on studies, through an intimate relationship with the literary texts and their respective authors, with the need to perform professionally and find true love, which happens when meeting Mayumi.

However, his anguish materializes in a young adult way: first, in relation to the first girlfriend, because Pedro worries about being reciprocated. In trying to declare his

feelings to Ana Paula, he compares himself to a prince in the reverse way of a fairy tale: “And that, when she remembered, the princess had already run away with the dragon”. (LACERDA, 2008, p. 31, our translation).

For valuing his friendship with the girl and for fear the answer, he takes time to say how he feels about her. When he finally puts together pices of courage to declare himself, Pedro is rejected. Therefore, when he suffer rejection, he exacerbates his feelings as if he were a romantic poet: “I would have died of love, or begun to cultivate a glorious tuberculosis that would take me from this unhappy world before the age of 25”. (LACERDA, 2008, p. 33, our translation).

The protagonist also has doubts about his academic choice and it intensifies his youth anxieties, since he is not sure if the History course is what he really wanted, demonstrating his immaturity to make the decisions that will influence his future. Although, his goals are revealed - or discovered by him - and constructed throughout the narrative, as he experiences and develops his formative process.

It is possible not the character develops far from contemporary reality, in which the young, especially belonging to the middle class, lives and develops immersed in a cyber world. This contemporary young concern are limited to the moment, because he prioritizes disposable relationships, disregarding the past and the future existence, since he longs to enjoy only here-now.

However, proposing that Pedro has a conservative genesis, this does not make him apathetic to this contemporary society. Rather, the character has the ability to understand these contexts and choose the best solution to the problems arising from them, as this is contrast in the episode where he can travel alone by plane without renewing the authorization.

The personage also stands out for his cultural formation: we know that he made interchange in the United States, which collaborates for a possible amplification of his world vision. Pedro demonstrates receptivity to Brazilian culture: when presented in the second chapter, he lists his favorite pastimes that include, besides reading, playing button football, going to Maracanã to watch Flamengo, going to the beach to catch alligators, young people from Rio typical pastime.

This is can realize the character thoughts formative process through the construction of his speech. We note that his speech, the direct discourse he develops,

initially presents in a fragmented way in diegese, thus it refers to the stage in which, as a teenager and feeling.

When caught by Nabuco in the airport episode, he is barely able to answer some questions, possibly for fear of being unmasked in a situation where he breaks the rules and behaves against his principles, especially by lying to achieve his goals. However, we can see from another angle and interpret Pedro's behavior as a theatrical interpretation.

Even the old man reassuring me, I hesitated to admit that he had picked me up.

Fortunately, the man continued the conversation and, with sympathy in his voice, asked:

"How old did you have to grow old?"

I gave a dull smile, disarming my disguise. I lowered my face until I had the courage to look him in the eye.

- I'm sixteen.

He was thrilled for a moment. He tried to disguise it, but I realized. Before I could understand why, he said:

- You are fast.

I was not sure what to answer. But I understood that he meant it.

"Is it your father's?"

- No. He gave me ...

The mysterious alternative theater director did an "Ah," as if he understood something more than I had actually said, and asked,

- You already read?

- Not yet.

"But do you feel like it?"

- Have [...]

"And what do you think of that?"

- Than?

- Of getting older because of a book.

I did not understand the reasoning. But he instigated me. (LACERDA, 2008, p. 24-25, our translation).

This is note that the character, in the face of extensive questions, chooses to answer them in a short and objective manner. The narrator assumes the role of conscience voice, because he is who explains to the reader the protagonist reactions when confronted by the Nabuco's discourse – so far, a stranger. We realize a distance between the resourcefulness and narrative ability of the narrator and the young Pedro discourse, which, in this episode, is under construction.

The character language is constructed as it is formed, literally. This is notice, at the end of the character formation, Pedro's argument as formative course narrator, through a consistent and objective discourse - different from his initial linguistic

manifestations. This is believe that this maturation can be attributed to the capacity for articulation that comes from the literary formation, that the protagonist uses to build his linguistic repertoire.

We perceive the literature presence in the character's discourse when trying to influence Mayumi by declaiming *O Guarani* - as we demonstrated transcribing the fragments inserted in the diegesis by Lacerda. While not convincing her of the working out romantic love possibility, Pedro get happy when his beloved declares: “[...] José de Alencar suits you” (LACERDA, 2008, p. 81, our translation). We can say, in the protagonist constitution, are reflected the the authors discursive modes and their respective literary characters that he do much reads and studies.

This is can see these traits in the character personality in some narrative passages, when he reads *Os Maias*, by Eça de Queirós, declare : “[...] It was like a lesson for life, but enlightened by humor” (LACERDA, 2008, p. 15, our translation). Reading Shakespeare confesses: “[...] “Neither the good I-Juca, nor the good Eça, no one gave me, like Shakespeare, such a punch of humanity, with so many vices virtues and feelings”. (LACERDA, 2008, p. 57, our translation).

Based on literary influence, this is can think of Pedro as a romantic hero, especially as we notice his approach with the *I-Juca-Pirama* values. In the poem, the character wants to take care of his sick father and, at the same time, keep his warrior honor intact, that is, he wants to maintain the respect conservative values against the paternal figure, but he cries in his father upcoming imminent death, disappointing his father - what we apprehend, through the cut "b" of the poem, selected by Lacerda.

This is believe that the same idealized feelings, as well as family values, make up the protagonist: by winning his father a tape and the book with the complete Shakespeare's works, Pedro is frustrated by not being able to read them: “Since I did not understand anything, I felt so dumb, and so, unable, therefore, to satisfy parental expectation” (LACERDA, 2008, p. 21, our translation). The character identifies himself and, apparently, experiences the frustration that composes the poem episode *I-Juca-Pirama*.

Another literary reflex in Pedro's configuration occurs in his adolescence. In addition to being able to absorb and use literature to solve his dilemmas, he is charmed by the friendship between the protagonist Carlos Eduardo and João da Ega, from *Os Maias*.

This is can also associate the character hability of *O Fazedor de Velhos* -in the sense of representing the other- to the Queirosian text.

The boarding episode at the airport allows to relate Pedro to the Queirosian character João da Ega. In the passage from *Os Maias* inserted in the narrative by Lacerda, Ega dresses devil to find his lover, it means, it is dressed in a representative mask to solve a problem, which, perhaps, inspires Pedro. The cut also allows us to realize the affective bonds between Ega and Carlos Eduardo: when Ega is outcasted by his betrayed husband when he is caught committing adultery, his friend comfort him. Therefore, it is possible to associate these affective feelings with the communion that develops between Pedro and the master Nabuco.

Pedro values and admires the literature represented by the Portuguese writer “by the combination that the Eça made of good characters with defects, and of bad characters with quality” (LACERDA, 2008, p. 15, our translation). So, he is able to consider that his action of circumventing the system - tricking the airport attendant - does not become an act that can be reproofed because, besides to not harming anyone, it makes him feel close to Ega, one of his favorite characters.

Literature, in addition to reflecting on its configuration, aids the protagonist to understand his feelings about family conflicts. In studying the play *King Lear by Shakespeare*, through the characters analysis - a task determined by Nabuco, especially when reading the cut of the drama inserted by Lacerda -, can contemplate its maturation from reading the literary text: “What younger brother does not feel a bit of a bastard? A little overwhelmed, by the brother who knows more, [...]. Studying that character reminded me so much of my childhood!” (LACERDA, 2008, p. 63, our translation).

Another literary expression that modifies the character is the literature influence in its manner to see and to understand others. By reading Raymond Carver, author admired by Mayumi, Pedro can also read his beloved in *Para Tess*, because he identifies it by the minimalism, the facing the life objectivity and the emotions that constitute the poem: “-I would like to say this to someone” (LACERDA, 2008, p. 84, our translation).

From this literary use in his daily life, especially in his personal relationships, Pedro becomes able to express his feelings to Mayumi. Instead of the frustrated episode with Ana Paula, the protagonist, in declaring himself, does not show fear of the answer,

because reading the literary texts makes (naively) know that love will always win in the end.

The character formative course is delineated as they are apprehended the literary works that constitute the diegese; the actions done by the character confirm the their formation importance and development. Through literature, Pedro becomes capable of creating a life philosophy based on Eça de Queirós; solving his problems, from the Shakespeare's theater interpretation and inspiration; and declaring himself to Mayumi, insofar as he understands it from the confronting dialogue between Alencar and Carver. The literary whole allows him to make an inner journey - even in a dream state - in which he discovers his potential as a writer.

According to the George Lukács (1971 p. 89) studies, this is can understand the Pedro's formative process as “of the novel is the story of the soul that goes to find itself, that seeks adventures in order to be proved and tested by them, and, by proving itself, to find its own essence”: the character demonstrates himself capable of always seeking, in himself and in others, what humanity has the best.

The character actions are linked between an innocence initial situation and inexperience evolving into a maturity condition and their emotion mastery, climaxing in the discovery of their vocation: “[...]the other thing that really mattered to me was writing books that had some strength, some power” (LACERDA, 2008, p. 119, our translation) .At this point, Pedro-character achieves his goals, cures his youthful anguish, especially when realizing that his learning process takes on a writer's outfit.

By becoming a writer, Pedro becomes able to read and know many subjects through the Nabuco teachings and the researches he performs, even though he does not deem it pertinent to go into the texts specificities, as the master proposed. For the character, writing becomes a “subtle play of illusion and reality” (LACERDA, 2008, p. 121, our translation), since he always declares himself to be a mental sluggard who takes a little interest in everything, but not long enough for become a specialist.

Concluding the novel and sending it to the publishers, Pedro develops several habits to withstand the anguish of the waiting for the opinion: “[...] I developed secret superstitions. I stopped stepping on the sidewalk, for example. I just got up from the bed with my right foot. I also let the beard grow”. (LACERDA, 2008, p. 127, out translation).



Receiving the affirmative answer that his book would be published, the character thanks first to God, then to his beard and the effort engaged in cultivating his habits. Therefore, he perceives and considers on the importance of all the sacrifice he underwent to achieve his goals, which allowed him to become a writer.

## **Conclusion**

In *O Fazedor de Velhos* (2008), this is immerse ourselves in literary texts, classic or not; prose and poetry go through the narrative and lead us to many worlds that seduce us. Besides being a literary work, it contains a human formation character - without a pedagogic nature, with the lightness, the discernment and the subjectivity that must permeate all youthful work with ambition to reach its public.

Within the narrative universe of *O Fazedor de Velhos*, the characters build a link between classical and contemporary literature, represented by Rodrigo Lacerda. From these "living" figures, the text fuses with literary texts, a process theoretically recognized as intertextuality; but if we look from the inside out, we will call it reading.

The master creates a literary disciple, who, in assuming his formative course narration, disseminates learning through each perused page. At that moment, categorization retracts, for all - narrator, character and author – fusing to prioritize a greater cultural and social value: literary being and doing.

In setting the narrative *in ultimas res*, Lacerda uses features as the character's inner time expression, what evokes not only the past events, but the feelings and sensations that these passages bring, looking for recover their experiences through the memories of form to make them present.

In a present that reinvents the past and projects the future, emerges an intellectual and emotional maturation process, in which the narrator-character, through memory, invokes his memories and recounts his journey from childhood to maturity.

As he submits and contemplates his formative process through literature - both reader and writer, from the many doubts regarding the dilemmas that life has given him - Pedro can realize it behooves only the human being to escape fear and the resignation that apathy causes.

We believe that this incessant search, which lasts throughout life, induces the acknowledgment of this unique and individual being in his inner growth. Thus, whether through Pedro, Lacerda or the great literature masters, the character, by presenting and reflecting on the his learning outstanding passages, generates a knowledge of himself and the world that leads him, as well as to the reader , to live in harmony in society he belongs.

#### REFERENCES

- AGOSTINHO, Santo. *Confissões*. Trad. J. Oliveira Santos e Ambrósio de Pina. Coleção Os Pensadores, São Paulo: Nova Cultural, 1996, p. 261.
- CANDIDO, Antonio. A personagem do romance. In: \_\_\_\_\_; *et al.* *A personagem de ficção*. São Paulo: Perspectiva, 2009, p. 51-80.
- CHAUÍ, Marilena. *Convite à Filosofia*. São Paulo: Ática, 2000.
- GENETTE, Gérard Genette, Nouveau discours du récit. In: \_\_\_\_\_. *Figure III*. 3. ed. Paris, Éditions du Seuil. 1972. (coll. Poétique).
- LACERDA, Rodrigo. *O Fazedor de Velhos*. São Paulo: Cosac & Naify, 2008.
- LINS, Osman. *Lima Barreto e o espaço romanesco*. São Paulo: Ática, 1976
- LUKACS, Georg. *The Theory of the Novel*. Trans. Anna Bostock. London: Merlin Press, 1971.
- MAAS, Wilma Patricia Marzari Dinardo. *O Cânone mínimo: o Bildungsroman na história da literatura*. São Paulo: Editora UNESP, 2000.
- MOISÉS, Massaud. *Dicionário de termos literários*. 12. ed. São Paulo: Cultrix, 2004.
- NUNES, Benedito. *O tempo na narrativa*. São Paulo: Ática, 1995.

Received: September 28th, 2018

Approved: December 14th, 2018