

THE TAPIR AND THE BULLY: RECEPTION OF THE *ILIAD* IN J. GUIMARÃES ROSA' "FATALIDADE"

Christian Werner¹

Abstract

"Primeiras estórias" is a volume of short-stories by J. Guimarães Rosa (1962), some of them using in an engaging way the classical tradition. "Famigerado", for instance, evokes the Polyphemus' episode in Odyssey 9. The story that I discuss is "Fatalidade", which encompasses the Iliad, specially the duel between Hector and Achilles. It tells the story of a stranger, the frail José Something, by nickname Zé Centralfe (pun with center-half), who arrives at the house of the local sheriff, named My Friend by the narrator. Zé asks for help from the authority to solve his problems with the bully Herculinão who wouldn't stop harassing Zé's wife. The couple changed village twice and end up in the sheriff's town, who, during a large part of this small story suggests by some non-verbal means that José should kill the bully. But unlike The man who shot Liberty Valance, two are the guns that, near the end, kill the bully, Zé's and the sheriff's, both shot virtually at the same time. Just before Zé leaves the sheriff's place, the latter refers to the former as "our needy Achilles", making explicit a potential reference to the Iliad, confirmed by the part the sheriff has in the final shooting as an Athena. But he also evokes Zeus in the way he talks about destiny. Critics diverge about the point of view of the narrator (cynicism? critical condemnation?), but to readers who establish the parallel with the Iliad (Achilles losing Patroclus by his own error), José's loss – he loses his faint hope on the efficacy of an impersonal law – is evinced. There is no place for a tapir tactic – to hide, even if you're big – nor for a bully. At the same time, Rosa maybe invites his readers to compare or reassess his epic Grande sertão: veredas in the light of his following work, gradually shorter and more elusive short-stories.

Keywords

J. Guimarães Rosa; Primeiras estórias; Fatalidade; Ilias; reception.

¹ Assistant Professor – University of São Paulo, São Paulo, Brazil. E-mail: crwerner@usp.br.

Heródoto, Unifesp, Guarulhos, v.7, n.1 - 2022.1. p. 21-41.

DOI: 10.34024/herodoto.2022.v7.14810

Resumo

Primeiras estórias é um volume de contos de J. Guimarães Rosa (1962), alguns deles usando de maneira empenhada a tradição clássica. “Famigerado”, por exemplo, evoca o episódio de Polifemo no canto 9 da *Odisseia*. O conto que eu discuto é “Fatalidade”, que envolve a *Ilíada*, especialmente o duelo entre Heitor e Aquiles. Ele conta a história de um estranho, o frágil José de Tal, de apelido Zé Centeralfe (trocadilho com *center-half*), que chega à casa do delegado local, nomeado Meu Amigo pelo narrador. Zé pede ajuda à autoridade para resolver seus problemas com o valentão Herculinão, o qual não para de importunar a esposa de Zé. O casal mudou duas vezes de povoado e acaba na cidade do delegado, o qual, durante boa parte desse curto conto, sugere por alguns modos não-verbais que José deveria matar o valentão. Mas, diferente de *The man who shot Liberty Valance*, duas são as armas que, quase ao fim, matam o valentão, a de Zé e a do Delegado, ambas disparadas virtualmente ao mesmo tempo. Imediatamente antes de Zé deixar a casa do delegado, este refere-se àquele como “nosso necessitado Aquiles”, explicitando a referência potencial à *Ilíada*, confirmada pelo papel que o delegado tem no tiroteio final como Atena. Mas ele também evoca Zeus na forma como fala sobre o destino. Os críticos divergem sobre o ponto de vista do narrador (cinismo? condenação crítica), todavia, para leitores que estabelecem o paralelo com a *Ilíada* (Aquiles perde Pátroclo por meio de seu próprio erro), a perda de José – ele perde sua tênue esperança na eficácia de uma lei impessoal – é evidenciada. Não há lugar para a tática da anta – esconder-se, mesmo que você seja grande – nem para um valentão. Ao mesmo tempo, Rosa talvez convide seus leitores a comparar o conto a seu grande épico *Grande sertão: veredas* ou reavaliá-lo à luz da sua obra posterior, contos gradualmente menores e mais elusivos.

Palavras-chave

João Guimarães Rosa; Primeiras estórias; Fatalidade; Ilíada; Recepção.

But for the Greeks the essence of friendship consisted in discourse. They held that only the constant interchange of talk united citizens in a *polis*. In discourse the political importance of friendship, and the humanness peculiar to it, were made manifest.

(H. Arendt, "On humanity in dark times: thoughts about Lessing")

Embaixo, lá a anta soltara o estridente longo grito
– de ao se atirarem à água, o filhote e ela – de em salvo.
Refez-se a tranquilidade.

(J. Guimarães Rosa, "Tapiiraiuara", *Tutameia*)

Introduction²

The set of short stories from *Primeiras estórias*, by J. Guimarães Rosa, contains not only direct allusions to "classical" antiquity,³ in particular to Greco-Roman mythology,⁴ but also at least one appropriation or transplant⁵ of a Homeric episode, "Famigerado", which takes the episode of Odysseus' escape from Polyphemus' cave in the *Odyssey* (Werner, 2012). This story, however, makes no explicit mention of Homer or the *Odyssey*. In this sense, it is worth remembering what Rosa wrote in a letter to his translator Bizzarri about a literary procedure he experimented with in another, longer story: "the intentional attempt to evoke those formidable classic texts, true accumulators or batteries, regarding eternal themes" (Bizzarri, 1981: 55; my translation). In this letter, Rosa also says that "only in this novel ('Dão-Lalalão')... he resorted to this", with which, apparently, he refers only to the set of novels of *Corpo de baile*.

In a letter to his French translator, Rosa divided the stories from *Primeiras estórias* into six groups based on similarities in tone, one of these groups bringing together "Famigerado", "Os Irmãos Dagobé", "O cavalo que bebia cerveja" and "Fatalidade" (Vários autores, 2006: 90).⁶ "Fatalidade",

² This study was financed in part by the CNPq, Conselho Nacional de Desenvolvimento Científico e Tecnológico – Brasil (304218/2020-0). I wish to thank to Maria Cecília Coelho for giving me the opportunity to present its first version at the XI Seminário *Archai* (2013); to the participants of the courses I gave at the PhD Program on Classics at the University of São Paulo, and at the XVIII Congresso Internacional da Abralic in 2021; to Camila Zanon and Gustavo Oliveira for the invitation to contribute to this dossier.

³ More recently, the problems of using the term "classical" exclusively in relation to two ancient Mediterranean cultures have been stressed (Porter, 2005). Rosa's own tales, however, imply a reference to the canonical notion of "ancient Greco-Roman culture".

⁴ See Werner (2019) on "O espelho", "Pirlimpsiquice" and "Darandina".

⁵ Hardwick (2003:9) defines "appropriation" as "taking an ancient image or text and using it to sanction subsequent ideas or practices (explicitly or implicitly)".

⁶ Wisnik (2002: 193) argues that "Fatalidade" must be read together with "Famigerado" and "Os irmãos Dagobé"; see also Werner (2012).

Heródoto, Unifesp, Guarulhos, v.7, n.1 - 2022.1. p. 21-41.

DOI: 10.34024/herodoto.2022.v7.14810

however, at least at first glance, stands out in this set for being the only story in which the central conflict is resolved through violence that reaches the physical elimination of the antagonist; in the other stories, the expectation of a physical confrontation is created but, subsequently, circumvented. The solution of “Fatalidade” is all the more highlighted because it is the opposite of what its protagonist seeks, to avoid going beyond the law of God and that of men, that is, to kill.

“Fatalidade” and the *Iliad*

In the story, an outsider, the skinny José de Tal, nicknamed Zé Centralfe, arrives at the house of a city police chief, called Meu Amigo (“My Friend”) by the narrator. Believing that law and order can be guaranteed in the city, Zé asks the authority for help to solve his problems with the bully Herculinão (something like “Big Hercules”), who harasses his wife. Despite the name of his village of origin being Pai-do-Padre (“Father-of-the-Priest”), a name that evokes two traditional authority figures in patriarchal and catholic Brazil, the “marca da autoridade” (“sign of authority”), in the words of the narrator, was missing (p. 60).⁷ José had tried to escape the embarrassment by leaving the little village where he lived and, later, the village of Amparo,⁸ but that was to no avail.

The chief of police, through implicit, non-verbal maneuvers, suggests that the unfortunate José kill the bully. Contrary to what happens in the short story “The man who shot Liberty Valance”, published by Dorothy M. Johnson in 1949, and in the homonymous film directed by John Ford that premiered in 1962,⁹ however, there are two weapons that kill Herculinão

⁷ The passages of “Fatalidade” will be referred to only by the page number in Rosa (1967).

⁸ It is noteworthy that the name of these locations and of the protagonist himself are more explicitly and clearly significant than usual in Rosa.

⁹ The similarities between this short story (including the presence of Greek references, a book by Plato, and the mention of *Nemesis*) and Rosa's are noteworthy. The climax of the American one (Johnson, 1997) is also a duel between, roughly speaking, the representative of civilization and that of barbarism, in which a third party, a liminal figure, fires the deadly shot. The famous sentence “This is the West, sir. When the legend becomes fact, print the legend” does not appear in the story, only in the film, almost at its end. In the short story, the journalist never hears from the senator what actually happened in the past, as highlighted by Palmer (2009). It must be noted that the dissertation “Fronteira da lei: violência e poder em *The man who shot Liberty Valance* de John Ford e *Fatalidade* de João Guimarães Rosa” (Oliveira, 2014), in which D. M. Johnson is not mentioned, was submitted after the first presentation of the paper that gave rise to this text.

Heródoto, Unifesp, Guarulhos, v.7, n.1 - 2022.1. p. 21-41.

DOI: 10.34024/herodoto.2022.v7.14810

at the same time, that of the police chief and José's. In this ending, the reader is surprised not only that José had a gun with him all the time – it is the police chief's huge collection of weapons that is mentioned throughout the story – but, above all, that he is an excellent shooter.

Between the moment when José decides to follow the police chief's instructions and the bully's death, the narrative is quick, but even so, it lets us perceive that the *Iliad* is an intertext of the story. José, in this passage, is called Achilles by Meu Amigo, more precisely, “nosso carecido Aquiles” (p. 62). I submit that, in this way, the final duel, somehow directed by the chief of police, evokes the final duel between Achilles and Hector in *Iliad* 22.

In this intertextual relationship, the police chief takes the place of a divine figure, homologous both to the Iliadic Athena, who, alongside Achilles in the final duel, acts decisively against Hector, and to Zeus, because, like this god, the chief of police is represented, at the same time, as the substantiation of a plan that is the primary force behind the story and also as someone who allegedly respects a pre-established destiny, the *moîra*.¹⁰ Throughout the story, the police chief launches sentences about the smallness of man in the face of fatality, but it is he who, with the violence of his weapons, controls the order of his city. Thus, after directing the *têlos* of the narrative to the death of Herculinão, the police chief asks, once the murder has been completed: “Tudo não é escrito e previsto? Hoje, o deste homem. Os gregos...” (p. 63).

For Barbara Graziosi and Johannes Haubold, in the *Iliad* “[t]he issue... is one of narrative perspective: we may look at an event either as what is set down as a fixed and stable pattern (*moira*) or as part of a particular intention (*telos*)” (Graziosi; Haubold, 2005: 90).¹¹ As we will see, in the case of Rosa's tale, the approximation or tension between the two components, *têlos* and *moîra* (not referred to as such, of course, but, in some way, conceptualized in the story), is not just a narrative or philosophical-religious issue, but also ideological. We can ask ourselves, therefore, how close or distant is the representation of the chief of police to that of Zeus in *Iliad* 16, who decides not to interfere in the death of his beloved son, Sarpedon. In the words of the same scholars just quoted, this “passage, then, does not define the limits of Zeus' power or deny his omnipotence;

¹⁰ On Athena and Zeus in *Iliad* 22, see Pucci (2018).

¹¹ In the *Iliad* the recurring word that signals “the end or purpose of the narrative” is *têlos* (Graziosi; Haubold, 2005: 86).

Heródoto, Unifesp, Guarulhos, v.7, n.1 - 2022.1. p. 21-41.

DOI: 10.34024/herodoto.2022.v7.14810

rather, it dramatises the reasons why Zeus decides to respect *moira*" (Graziosi; Haubold, 2005: 91).

Although the story is short, it offers several other parallels and oppositions to the canonical Homeric poem. Both begin with a kind of supplication and end with a funeral. Just as the gods dispense *ménos*, an extraordinary energy, to the Iliadic heroes,¹² José, upon leaving the chief of police, is "reespiritado, com sua força de seu santo" (p. 62).¹³ The main conflict of the story, that is, what forces one of the protagonists into action, is the harassment of a woman; in a homologous way, both the Trojan War itself and the conflict between Agamemnon and Achilles, which mirrors it in the *Iliad*, begin with a woman taken in an unjust manner.

It is Herculinão's harassment of José's wife that makes José, the supposedly weakest party in the conflict, seek "divine" help, that is, a force that he assumes to be impersonal, the one represented by the chief of police. Due to the conflict with Agamemnon, who takes the captive Briseis from him, Achilles turns to his mother – a *personal* relationship with a divinity – who, in turn, through her connection with Zeus, sets in motion the narrative that is the poem and that will culminate in Hector's death.¹⁴

More specifically, the dialogue in which the chief of police encourages José to murder can be thought of from the perspective of another notable moment in the *Iliad*, the one in which Athena prevents Achilles from killing Agamemnon at the beginning of the poem (*Il.* 1.188-221).¹⁵ Unlike Achilles, who faces and provokes Agamemnon, coming very close to killing him, José cautiously distances himself from the enemy twice: "só para *atalhar discórdias*, prudenciara; sempre seria melhor levar à paciência. E se *humilhara* a menos não poder" (emphasis mine). "Discord" (*Eris*)¹⁶ is a central deity in the *Iliad* (Hogan, 1981), and it is through her that Hesiod, in *Works and days*, negatively summarizes the epic-heroic tradition (Rousseau, 1996; Werner, 2014). José's humiliation, in turn, is real, not

¹² Most conspicuously at the very beginning of book 5.

¹³ Observe in this expression the double use of the possessive pronoun.

¹⁴ I owe this suggestion to Erika Werner: it was instrumental to my suggestion to regard the short story as an *Iliad* in a nutshell, and not just as an appropriation of the duel between Achilles and Hector.

¹⁵ The protagonist of Philip Roth's novel *The human stain* tells his students that Western literature begins with a fight, the one between Achilles and Agamemnon (Roth, 2014: 10-11).

¹⁶ Note that a common interpretation of the episode in which Athena prevents Achilles from killing Agamemnon has often been interpreted as an (allegorical, so to speak) representation of Achilles' prudence.

Heródoto, Unifesp, Guarulhos, v.7, n.1 - 2022.1. p. 21-41.

DOI: 10.34024/herodoto.2022.v7.14810

simulated, as Odysseus does in the *Odyssey*, who also, by the way, struggles to keep his wife for himself. José's humiliation, however, leads nowhere and the law and order he expects from the authorities is given to him in an unexpected form, the right (casuistic and arbitrary, of course) to act with violence.

A distinctive element of Rosa's story is that the solution to the conflict, the duel, takes place through two simultaneous actions after the protagonist José seeks to eliminate his problem, first, in a non-violent way. In the *Iliad*, it is the goddesses Hera and Athena who prevent Agamemnon's death at the hands of Achilles at the beginning of the poem, but Zeus endorses the violence that comes from Achilles' retreat. The intervention of the goddesses only composes a non-violent solution to the conflict at first, as the chain of reactions they unintentionally set in motion is responsible for the death of the heroes of the very army they protect, the Achaeans. So, it is not surprising that when there is a chance that the conflict between the Achaean Menelaus and the Trojan Paris could be resolved through a duel between the two, again the gods interfere, and violence continues despite the outcome of the duel.¹⁷

In the first paragraph of "Fatalidade", the narrator informs us that his friend is "poeta, professor, ex-sargento de cavalaria e delegado de polícia. Por tudo, talvez, costumava afirmar: – 'A vida de um ser humano, entre outros seres humanos, é impossível. O que vemos, é apenas milagre, salvo melhor raciocínio'". Pills of wisdom enunciated by the chief of police, sometimes paradoxical like this, punctuate the narrative; it would be, according to Ana Pacheco, the result of a "sophismatic logic...", sentences that "only confirm the logic that takes the particular for general, shaping the absurd until it gains the appearance of truth" (Pacheco, 2006: 97-98, my translation). What is certain is that the statement that the life of a human among other humans is impossible could be a provocative epigraph for the Homeric *Iliad*, which does not mean, of course, that it could be a moral of the epos, for, as recent works have insisted rightly, the importance of the collective to the detriment of the value of the individual hero is a variable that, more often than not, was underestimated in the reception of the poem (Haubold, 2000; Elmer, 2013). On the other hand, the police chief's reflection, which he claims to be Greek in origin, goes against what Aristotle, in the wake of a widespread opinion, defended, for whom man is, by nature, a political creature: whoever is "without a city" (*apolis*), that

¹⁷ The extent to which some conception of justice is perceived behind the sequence of events in the poem is too complex a question to be dealt with here even briefly; on the main aspects of the discussion, see Allan (2006) and Versnel (2011).

Heródoto, Unifesp, Guarulhos, v.7, n.1 - 2022.1. p. 21-41.

DOI: 10.34024/herodoto.2022.v7.14810

is, incapable of being part of a society, has a desire for war (*Política* 1253^a1-6). The chief of police's "Greeks" are a caricatured generalization, and there is nothing to indicate that the narrator is aware of this.

Guimarães Rosa and Homer

In *Primeiras estórias*, we must pay attention to the representation of the narrators, also because, at times, they approach the representation that readers have been constructing of Rosa himself. It is not by chance, taking the set of short stories, that most of the explicit references to classical culture take place in a more or less ironic way in the speech of a character or a narrator who actively participates in the narrated events. This is the case of the narrator of "O espelho", a narrator most similar (in a ridicule way?) to the narrators in Machado de Assis fictional texts:¹⁸ he is literate, even pedantic,¹⁹ owner of a plural and diversified culture. This characterization can be read in parallel with Rosa's explanation given to Bizzarri regarding the use of the term "loxías" in the novel "O recado do morro": "há um sabor pretensamente erudito, no termo que o caipira usou. Note como ele dá ar de grego ..." (Bizzarri, 1981: 42).

A good starting point for investigating classical culture in the volume of short stories are the two basic ways in which it is used in "Pirlimpsiquice" (Werner, 2019). On the one hand, as a tradition that reinforces, alongside the Judeo-Christian tradition or subsumed by it, the prevailing authority in a social institution that tends to maintain the status quo, that is, the school run by priests. On the other hand, however, as a set of texts that allows modern man to investigate and reinvent practices that have become strange to him because they belong to other ways of representing and living reality, in the case of "Pirlimpsiquice", a kind of Dionysian-theatrical trance.

The situation is more complex in "Fatalidade", but these poles are sufficient for us as a starting point to think about the use of Homer's poems in two appropriations, "Fatalidade" and "Famigerado". I speak of appropriation because I presuppose some kind of intentionality or

¹⁸ On the "nítido sabor machadiano" of the story, see *v.g.* Rosenfield (2006: 153). Pacheco (2006: 234-36) argues that the narrator combines romanticism and positivism.

¹⁹ Pacheco (2006: 222) points out that the "mannered" (*amaneirado*) speech, present from the beginning to the end of the story, is "em tudo contrário à lisura do verdadeiro rosto". Rosenfield (2006: 130-21) insists on the differentiation between the positivist path at the beginning of the story and the later predominance of intuition.

Heródoto, Unifesp, Guarulhos, v.7, n.1 - 2022.1. p. 21-41.

DOI: 10.34024/herodoto.2022.v7.14810

conscious control, as it seems to me excessively prudent to restrict the discussion to an intertextual system.²⁰ As we will see, calling Zé Centearlfe Achilles is counterintuitive with regard to the characterization of the character and the flux of the story. In the case of “Famigerado”, the parallels with the episode of Polyphemus in the *Odyssey* are too large and precise to be a coincidence (Werner, 2012).

Ana Luiza Martins Costa (Martins Costa, 1997/98, and 2001/2) has already shown that Rosa was particularly interested in Homer in the 1940s: by examining the so-called “Cadernos Homero”, which reveal the novelist’s careful reading of the Greek poet, she traced thematic and stylistic elements of the *Iliad* and, to a lesser extent, the *Odyssey* in texts such as “A hora e a vez de Augusto Matraga” and *Grande sertão: veredas*.

A comment on a letter to Bizzarri, dated March 1, 1963, reveals that the Polyphemus’ episode was very present for Rosa in the 1960s (Bizzarri, 1981: 9). He says: “No íntimo, rezo para Você ser um ciclope, e pegar os dois livros, logo, um em cada mão”. The reference here is to the two great works – and not only in size – from 1956, *Grande sertão: veredas* and *Corpo de baile*, which were of interest to two different Italian publishers at that time. The understandable concern of Rosa, who devoted a lot of time and energy to contacting several translators of his work, is that the same competent translator translates all his works into the same language, as was the case with the German Meyer-Clason. In the exchange of letters between Rosa and Bizzarri – something similar can be demonstrated in the case of Meyer-Clason –, the ways in which the translator tried to manipulate the writer – and vice versa, are evident. Bizzarri, for example, tried in vain, for almost a decade, to make Rosa visit São Paulo once, but it never happened.

I mention this because of the image of the Cyclops. Rosa, in the letter, must be alluding to the Odysseus episode, because in the poem the creature always kills two of Odysseus’ companions for a meal (*Od.* 9.289, 311),²¹ just as there are two of Rosa’s great books in question, which we could oppose to the two minors (at least in size) already published when the letter was written, *Sagarana* and *Primeiras histórias*.

Rosa, however, does not mention Polyphemus, but uses the generic “Cyclops”.²² We can assume that the writer, by calling his translator a

²⁰ I take the concept as discussed by Fowler (1997).

²¹ Two also in Ovid, *Metamorphoses* 14.205-12, a passage clearly based on the *Odyssey*.

²² Could it be because, in that case, it would be suggested less clearly that he, Rosa, would play Odysseus, the hero who manipulates Polyphemus?

Heródoto, Unifesp, Guarulhos, v.7, n.1 - 2022.1. p. 21-41.

DOI: 10.34024/herodoto.2022.v7.14810

Cyclops, is somehow incorporating something positive into the traditionally negative image of the Odyssean character, which, in a more recurrent and accentuated way, only in the 20th century began to have its characterization rethought in what concerns the canonized episode in the *Odyssey* (Hall, 2008: 89-100).²³ Thus, this plural semantic load that Rosa indirectly attributes to the hands of his translator returns in a letter written shortly after receiving the book with the first short story translated by Bizzarri, “Il duello”, just over a month after the letter in which he mentions the cyclops. It is a long sequence of superlative praise for the translator: “Com a mesma mão com que Você dá pouso a um beija-flor ou acaricia uma borboleta, também pode demolir um búfalo com um murro” (Bizzarri, 1981: 12). Even if the mention of two books in the use of the image of the Cyclops was not an allusion to the *Odyssey*, it does not seem to be the case that Rosa would be alluding to another Greek tradition – the one present, for example, in Hesiod’s *Theogony* – in which the Cyclopes are blacksmiths or wall builders, a tradition that predominated in the iconography of these beings from the Renaissance onwards. Without wanting to read too much into a simple image used in a letter – even though the letters that Rosa exchanged with his translators are usually far from being simple –, in my examination of “Famigerado” (Werner, 2012) I tried to show that the two characters in the story do not occupy just the poles of the bad guy and the good guy or the monster and the hero.²⁴ Also in this story, and I will come back to that, violence is a complex problem, and not just a harmful addiction to life in society, something that should necessarily decrease in a Brazil that were, in fact, modern.

Thus, Homer, his stories, characters and images do not seem, in Rosa, to be mere signs of his superlative culture or source of stylistic elaboration. On the other hand, it is clear that, even if Rosa himself had assured us that the stories in question were a conscious appropriation, this would still be insufficient to delimit their meaning.²⁵

Since the pioneering work of Ana Luiza Martins Costa, we know that Homer was important in the composition of *Grande sertão: veredas*. The novel, from an intertextual point of view, belongs to a textual system that has at its core the epic narrative, in particular, in its heroic and chivalric

²³ The first excursus in Adorno and Horkheimer’s *Dialectic of Enlightenment* is a well know theoretical reception of the myth.

²⁴ For a reappraisal of the Odyssean episode, see Werner (2009, 2012 and 2018a), Zanon (2018: 203-221), Malta (2018: 277-316) and Vieira (2019).

²⁵ On that methodological problem, see Barchiesi (2001: 141-42) and Conte (1986: 23-30). *Heródoto, Unifesp, Guarulhos, v.7, n.1 - 2022.1. p. 21-41.*

DOI: 10.34024/herodoto.2022.v7.14810

aspects. Thus, the first generation of Rosa's critics highlighted medieval narratives as Rosa's fundamental intertext.

As for the western epic canon, Rosa does not link his novel to a single or main preceding narrative. Even if the narrative of the warrior maiden is chosen as its main axis, it is composed of an extensive stream of texts, from the Greek epic tradition to German Romanticism.²⁶ The same intense dialogism that is the case with its lyrical, tragic and essayistic veins, among others,²⁷ applies to the epic matrix of *Grande sertão*. Formally, the novel is supported (or produces the illusion of this support) in the world it creates (the world of Rosa's language) much more than in extratextual references, literary or not.

Hence the surprising character of *Primeiras estórias*: from its richly illustrated summary, we have a much more explicit and varied game with the reader than the almost plain (but not simple) – comparatively – symbol of infinity at the end of the novel. If very early it was realized not only that the first and last story of the volume mirror each other and that this is materially projected in the central tale, “O espelho”, in the case of *Grande sertão* it was only with the astute reading of much later critics that the rigorous architecture of the novel was demonstrated.²⁸

Primeiras estórias, therefore, seems to want, at the same time, to do the trick and show how it works, which indicates that a certain opposition between the great prose and the stories can be a guiding thread to investigate the Homeric allusions and quotations in *Primeiras estórias*.

“Fatalidade”

Euclides da Cunha's *Os sertões* echoes in Rosa's work since “O burrinho Pedrês” (*Sagarana*).²⁹ The title of his later masterpiece, *Grande sertão: veredas*, is a clear allusion to this. It is undeniable, therefore, that it is a text that Rosa knew well. I suggest that the work be taken into account when interpreting “Fatalidade”, even though the story takes place in the south of Minas Gerais and Zé Centralfe is called a “caipira”, that is, we are far

²⁶ On tradition as a virtually infinite chain, cf. Budelmann; Haubold (2008).

²⁷ About these diverse matrices present in the work of Rosa, see Rosenfield (2006).

²⁸ See especially Rosenfield (2006). As is shown in Rowland (2011), there is still much work to be done regarding the form of Rosa's compositions.

²⁹ Many scholars have already discussed this relation; see v.g. Rosenfield (2006: 59-64).

Heródoto, Unifesp, Guarulhos, v.7, n.1 - 2022.1. p. 21-41.

DOI: 10.34024/herodoto.2022.v7.14810

from the protagonist group of *Os sertões, sertanejos*, whose heroism is necessarily marked by drought and its consequences.

In “O Homem”, the second part of the essay, Cunha uses elements of the classical tradition to represent the sertanejo, the famous “Hercules-Quasimodo” and the less mentioned “titã acobreado e potente” (Cunha, 2016: 116) and “centauro bronco” (Cunha, 2016: 117),³⁰ a not small number for a relatively short passage, given that this type of “mythological” erudition is not current in the volume.³¹ In “Fatalidade”, in turn, the police chief, versed in Greek things, compares Zé to a “carecido Aquiles” and his antagonist is called Herculinão. Although, as we will see, the course of the tale can evoke, in the reader, the familiar struggle between David and Goliath, the only one to use an element of a Judeo-Christian narrative is José, who calls Herculinão “iscariotes” after killing him (p. 63).

The protagonist's nickname,³² Zé Centralfe, evokes a football position, that is, central half, a more defensive midfielder. Even in the 1950s, in Brazilian football, positions were commonly identified by their English names. Zé, as it soon becomes clear, is not someone who wants to attack, but to defend what is his. This is another similarity between him and Achilles at the very beginning of the *Iliad*. However, unlike so many defenders, he is not burly.

From the first sentence of the tale, José is characterized as small and, so the reader thinks, weak: “homenzinho” and, soon after, “miúdo, moído” (p. 59). In the end, when he has already decided to kill his adversary, his fragility is reiterated: “o homenzinho, tão perecível, um fagamicho, o mofino” (p. 62). The chief of police, on the other hand, is someone, so to speak, greater: not only is he called Meu Amigo in capital letters by the narrator, but he is immediately characterized as “de vasto saber e pensar, poeta, professor etc.” (emphasis mine). Also in that same paragraph, the first of the story, the narrator mentions the police chief's opinion that the Greeks understood everything.

Although the physically anodyne and humble character of José predominates during most of the story, it is also true that his characterization of José gains a certain inflection when he ceases to be just a skinny body and becomes a representative of a cultural figure, therefore,

³⁰ In “Fatalidade”, the narrator mentions the “esforço tutânico” that will be necessary to José to defeat his enemy (p. 62); “tutânico” is clearly composed by “tutano” and “titânico”.

³¹ But see “a Tróia de taipa dos jagunços” (Cunha, 2016: 105) in the previous chapter.

³² The surname is not mentioned.

richer regarding his meaning: a “caipira”. As in *Os sertões*, clear oppositions are questioned in a process of deconstruction that only ends at the end of the story.

In this sense, as a kind of addendum to “caipira”, Zé is defined as “concrete like a tapir” and the narrator says of him that he had the hands of an “enxadachim”, an obvious agglutination of hoe (“*enxada*”) and swordsman (“*espadachim*”).³³ José is, therefore, an enigmatic or open figure that only in the course of the tale will be revealed in its entirety, if at all.

From the point of view of narrative logic, Rosa's narrators, in *Primeiras histórias*, report a past event in which they participated or witnessed, so that retrospectively they are able to focus the actions of that event based on their effects. However, the impression they often leave on the reader is that, in narrating, they reproduce their initial impression of witnesses to the action, that is, a narrative that seems independent of the subsequent succession of events. The narrator's description of José in the first paragraphs of the story suggests to the reader that this narrator is in search of a focus, that is, that he verifies, from small traces, if his first impression is correct. Thus, “enxadachim” has not the same meaning for those who know the end of the story and for those in their first reading, who cannot deduce that, in his own way, Zé Centearife knows, and very well, how to kill. “Enxadachim” seems to first refer to someone who has devoted his life to agriculture. As stated by Nilce Sant'Anna Martins (Martins, 2001: 191) the neologism is opposed to “swordsman” “due to the connotation of humility, rusticity, of unappreciated heroism”.³⁴ At the end of the story, we will know that the expression is ambivalent, as it brings together two ways of life that ideally should be kept apart, agriculture and violence. If José's aim is as good as the police chief's, is that because he also trained it on a firearm?

Something similar applies to the expression “concrete as a tapir”. Considering that any local animal could be equally “concrete”, the reader wonders why a tapir in particular, because José is quite slender, as the

³³ In a letter to Meyer-Clason (Rosa, 2003: 310-11), Rosa not only claims that the expression has “efeito humorístico, sobre ‘espadachim’”, but suggests an improvement in relation to the first proposal of his translator, who had only privileged the signifier hoe (*von vielen Hacken*): *Raufhacker*” (in which there seems to be present *raufen*, a signifier relating to combat and struggle) and *Hackebold*.

³⁴ Or, I would add, of a completely different concept of heroism, such as defined in Hesiod's “agricultural” poem *Works and days* (Rousseau, 1996; Werner, 2014).

Heródoto, Unifesp, Guarulhos, v.7, n.1 - 2022.1. p. 21-41.

DOI: 10.34024/herodoto.2022.v7.14810

narrator insists throughout the story, and the tapir is the biggest native mammal of Brazil.

The tapir was the animal used in the 1920s by a group of literati and intellectuals from São Paulo, the Verdeamarelo/ Anta.³⁵ In a story in which one of the protagonists almost boasts of his classic verve – it is the police chief who refers to José as Achilles – the narrator chooses the opposite, but, like the *paulistas*, who wanted a return to the primitivism of Tupi traditions, he does not use the Tupi name of the animal, tapir, which, incidentally, is present in the title of a short story in Rosa's *Tutameia* ("Tapiiraiauara"). At the same time, the term "concrete" perhaps refers to another literary movement, this one from the 1950s, Concretism, which, in some points, was linked to the *Antropofagia* of Oswald de Andrade, which opposed Anta (Queiroz, 2010).³⁶ "Fatalidade" is neither a story-object nor an attempt at a nationalist or indianist discourse, and Rosa does not seem to have as a central objective to position himself in the contemporary literary scene. There is something in the story, however, that goes beyond mimetic realism, and, as is the case in the aforementioned avant-gardes, at the heart of the story – and of the volume of which it is a part – we may identify the interplay of conceptions of what is modern and archaic or primitive.

Rosa's biological, botanical and zoological knowledge was encyclopedic and was present in his creations since *Sagarana*.³⁷ The tapir is not only an animal with a highly developed sense of smell, but this is expressed by the way it lifts its snout and shows its teeth to detect smells.³⁸ This is the flehmen reaction, typical of many ungulates.³⁹ The narrator seems to allude to this throughout the story, as Meu Amigo uses a discreet body language to be felt by José (p. 62). Now, flehmen reaction is usually similar to laughter for a human observer. In the case of the tapir, the reaction is particularly notable because of the flexibility of its long snout.

Zé Centralfe and Meu Amigo share the role of protagonists in the story, so that the position of one defines that of the other. The way the chief of police solves José's problem does not reveal him to be an authority that guarantees the law; José, in turn, shows that he is as comfortable in this new situation of extreme violence ("tutanic") instigated by the chief of

³⁵ Queiroz (2010) shows that *Verdeamarelo* and *Anta* were not distinct groups.

³⁶ For a concise presentation of the literary movements mentioned here, see Bosi (1994: 331-45, and 475-82).

³⁷ When it was even the basis of the criticism made by Graciliano Ramos (Bonomo, 2011).

³⁸ <https://en.wikipedia.org/wiki/Tapir>. Consulted in 20/04/22.

³⁹ https://en.wikipedia.org/wiki/Flehmen_response. Consulted in 20/04/22.

Heródoto, Unifesp, Guarulhos, v.7, n.1 - 2022.1. p. 21-41.

DOI: 10.34024/herodoto.2022.v7.14810

police, as he was in the past, before the bullying started. Thus, the end of the story does not guarantee a solution to the tensions that run through José, between tapir and Aquiles, peaceful and lethal. The *caipira* José, unlike Euclides da Cunha's *sertanejos*, does not have an essence, and the concrete representation of this is that he no longer has a space that is really his own, whether in the countryside, in the village or in the city. The place he seeks is that of the law, but that does not exist.

In the paragraph in which the chief of police addresses the narrator calling Zé Centralfe “o nosso carecido Aquiles”, the narrator characterizes his friend as “owner of chaos”. Note that, syntactically, the sentence is identical to that of the first paragraph mentioned above: “Meu amigo sendo de vasto pensar...” and “Meu amigo sendo dono do caos”. If in the first paragraph the narrator still characterizes his characters through two poles, negative and positive, what happens right before the duel in which the police chief and José both prove to be excellent shooters?

For Ana Pacheco, chaos implies destruction, that is, the opposite of the order and law sought by José; chaos would imply the absence of a social pact (Pacheco, 2006: 97). However, in one of the most explicit letters to Bizzarri about his way of writing, Rosa says, about *Corpo de baile*, that the book “também foi um pouco febrilmente tentado arrancar de dois caos: um externo, o sertão primitivo e mágico; o outro, eu, o seu Guimarães Rosa, mesmo” (Bizzarri, 1981: 55). It is impossible not to see something positive in these two phenomena united by the same signifier.

Being “owner” implies conferring a certain order, that is, something that goes against the main idea of chaos. In Hesiod's *Theogony*, for example, Zeus shows himself to be “owner” of *khaos*⁴⁰ by displacing this primordial space or state to an extreme of the cosmos (v. 700 and 814). The narrator of “Fatalidade”, therefore, would seem to be mistaken in calling the chief of police “dono do caos”: chaos tends to be the reality that is independent of the chief of police and to which he is unable or unwilling to give a (new) order because he belongs to the old one. The chief of police is part of the chaos. If we think of the Iliadic parallel for the duel between José and Herculinão, we see that Athena, by helping Achilles to defeat his enemy, is allowing his *protégé* to reach the end of his own life faster, since the end of Troy, the target of the goddess, will only come after the hero's death. The logic that prevails in the world of heroes is the one that leads to the

⁴⁰ The exact meaning of the Greek term from which “chaos”, used in many modern languages, originates is controversial; see Zanon (2020).

Heródoto, Unifesp, Guarulhos, v.7, n.1 - 2022.1. p. 21-41.

DOI: 10.34024/herodoto.2022.v7.14810

destruction of that same world. Is this what Rosa is suggesting to be the case for the police chief's world?

In Euclides da Cunha, *fatalidade* is a recurrent term, which is not surprising in view of the *Zeitgeist* that permeates the essay. For example, the main “fatalidade inexorável” (Cunha, 2016: 44) is drought, caused by “fatalidade de leis astronômicas ou geográficas inacessíveis à intervenção humana” (Cunha, 2016: 68); man, however, can intervene in a corrective way. “A seca é inevitável”, but “então (sc. o sertanejo) se transfigura. Não é mais o indolente incorrigível ou o impulsivo violento, vivendo às disparadas pelos arrastadores. Transcende a sua situação rudimentar. Resignado e tenaz, com a placabilidade superior dos fortes, encara de fito a fatalidade incoercível; e reage. O heroísmo tem nos sertões, para todo o sempre perdidas, tragédias espantosas. Não há revivê-las ou episodiá-las. Surgem de uma luta que ninguém descreve — a insurreição da terra contra o homem. A princípio este reza, olhos postos na altura. O seu primeiro amparo é a fé religiosa” (Cunha, 2016: 132).

In Rosa's story, there is no place for a similar heroism. The narrator expresses the moment of the duel that practically does not occur as “E... foi: fogo, com rapidez angélica”, that is, the almost empty time of the three dots. Is there, moreover, a *concrete* element in this punctuation mark? Afterwards, he informs that three people took out their weapons, but only two shots were fired. Could this be why, a few paragraphs earlier, Rosa abuses expressions with duplication of signifiers, “tanto quanto tanto... Desde que desde... pois se pois” (p. 62) –, as if to signal the partnership about to be formed, the one between the chief of police and José?

Conclusions

Bearing in mind, above all, Rosa's *tour de force* in *Grande sertão: veredas*, the metaphysical emptying of this tale, in particular its ending, is impressive.⁴¹ While the heroism of Cunha's *sertanejo* takes place in different ways in an unequal struggle against nature and the army, in “Fatalidade” rationality gives way to arbitrary and selfish human violence.

⁴¹ In the sentence “dissera um ‘não’, metafisicado” (p. 63), the narrator seems to equate the shot given by the delegate with his supposed authority to curb abusive behavior; “metafisicado” because of the fiction that covers up violent arbitrariness (“resistência à prisão, constatada”).

Heródoto, Unifesp, Guarulhos, v.7, n.1 - 2022.1. p. 21-41.

DOI: 10.34024/herodoto.2022.v7.14810

The reader who establishes the parallel with the *Iliad* seeks in the tale something that José has lost and that is as valuable as Patroclus to Achilles, a loss that is the climax of a succession of events at the beginning of which is the “selfish” decision of Hera and Athena to preserve Agamemnon's life to ensure that Troy is punished.⁴² What José loses is the belief that there can be law in the city. It is not a very firm belief, for he intuits that his poverty can be a hindrance, that is, that no law is totally impersonal (p. 61). The moment he accepts the chief of police's help, however, he abandons his belief and indicates to us that, in this society, relations between men are possible, but they are arbitrary. What you need to look for is what the narrator already has, a friend with a capital A.

Due to the progressive symbiosis between Meu Amigo, the narrator⁴³ and José, it is up to the reader to morally value the behavior of the characters and establish a parallel with the society in which he lives. For Walnice Nogueira Galvão, the story “ironically shows fatality as the work of men, which, if handled well, can protect the weak” (Galvão, 2006: 166). For Ana Pacheco, the strategies of the story, particularly the irony, evidence the vice of the chief of police's speeches and actions (Pacheco, 2006: 95-100). José Miguel Wisnik, in turn, argues that, once it is taken into account that the text is impregnated by the Brazilian reality, then the possible reading that the text would not decide between corrosive criticism and skepticism, or would admit both, is far too generic (Wisnik, 2002: 194-95).

As the ironic style of Machado de Assis is not characteristic for Rosa, it is not difficult to think of readers for whom Rosa, and not just the narrator, would endorse the chief of police's attitude. For the reader who establishes a parallel with the *Iliad*, the harmful consequences of the collusion between the police chief and José are highlighted. The *Iliad* and “Fatality” can be understood in different ways by different readers at different times. In 2022, in Brazil, for example, it is a very common opinion that the increase in criminal violence can only be tackled with more violence on the part of the police and the penal system. *Mutatis mutandis*, in the history of the reception of the *Iliad*, the poem was read sometimes as an apology and sometimes a condemnation of war and hyper-violent heroic actions.

⁴² On the god's motivation in the poem, see Pucci (1998, 2002).

⁴³ Regarding the narrator, in the first three paragraphs of the story there are clear indications of the proximity between him and the police chief, as well as his admiration for the latter. Wisnik (2002: 194), argues that “Meu Amigo” is an *alter ego* of the narrator. See also Pacheco (2006: 97, 100), for whom the narrator, at the same time, aesthetically denounces the chief of police but is actually his accomplice.

Heródoto, Unifesp, Guarulhos, v.7, n.1 - 2022.1. p. 21-41.

DOI: 10.34024/herodoto.2022.v7.14810

References

ALLAN, William. Divine justice and cosmic order in early Greek epic. *Journal of Hellenic Studies*. Cambridge: Cambridge University Press, vol. 126, 2006, p. 1-35.

ARENDT, H. "On humanity in dark times: thoughts about Lessing". In: *Men in dark times*. San Diego: Harcourt Brace, 1968.

BARCHIESI, Alessandro. *Speaking volumes: narrative and intertext in Ovid and other Latin poets*. London: Duckworth, 2001.

BIZZARRI, Edoardo. J. *Guimarães Rosa: correspondência com seu tradutor italiano / Edoardo Bizzarri*. 2ª edição. São Paulo: T. A. Queiroz / Instituto Cultural Ítalo-Brasileiro, 1981.

BONOMO, Daniel R. No surgimento de *Sagarana*. *Opiniões*. São Paulo, Portal de Revistas da USP, vol. 1, 2011, p. 31-43.

BOSI, Alfredo. *História concisa da literatura brasileira*. 43ª ed. São Paulo: Cultrix, 1994.

BUDELMANN, Felix; HAUBOLD, Johannes. Reception and tradition. In: HARDWICK, Lorna; STRAY, Christopher (org.) *A companion to classical receptions*. Malden: Wiley-Blackwell, 2008, p. 13-25.

CONTE, Gian Biagio. *The rhetoric of imitation: genre and poetic memory in Virgil and other latin poets*. Ithaca: Cornell University Press, 1986.

CUNHA, Euclides da. *Os sertões*. Edição crítica e organização: Walnice Nogueira Galvão. São Paulo: Ubu / SESC SP, 2016.

ELMER, David F. *The poetics of consent: collective decision making & the Iliad*. Baltimore: Johns Hopkins University Press, 2013.

FOWLER, Don. On the shoulders of giants: intertextuality and classical studies. *Materiali e Discussioni Per L'analisi Dei Testi Classic*. Pisa, Fabrizio Serra, vol 39, 1997, p. 13-34.

GALVÃO, Walnice Nogueira. Rapsodo do sertão: da lexicogênese à mitopoese. In: VÁRIOS AUTORES. *João Guimarães Rosa*. Cadernos de Literatura Brasileira 20 e 21. São Paulo: Instituto Moreira Salles, 2006, p.144-86.

GRAZIOSI, Barbara; HAUBOLD, Johannes. *Homer: the resonance of epic*. London: Duckworth, 2005.

HALL, Edith. *The return of Ulysses: a cultural history of Homer's Odyssey*. Baltimore: Johns Hopkins University Press, 2008.

HARDWICK, Lorna. *Reception studies*. Oxford: Oxford University Press, 2003.

HAUBOLD, Johannes. *Homer's people: epic poetry and social formation*. Cambridge: Cambridge University Press, 2000.

HOGAN, James C. *Eris in Homer*. *Grazer Beiträge*. Graz, Graz Universität, vol. 10, 1981, p. 21-58.

JOHNSON, Dorothy. M. The man who shot Liberty Valance. In: KITTREDGE, William. (org.) *The portable western reader*. New York: Penguin, 1997, p. 180-95.

LORENZ, Günther. Diálogo com Guimarães Rosa. In: COUTINHO, Eduardo de Faria. (org.) *Guimarães Rosa*. Rio de Janeiro: Civilização Brasileira, 1983, p. 62-97.

MALTA, André. *A astúcia de ninguém: ser e não ser na Odisseia*. Belo Horizonte : Impressões de Minas, 2018.

MARTINS, Nilce Sant'Anna. *O léxico de Guimarães Rosa*. São Paulo: Edusp/Fapesp, 2001.

MARTINS COSTA, Ana. Luiza. Rosa leitor de Homero. *Revista da USP*. São Paulo, Portal de Revistas da USP, vol. 36, 1997/8, p. 46-73.

—. Homero no *Grande sertão*. *Kleos*. Rio de Janeiro, Universidade Federal do Rio de Janeiro, vol. 5-6, 2001/2, p. 79-124.

OLIVEIRA, Catarina. *Fronteira da lei: violência e poder em The Man Who Shot Liberty Valance de John Ford e Fatalidade de João Guimarães Rosa*. Dissertação do Mestrado em Estudos Comparatistas, Faculdade de Letras, Universidade de Lisboa, 2014.
https://repositorio.ul.pt/bitstream/10451/24726/1/ulfl161935_tm.pdf

PACHECO, Ana Paula. *Lugar do mito: narrativa e processo social nas Primeiras histórias de Guimarães Rosa*. São Paulo: Nankin, 2006.

PALMER, Daryl W. The spokesman: Dorothy M. Johnson's "The man who shot Liberty Valance" and infinite reference. *Theory & event*. Baltimore, Johns Hopkins University Press, vol. 12, n. 4, 2009. <https://doi.org/10.1353/tae.0.0103>

PORTER, James I. What is "classical" about classical antiquity? Eight propositions. *Arion*. Boston, Boston University, vol. 13, fasc.1, 2005, p. 27-62.

PUCCI, Pietro *The song of the Sirens: essays on Homer*. Lanham: Rowman & Littlefield, 1998.

—. Theology and poetics in the *Iliad*. *Arethusa*. Baltimore, Johns Hopkins University Press, vol. 35, 2002, p. 17-34.

—. Divine protagonists in the *Iliad*: Hector's death in book 22. In: READY, Jonathan. L.; TSAGALIS, Christos. (org.) *Yearbook of ancient Greek epic*. Leiden, Brill, vol. 1, 2016, p. 175-205.

QUEIROZ, Helaine Nolasco. *Verdeamarelo/Anta e Antropofagia: narrativas da identidade nacional brasileira*. Dissertação de mestrado, Programa de Pós Graduação em História, Faculdade de Filosofia e Ciências Sociais, Universidade Federal de Minas Gerais, 2010.

ROSA, João Guimarães. *Primeiras estórias*. 3ª edição. Rio de Janeiro: José Olympio, 1967.

—. *Tutaméia: (terceiras estórias)*. 3ª edição. Rio de Janeiro: José Olympio, 1969.

— *Correspondência com seu tratur alemão Curt Meyer-Clason (1958-1967)*. Maria Aparecida Faria Marcondes Bussolotti (edição, organização e notas); Erlon José Paschoal (tradução). Belo Horizonte: Editora da UFMG; Rio de Janeiro: Nova Fronteira / Academia Brasileira de Letras, 2003.

ROSENFELD, Kathrin. *Desenveredando Rosa: a obra de J. G. Rosa e outros ensaios*. Rio de Janeiro: Topbooks, 2006.

ROTH, Philip. *The human stain*. London: Vintage, 2016.

ROUSSEAU, Philippe. Instruir Persès. Notes sur l'ouverture des *Travaux* d'Hésiode. In: BLAISE, Fabienne; JUDET DE LA COMBE, Pierre; ROUSSEAU, Philippe. (org.) *Le métier du mythe: lectures d' Hésiode*. Lille: Presses Universitaires du Septentrion, 1996, p. 93-168.

Heródoto, Unifesp, Guarulhos, v.7, n.1 - 2022.1. p. 21-41.
DOI: 10.34024/herodoto.2022.v7.14810

ROWLAND, Clara. *A forma do meio*. São Paulo: Edusp; Campinas: Editora Unicamp, 2011.

VÁRIOS AUTORES. *João Guimarães Rosa*. Cadernos de Literatura Brasileira 20 e 21. São Paulo: Instituto Moreira Salles, 2006.

VERSNEL, H. S. *Coping with the gods: wayward readings in Greek theology*. Leiden: Brill, 2011.

VIEIRA, Leonardo. “Por certo ninguém tange teu rebanho contra tua vontade, não é?”: uma análise das motivações do roubo dos animais de Polifemo na *Odisseia*. *Classica*. Belo Horizonte, Sociedade Brasileira de Estudos Clássicos, vol. 32, fasc. 2, 2019, p. 199-215.

WERNER, Christian. Reputação e presságio na assembleia homérica: *poluphemos* em *Odisseia* 2, 150. *PhaoS*. Campinas, Universidade Estadual de Campinas, vol. 9, 2009, p. 29-52.

—. Afamada estória: ‘Famigerado’ (*Primeiras estórias*) e o canto IX da *Odisseia*. *Nuntius Antiquus*. Belo Horizonte, Universidade Federal de Minas Gerais, vol. 8, fasc. 1, 2012, p. 29-50.

—. Futuro e passado da linhagem de ferro em *Trabalhos e dias*: o caso da guerra justa. *Classica*. Belo Horizonte, Sociedade Brasileira de Estudos Clássicos, vol. 27, fasc. 1, 2014: 37-54. <http://dx.doi.org/10.24277/classica.v27i1.91>

—. Tradição clássica em *Primeiras estórias* de J. Guimarães Rosa. *Em tese*. Belo Horizonte, Universidade Federal de Minas Gerais, vol. 25, fasc. 1, 2019, p. 167-80.

WISNIK, José Miguel. O famigerado. *Scripta*. Belo Horizonte, PUC Minas, vol. 5, 2002, p. 177-89.

ZANON, Camila. A. *Onde vivem os monstros: criaturas prodigiosas na poesia de Homero e Hesíodo*. São Paulo: Humanitas, 2018.

—. *Kháos hesiódico: um breve estudo interpretativo*. *Heródoto*. Guarulhos, Universidade Federal de São Paulo, vol. 5, fasc. 2, 2020, p. 48-70.