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CHURCHES AMIDST ECHOES AND REFLECTIONS: HISTORY AS A SPACE OF LOVE AND CONTROVERSY[1]

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ABSTRACT

This paper analyzes the autobiographical works of Francisco de Assis Iglésias, focusing on A Noiva da Colina and Caatingas e Chapadões, guided by the nuances of a love story: would Iglésias be a Narcissus, contemplating his reflection in the landscapes and memories, or an Echo, resonating the voices of other travelers? Do his writings promote a link between History and Literature as Durval Muniz did? The study uses the archetypes narrated by Ovid (2007) in Metamorphoses, to explore how the author projects his memories and experiences in the scenarios of the backlands and the city of Piracicaba, weaving a dialogue between individuality and collectivity. The methodology adopted is qualitative and interpretative, based on the comparative analysis of Iglésias' autobiographical narratives in dialogue with the concepts of autobiographical pact by Lejeune (1980) and concepts by Bourdieu (1996). Michel de Certeau (1987), Michel Foucault (1975), Hayden White (2001), François Dosse (2009), Sandra Pesavento (2002), and Thamara Rodrigues (2023) offer theoretical support to discuss the complex relationships between memory, temporality, and subjectivity in autobiography. This research aims to understand Francisco de Assis Iglésias in his creative process, investigating why and how he wrote, and following the intellectual development present in his memoirs. The results indicate that Iglésias constructs a hybrid narrative, in which his trajectory is articulated with the collective memory of Piracicaba and the Brazilian backlands, marked by love. It is concluded that Francisco de Assis Iglésias moves between the archetypes of Narcissus and Echo, using writing as an act of resistance to oblivion. His memoirs reveal a rich and multifaceted identity, in which the individual "I" intertwines with the collective "we", preserving the history and culture of the places he inhabited.

Keywords: History. Autobiography. Literature. Piracicaba.

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INTRODUCTION

LOVE BETWEEN THE SAYABLE AND THE INVISIBLE

This article is woven from love stories — love between landscapes, words, and memories. In it, the reader receives a handmade invitation, painted in watercolors in green and orange tones, inviting him to the wedding between an agronomist and his fiancée. The use of angular quotation marks in this text serves to invite the thoughts of the author of the text. The place of the event is inscribed in the spatial and temporal context of the late 19th century and early 20th century, a scenario in which representations of oneself and the other are intertwined in vivid narratives. At the center of this plot is Francisco de Assis Iglésias, author of the works Caatingas e Chapadões (1951) and Memórias de um Agrônomo (2003), which transcend the technical record and venture into the poetic territory of landscape reconstruction. Whether in the vast backlands or the Piracicaba environment, his texts vibrate with the possibility of crossing boundaries between History, Literature, and Autobiography, giving the landscape not only a physical dimension but also a symbolic space, a space of love. Iglésias, when introducing his book, makes a point of highlighting that his perspective went beyond the agronomic field: "he already saw his bride in the landscapes he lived in": "In addition to the agronomic observations that interested me more closely, I did not miss the opportunity to gather information about the way of life of man in the regions I traveled to." His notes thus become living portraits of times and places, in which the voices of the past echo through words that oscillate between technical rigor and literary sensitivity.

The marriage takes place in several love stories, one of which is chosen to be analyzed by the reader and by Clio - the godmother who can bless or reject the love. The painting Narcissus by the Lake, by John William Waterhouse, can be interpreted as the autobiographical author contemplating his reflection: a cloudy, fragmented image, sometimes idealized, but deeply marked by the attempt to capture his essence. The myth that inspired the painting teaches that looking at oneself is an act of both fascination and risk because what one sees reflects in its murky waves issues beyond reality, carrying what one chooses to remember or reconstruct. In the same way, the autobiography is not only a narrative of life, but a mirror in which memories and the past are recreated, oscillating between reality and imagination. "Self-knowledge is the key to true and lasting love, isn't it?"

Like the poet faced with the emptiness of an immaculate paper, the autobiographical author not only contemplates his image, but dialogues with it. In the waters that reflect Narcissus, the fragments of memory dance like leaves carried by the wind, sometimes

coming together, moving apart, in an endless ballet. Autobiography becomes more than a mirror: it is a prism, breaking the light of memory into shades that reflect both the clarity and the shadows of the past. Each written word is a choice; each omission is a secret. Between the real and the imagined, the self that emerges from these waters is not just a reflection, but a construction, a living and changing narrative, where the author and the character merge in an intimate and eternal dance, a love story.

Narrated by Ovid in his Metamorphoses, the myth of Narcissus describes an extraordinarily beautiful young man who despises everyone who falls in love with him. As divine punishment, he falls in love with his image reflected in the water, condemning himself to an impossible love. Narcissus, unable to move away from his reflection, ends up consumed by his obsession, transforming himself into the flower that bears his name. On the surface of the water, he sees himself, the desire for that which he will never be able to touch. On the other hand, in the background of this scene, Echo, a nymph cursed by Hera, condemned to only repeat the last words she heard, loses her voice.

When she sees Narcissus, she falls madly in love with him, but, unable to communicate her feelings, she is rejected and wastes away until only her voice remains, echoing eternally in the mountains and valleys. Echo silently watches, witnessing this dialogue between memory and reflection, repeating, like a distant echo, fragments of stories that the author dares to tell. Between Narcissus and Echo, a game of absence and presence unfolds: she, a voice without a body, he, a form with no real connection to the other. «Their marriage did not have a happy ending, but just like the uncles we have who teach us about life with their stories of missed encounters, the two archetypes have much to teach our groom of the night, Iglésias, who is waiting in line to go up to the altar.»

In The Art of Inventing the Past, Durval Muniz de Albuquerque Jr., “the godfather who teaches how to express feelings within Clio’s marriages,” draws yet another love story, where History and Literature become entangled in a dance of love and hate, a story in which both protagonists assume roles loaded with symbolism. History, masculine in its austere realism, stands as a solemn narrator, dominated by sayability and the search for what is measurable and verifiable. Literature, in turn, emerges as the rebellious feminine, defying the truths imposed upon it, weaving its essence in the domains of the invisible, of sensibilities and art.

Durval blesses this marriage, pointing out that - “What would separate History from Literature would be the commitment that the former would have to tell the real, to remain stuck to what happened, to what existed. But what is the real? In principle, it is a word” (ALBUQUERQUE JR, 2002, p. 44). Between the two, there is more than a dialogue; there

is a clash of passions, where each one tries to seduce and resist the other. “Reality comes in feeling, in being able to project something, imagine beyond words, see beyond the bride’s veil, recognize the flowers chosen to compose the altar.”

History accuses Literature of fantasizing, of painting with excesses of what should be clear and objective. Literature responds with irony, revealing the historian’s failures in capturing the pulse of life, that which is beyond what can be measured or reported. And so, in this clash of forces, they create something greater together: a fusion that enriches the imagination, a terrain where the real and the fantastic meet, fusing the solidity of History with the poetic lightness of Literature. It is in this tumultuous and visceral encounter that the very act of inventing the past resides. For centuries, “the marriage was not approved by Clio, although both parties were already secretly involved in a relationship without their parents’ consent.” The masculine would have relegated the feminine to a secondary plane, stifling its contributions and obscuring its historical potential. However, Clio’s traveler, Hayden White, was one of the first to propose a marriage between these two characters. For him, “every historical story has, in fact, more in common with its literary counterpart than with any other form of discourse in the field of the human sciences.” This relationship is experienced in a narrative that is always “open,” where events can be told in “innumerable different ways, to provide different interpretations of those events and to endow them with different meanings” (WHITE, 2001, p. 102).

Such a union would be consummated by the mutual love that History and Literature have for language. In this connection, Literature and Art emerge as privileged sources for the historian who proposes to “rescue not the truths of what happened, but rather the truths of the symbolic” (PESAVENTO, 2002, p. 4), captured in the imagination of an era. It is on this horizon that Sandra Pesavento’s concept, the true world of false things, gains meaning. The love between these spheres not only surpasses the notion of the source but (re)constructs layers, feelings, and landscapes, offering a portrait that is more vivid than technical.

History, with its vocation to provoke reflections and problematizations, is found in Literature, which in turn translates the feelings, the sensibilities that shape the world. It is on these frontiers that the historian focuses, on his questions and intuitions. In the act of celebrating this marriage, the historian not only observes but participates in the dance between the newlyweds, a choreography of approaches and distances, where the representations of reality are simultaneously recreated and questioned.

The researcher “and the guest, if he wishes” welcomes the marriage with Clio’s blessings, because, as Sevcenko states, “the potentialities of man only flow into reality

through the fissures opened by words" (SEVCENKO, 2003, p.16). The dialogues woven by the research embrace the representations and agree that, in this union, the history of solid, concrete, masculine, and real reality walks hand in hand with its woman, recognizing in her a possibility: a world of lies impregnated with truths. Because, as Pesavento reflects, Literature, the woman, never ceases "to have the real as a reference. Whether as confirmation, denial, overcoming, transformation, the inscription of a dream, the establishment of norms and codes, a record of fears and nightmares, externalization of expectations" (PESAVENTO, 2002 p. 2)

The history of these marriages acts as a sensitive mirror of humanity, a vehicle to record, in its most expressive forms, how men perceived and represented themselves and the world. Intertwined with the journey, both physical and emotional, Iglésias' writings «yes, all a brief introduction to show that his marriage can happen and be beautiful for the guest, the researcher, and Clio» reveal themselves as a journey, capturing the fleeting moment where exterior and interior landscapes meet. Therefore, this chapter seeks to show that the agronomist's texts are permeated by love stories.

Hayden White, in his Tropics of Discourse, defines History as a narrative construction that combines real and fictional elements, opening a new horizon for interpreting Iglésias' work as "another best man for the wedding." His writing can be seen as verbal fiction, in which real and invented content intertwines, represented through the author's memories and words. In this context, the historian's sensitivity becomes essential, allowing him to problematize and dialogue with the sources, transforming them into objects of creative and plural analysis.

According to White, historical research would be "verbal fictions whose contents are both invented and discovered and whose forms have more in common with their equivalents in literature than with their counterparts in science" (WHITE, 2001, p. 98). This perspective reinforces the need for historians to be endowed with a unique sensitivity, capable of navigating between the objectivity of the fact and the subjectivity of the narrative, integrating both in their investigative and creative practice.

Iglésias, in his Memoirs of an Agronomist and Caatingas and Chapadões, skillfully facilitates the process of embracing the literary. His writing (re)creates and represents moments, landscapes, characters, and interactions that often transform him into a narrator-observer immersed in the web of everyday life in the backlands. "His fiancée lived in her experiences with others, with her city, and with writing." In the future and present of Caatingas and Chapadões, during his visit to Bom Jesus, he sensitively describes the arrival of an "old woman" coming from the party in honor of Saint Bom-Jesus. The author

narrates, moved by the woman's son, who, upon seeing her, "ran to meet her, knelt and kissed her hand: 'Your blessing, my mother.' Then, the grandchildren, one by one, repeated the same bow."

For Iglésias, this scene reveals more than a simple act: "This proves that noble feelings have nothing to do with the social and intellectual condition of individuals: the roughest chest can be the sanctuary where the rare gems of human sensitivity are kept" (IGLÉSIAS, 1953, p. 219). "In his writing, by (re)constructing these sensibilities, he invites Clio's traveler to continue the marriage between History and Literature, because without feelings, the analysis of the work will always be incomplete." The agronomist moves the narrative forward, transporting the life of the backwoodsmen he observes and feels, his emotions and impressions further enriching the subjectivity and depth of his works.

This research, following the feelings left by Iglésias, is not limited to the chronological order of events: "Few remember the moment when they began to like someone." He agrees with Hayden White, who believes that "historical sequences can be told in countless different ways, providing different interpretations of those events and giving them different meanings." Iglésias' writings, imbued with historicity, preserve the impressions of lives and feelings. Pesavento recognizes that, by moving away from a rigid chronology, literature opens up space to reconstruct sensitive trajectories, freeing the narrative from solid times and bringing it closer to a more fluid and rich experience.

With the consolidated marriage of History and Literature, passion for language, and the multiple ways of representing the world and people, a warning arises. Sevcenko warns that the use of this methodology requires balance: it is necessary to avoid both solid, technical, and overly historical writing, as well as a reductionist literary approach devoid of theory. It is essential, he says, "to take equal care so that the discursive production does not lose the set of meanings condensed in its social dimension." (SEVCENKO, 2003, p. 17) Thus, each writer-researcher can choose his own love story, weaving his narrative with care and passion, without ever forgetting the demands of Clio and the seductions of the muse of Literature. In this scenario of love, the narrative of Caatingas and Chapadões is the author's core work on Piauí. However, to analyze Francisco de Assis Iglésias' "Meeting the groom", from the perspective of these novels, between History and Literature, Narcissus and Echo, the agronomist and his fiancée the captain of the ship (author) will analyze his autobiography, Memoirs of an agronomist. To problematize whether, like Narcissus, Iglésias captures and reduces the backlands as a reflection of himself, projecting his own experiences, expectations, and world views onto the grand and arid landscape. Or, like Eco, is Iglésias' voice the resonance of other travelers, such as Euclides da Cunha, Artur

Neiva, and Belisário Penna, who also crossed these landscapes and recorded their impressions?

The author's memories and accounts reverberate, consciously or not, discourses established about the backlands, its geography, and its people. Thus, problematizing the novel present in the author's self-image, seeing his references from the past is to delve deeply into the matrimonial and autobiographical pact that the author proposes in Caatingas and Chapadões with the reader. To understand these fragments, the reader needs a constructive imagination to reconstruct different phases of the author's life, embracing the literary and considering that the meaning of his words attracts Clio by preserving the History and Memory of Piracicaba in the Memoirs of an Agronomist and of Piauí in his Caatingas and Chapadões. « Here also ends the direct conversation between the author and the reader, since the latter is invited to get up from the table in the hall and go and speak about the bride and groom, that marriage »

THE MARRIAGE PACT (AUTOBIOGRAPHICAL) OF IGLÉSIAS AND HIS BRIDE

> “Shake your bare shoulders, oh Bride of the Hill,
> For the light of dawn has filled the wide sky;
> And tear from your hands the cloak of mist,
> That waves over the river, a huge and loose veil.
> Rise, oh Bride! The dawn wakes and dews the nests, Kiss the vast horizon and the tiny flower:
> The little birds rise in space, in a flock,
> They descend from beyond, freshness, light, and peace and love.”
> (Brazílio Machado, 1886)

The Bride Has Many Lovers, the poem written by Brazilio Machado, brings to life aspects present in Piracicaba. In Memoirs of an Agronomist, the bride emerges as a living and pulsating persona, the very incarnation of Piracicaba, the city where Iglésias was born, where the river and the landscape shape not only the geography, the collective imagination, and individual memories. Represented in this text as a character who sails alongside Clio, the Bride of the Hill is a female figure who bears the traits of a union between nature and history, described in Brazilio's poem as someone who, “surrounded by the Creator of gala pilgrims, / Gave you a land in bloom, the skies full of light.” She is the only fictional wife and guardian of the memories of Francisco de Assis Iglésias, who died single. Transcending physical space, the Bride of the Hill becomes “standing on the hill,” a vigilant guardian of the author’s memory, while “the river stretches out her body.” She is the common thread that connects Iglésias to Piracicaba, a city in which she is (re)lived at various moments in the work Caatingas e Chapadões — “Let me dream, then, when I see you reclining” — to

his autobiographical reflections on his life, with its elements that permeate his work and reveal the eternal dialogue between the past and the present.

The agronomist's memoirs, a labor of love between Iglésias and his bride and his city dwellers, were organized into eight chapters: 1. Piracicaba, 2. Childhood and Youth, 3. Lei Áurea, 4. Professors, 5. Illustrious Piracicaba residents, 6. Health, 7. Poverty, Bandeirantes, Farmers and Doctors, and 8. Progress. Each chapter is subdivided into topics that preserve, in Clio's eyes, not only her memories but also the collective memory of Piracicaba, composing a narrative that combines history and autobiography. Published in 1954, one year after the second edition of Caatingas e Chapadões, this article does not intend to cover the entire biography of Francisco de Assis Iglésias, since this already constitutes a separate research. The focus is on the following question: was Iglésias driven by Narcissus or Echo? To answer this question, the focus of the analysis is his childhood, teachers, and academic references since these are the elements that constantly resurface in Caatingas e Chapadões, directly and indirectly. The excerpt from the author's life path weaves a symbolic map of the experiences and reflections that shaped his vision, functioning as a prelude to themes that he will return to at other times in Caatingas e Chapadões. Assuming that "We cannot understand a trajectory unless we have previously constructed the successive states of the field in which it unfolded" (BOURDIEU, 1996, p. 81-82), autobiography emerges as a mosaic of memories, where each piece is charged with emotions and intentions. It is in this delicate space that the paths of autobiography take shape, calling on the authors who dealt with it to join the dialogue. "Autobiography is distinguished from other genres by the bond of identity between the author and the narrator, which gives the narrative a unique and personal character" (LEJEUNE, 1980, p. 19). Lejeune, with his analytical poetry, states that "Autobiography is a retrospective account in prose that a real person makes of his existence, emphasizing his individual life and, in particular, on the history of his personality" (LEJEUNE, 1980, p. 15). In this act of revisiting himself, the author seals a pact, a commitment that, although limited by the flaws of memory, seeks to be faithful to the intimate perception of his reality: "the author's commitment to report the facts according to his perception of reality, even with the limitations of memory" (LEJEUNE, 1980, p. 22).

Iglésias, even before recognizing the Bride who was waiting for him on the paths of the Sertão, already loved it tacitly, like a young man who senses destiny before naming it. Before he was the agricultural engineer who would cross the sertão, he was Chico, the boy from Rua do Porto, in the Piracicaba pottery, where he lived between the heat of the clay and the affection of "mamãe" and his brothers. Exploring the author's past is to delve into a

landscape of beaten earth, familiar voices, and childhood smells, allowing us to understand how he transforms his experience into a narrative. It is along these lines that Bourdieu warns us about the “reductive short-circuit” (BOURDIEU, 1996, p. 76) because transforming life into a narrative can lead to romanticization, to an idealized embroidery of the character. However, it is this same power that gives the author a unique aura. Lejeune, in his work The Autobiographical Pact, captures this tension: the author, like an architect of memory, draws himself with the words he selects. “Narrating one’s own life is an act of deliberate creation, a conscious choice of how we want to inhabit the imagination of those who will read us” (LEJEUNE, 1982, p. 45). Thus, Iglésias, between the backlands and the pottery, between the engineer and the boy, builds a love story with his Bride — a narrative that is as autobiographical as a delicate romance with himself. François Dosse, in his poetic reflection, reveals the intentionality of the biographee when he states: “When narrating his life, the author becomes the guardian of his memory. He not only records facts but chooses the traces he wishes to immortalize, shaping the story like a statue carved in the marble of the narrative.” (DOSSE, 2009, p. 32). On this stage, where memory dances between light and shadow, Dosse and Lejeune agree that biography is more than a life story; It is a deliberate spectacle, where the narrated events and the preserved silences create a dynamic balance. However, Dosse expands the scene by introducing hybridism, arguing that the author does not dance alone: “Biography is a hybrid field that transcends the simple account of a life by articulating individual and collective dimensions, connecting the author’s experience to the historical structures that surround him” (DOSSE, 2009, p. 18). Iglésias aligns himself with this thinking by bringing his Noiva da Colina to the center stage of his autobiography, intertwining his memories with the historical accounts of Piracicaba. In Noiva da Colina, his city is elevated to the protagonist, sharing space with his experiences, in a narrative dance where the individual and collective pasts meet. In the very first chapter, Introduction - Piracicaba of yesteryear, the author makes his intention clear: “to write many of the historical elements” of the city, while acknowledging that he “almost completely wrote the memories of Piracicaba in the Almanaque de Piracicaba, from 1900” (IGLÉSIAS, 2002, p. 9).

This gesture, at the same time of love and devotion to the city, reinforces the hybridism that Dosse celebrates: “The autobiography is a space where the author carries not only his memories but also the voice of a collective that shaped him. It is a hybrid between the I and the we, a narrative bridge between the intimate and the historical.” (DOSSE, 2009, p. 45). Thus, Iglésias transforms his trajectory into a guide for the collective, preserving a time and a culture that reverberates in the history of his Bride and, by

extension, in the history of Brazil. The city of Piracicaba and Francisco de Assis Iglésias are intertwined in a bond that transcends time; there is no Iglésias without his Noiva da Colina, nor the Noiva without the author's words that immortalize her. In Caatingas e Chapadões, the young Iglésias, at 23 years old, revisits his childhood as he explores the landscapes and customs of the Sertão, creating a vibrant parallel between the places he inhabited and the memories he built. His autobiography, written decades later, in his old age, around 1960, is a belated celebration, but still full of life. Published only in 2002, after he died in the late 1960s, the work carries the weight of time and oblivion. Former IHGP director Marly Therezinha Germano Perecin recalls the moment she found the abandoned manuscript: “The package yellowed by time and tied with string, on one of the shelves of the Piracicaba Historical and Geographical Institute, next to scrap material and invoices from other presidencies” (IGLÉSIAS, 2002, p. 10). Marked by melancholy, it reflects the duality of his work: at the same time that he narrates the intimate, Iglésias preserves the memory of a collective, building bridges between his personal experience and the stories that shaped him. He is both the guardian and the guide of a lost time, revived in his words. As the author himself states, his life was “privileged to know Brazil” (IGLÉSIAS, 2002, p. 14). And, like a faithful lover, Iglésias immortalizes his Bride of the Hill, allowing her memory to echo, not only as a historical record but as a declaration of love framed by the landscape of his Piracicaba

She weeps it did not have the resources to publish “the treasure left by the illustrious Piracicaba native Francisco de Assis Iglésias, the Memoirs of an Agronomist, which were donated to the institution after his death by an indirect heir” (IGLÉSIAS, 2002, p.8). In addition to having his value recognized for his contributions to the history of Piracicaba, Iglésias also has recognition in the history of Piauí, with the third edition of Caatingas and Chapadões developed in the centennial collection of the Piauiense Academy of Letters (APL) in 2015. Little by little, Noiva da Colina brings Iglésias back to the Clio stage.

In chapter 2, Childhood, youth, and amusements, he declares,

> I will tell what I saw and heard during my childhood, childhood, and puberty. Not that I have extraordinary things to report: everything is simple, everything as it happened during the vital period, according to the inevitable principle of nature: being born, growing, and dying. This philosophical concept: that everything is born, growing, and dying, admits a small correction in my study, because being born, in truth, is always growth. (IGLÉSIAS, 2002, p.14)

The quote from Iglésias, where "being born is always growth" relates to the words of Marcel Proust in In Search of Lost Time, where he explores the construction of identity and memory as a continuous process, an expansion that never ends while there is life. "the true

voyage of discovery consists not in seeking new landscapes, but in having new eyes". Thus, Iglésias, now of a certain age, proposes a nostalgic, mature look at the past and everyday life when narrating his existence that continues to flourish, as an eternal field of possibilities where the past, the present, and the future are entangled.

Michel de Certeau, in The Psychoanalytic Novel, explores Freud's work as a narrative space in which the unconscious emerges as the protagonist, transforming the psychoanalytic account into a peculiar form of novel. His autobiography ends up coming close, suggesting that "birth, growth, and death" are not only linear stages but also internal processes of psychic and narrative elaboration. In which old Iglésias returns and (re)discovers in his memories the Chico who played with a spinning top on Alferes Caetano Street, “surrounded by flowers from soft lilac to pinkish red, in an indescribable beauty upon beauty” (IGLÉSIAS, 2002, p. 17)

The wise Iglésias, as he will be called when portraying him in his more advanced age, quotes Júlio Ribeiro (Cartas Sertanejas II - Mercantil, 6/3/1885) to reinforce why he writes 'The man who knows how to use the pen, who can publish what he writes, and who does not tell his compatriots what he understands to be true fails to fulfill a duty, commits a crime of cowardice, and is a bad citizen.' The wise man feared, as he declared, “Since I do not want to be a bad citizen, here I am beginning a long-term task. Having to add more to the inexorable action of time in the tireless and perpetual harvest. How many have already departed for eternity!” (IGLÉSIAS, 2002, p. 17) Remembering that many who passed through his life, broke the thresholds of the body and live eternally in his memory, Iglésias would be, awaiting the embrace of his Bride that would take him to eternity “I call to no one and no one answers. I feel like the old jequitibá, still standing, in the middle of the forest." (IGLESIAS, 2002, p. 17)

Freud, according to Certeau, transforms individual experience into a narrative that is both personal and collective. The unconscious, the memory when revealed, creates a plot where repressed desires, traumas, and internal conflicts are ordered in a kind of literary plot. As Certeau states: "Freud transforms the fragmented traces of the unconscious into a story endowed with meaning, where compulsive repetition and the work of elaboration produce a narrative that is, at the same time, personal and universal." (CERTEAU, 1987, p. 32). Iglesias' memories are moments that were experienced physically or chronologically and represented in a psychic and narrative form. For Freud, the act of remembering and elaborating is a way of rewriting one's history, a process that finds echoes in the autobiographical account of Iglésias, where memories of childhood and puberty gain meaning within a broader cycle.

Certeau highlights that the psychoanalytic account breaks with traditional linearity by bringing the past to the present in a repetitive and transformative way, as is done in the author's autobiographical work: "Temporality is not linear, but cyclical, marked by repetition and reinterpretation. Each return to the past is a reconfiguration of the present." (CERTEAU, 1987, p. 54). Aligning with one of the possible interpretations to understand how the narrator of Iglésias organizes his memories, not only as a sequence of events but as a layered construction, where each moment lived carries the potential to be "returned" by going with the words and memories of the present to the past. His memories are "through heard by the voices of others, by the narratives that precede and shape it." (CERTEAU, 1987, p. 61)

As the old Iglésias declares, “Thinking about these things I felt the need to tell, to leave recorded facts and things from that time that could constitute part of the history of Piracicaba” (IGLÉSIAS, 2002, p. 17) Reinforcing Dosse's hybridism and approaching Freud's interpretation made by Certeau, where the personal account is a space of articulation between the individual and the collective, the conscious and the unconscious. "Growth", in this sense, becomes both a narrative and a psychic process, where each stage of life is a chapter rewritten in the light of memories and inner transformations, represented as the Bride of the Hill, Iglésias' stage partner who sometimes takes the form of the city and other times of the citizens.

The games portrayed in the work focus largely on the streets of Piracicaba and the following chapter, "Law Áurea” focuses on the historiography of the city itself, deviating from the focus of the research. It is in chapter 4, “Teachers” that the academic trajectory of old Iglésias comes into play, the education that determined his social place, and the references used within Caatingas and Chapadões. How the author weaves this chapter delves into the psychoanalytic dialogue when, in writing and remembrance, he meets Chico, his younger self.

LEARNING TO LOVE: EDUCATION, TRAINING AND DISILLUSIONMENT

Little Chico, privileged to have had access to all levels of education, from primary to higher education, brings in his autobiographical work the challenges and singularities of education in Brazil in the late 19th and early 20th centuries. His initial education took place in a context of structural precariousness and rigid disciplinary methods, reflecting the values of the time, and memories that gained prominence in the chapter. His first experiences at school were in small schools in Piracicaba, such as Mestre Justino's, marked by a strict disciplinary regime and practices that would be considered abusive today. The author

describes the classroom as a humble space, with “one door and two windows. The classroom was lit by the two windows that faced the street” (IGLÉSIAS, 1953, p. 56). The cane, a symbol of the teacher's authority, was often used as a punitive instrument, as he reports: “Santa Luzia, as she was commonly known, grabbed my fingertips, resentfully: ‘You should be more careful with things at school’” (IGLÉSIAS, 1953, p. 60). This passage, loaded with symbolic and disciplinary violence, refers to the concept of panopticism, introduced by Michel Foucault in Discipline and Punish (1975). For Foucault, panopticism is a “form of control in which surveillance is continuous, even if invisible, causing individuals to internalize the norms and adjust their behavior” as if they were constantly being observed. (FOUCAULT, 1975, p. 209)

In Iglésias’ school, the cane represents a physical instrument of punishment, a disciplinary device that establishes a state of self-monitoring. By suffering the pain inflicted by “Santa Luzia,” Iglésias is forced to internalize the rules of the institution, subjecting himself to the logic of a power that controls even the smallest details of his body and behavior. The school, like a miniature Foucaultian prison, is configured as a space of subjection where surveillance is exercised directly (visible punishment) and indirectly (the expectation of coercion). The fear itself and the way this moment in his education marked him, shows how the repetition of punishment is enough to conform the student to the established control, creating an environment in which self-monitoring is established. The methodology used in the schools of his childhood was repetitive and memorizing, with a strong emphasis on multiplication tables and catechism. Iglesias highlights the teaching of multiplication tables as a sung process, applied in a semi-circle under strict supervision: “The students of the multiplication table would approach the table and open up in a semi-circle, the center of which was the black chair in which the teacher was sitting” (IGLESIAS, 2002, p. 22). Physical violence was used to impose discipline, as he recounts when recounting an episode in which his classmate Bento was severely punished for an incident: “The teacher would spank him with both hands and when the boy screamed, he would redouble his fury” (IGLÉSIAS, 2002, p. 61).

Despite this beginning marked by authoritarian practices, Iglesias’ educational trajectory also reveals moments of progress and modernization. He mentions the Escola Complementar de Piracicaba, an institution founded in 1890, which followed more advanced models for the time. There, he had contact with eminent teachers and more structured methodologies. In his reflections, Iglesias does not fail to criticize the educational system of his childhood, but he also recognizes its formative role. He states: “We, the remnants of the Mestre Justino-type schools, hail, as a gift from heaven, the dawn of public

education” (Iglesias, 2002, p. 61). GLÉSIAS,2002.p.63). His academic trajectory, therefore, is marked by a transition between traditional practices and the educational innovations that accompanied the modernization of Brazil in the First Republic.

Deepening a little in the initial levels of Chico's academic education is valuable in exposing the turning point, the modernization that arrived in his daily life and how power and docility were introduced to him at school, the practices of power that in Caatingas and Chapadões are put to the test, since the young Iglésias, within the Sertão, would have his own “Santa Luzia” due to the economic, social and intellectual powers that he exercised.

Regarding the linearity of the narrative chronology, the old Iglésias himself breaks, because while talking about the schools he attended early in life, he brings up events that occurred in his childhood, unfolded in the past, and were remembered by him in the present in which he wrote. After his father received support from figures such as Dr. Torquato da Silva Leitão, who at a difficult time offered wood for his father’s carpentry work, Iglesias recognized the importance of these gestures in overcoming adversities in his life. Later, he found himself in a position to reciprocate this type of solidarity when Dr. Leitão’s son, Paulo, sought his help in obtaining an opportunity in the field of agriculture. Iglesias describes the meeting: “What joy to embrace the son of the doctor whom I had not seen for a long time!” (IGLÉSIAS, 2002. p.47). He then acts as an intermediary, introducing Paulo to authorities at the Ministry of Agriculture and encouraging him to seek specialization in Germany. Iglesias demonstrates a sense of duty when he states: “Today I will introduce you to Dr. Simões Lopes, who is approachable and good. I am sure that everything will go well” (IGLÉSIAS, 2002. p.47). The outcome of the story confirms his successful effort: “The Wheat Experimental Station was created in Ponta Grossa, Paraná, and the agronomist, Paulo da Silva Leitão” (IGLÉSIAS, 2002. p.47). In this passage, just like Narcissus, Iglésias appears and contemplates his reflection, since his attitude was deliberately chosen to be said, praising his generosity, in this passage, being a hero who pays the debts of honor of the past. Action, supposedly approved by his friend, “My colleague Paulo Leitão knows nothing of what I write, I never said anything to him about this subject. Before judging him in the Memoirs, I will submit them to his appreciation, because anything that is not approved by him will be consigned to eternal oblivion.” (IGLÉSIAS, 2002. p.48). The author knows that he has the power to judge him, preserve him, or let his actions be erased from history. During his higher education, he attended the Luiz de Queiroz agricultural school, and in chapter 8, “Progress”, he mentions his intellectual influences, which are frequently present in Caatingas and Chapadões, worthy of being analyzed by Clio. In the last chapter of his autobiography, the young Iglésias attends a complementary school, where he mentions the

last director of that school, Professor Honorato Faustino (IGLÉSIAS, 2002, p. 178), who served as an example of a literate author in his free time. At the Luiz de Queiroz Agricultural School, where he graduated as an agricultural engineer, he mentions his intellectual background and influences, which justify why he wrote and what guided him during the beginning of his professional career. The first mentioned, Luís de Camões, immortalized by the verses of Os Lusíadas, personifies the apogee of Renaissance humanism in Portugal. His work, full of lyrical boldness and classical erudition, reveals the greatness of a spirit shaped by travels and misadventures. It is no wonder that the old man then accuses:

> I went to study — look, dear reader — I said study, The Lusiads after graduating in agronomy; when I began to feel the need to write down my studies, to accurately translate my thoughts. This reflection brings to mind a dialogue between the famous DANTE ALEGHIERI and a close friend of his: DANTE — his friend asks him — how can you write such beautiful and wise poems? Quite simply, dear friend: "I can do what I think." (IGLÉSIAS, 2002, p. 211)

Dante and his hell are also present in the work Caatingas and Chapadões, as well as The Lusiads, where the verses participate in the image-discursive construction of the Sertão that he wished to (re)present/(re)create. Another author, EÇA DE QUEIROZ, who “was part of our gatherings. His novels were read and commented on, especially “A Relíquia”, in which, “All the books of the notable Portuguese writer were read and reread many times by us.” (IGLÉSIAS, 2002, p.216), Gonçalves Dias, also had a place on his bookshelf, the old Iglésias, lost in his murky image in the waters of Narcissus, exalts the “Song of Exile” and that “he felt moved”,

> “May God not allow me to die,
> Without returning there;
> Without enjoying the delights
> That I do not find here;
> Without still seeing the palm trees,
> Where the Sabiá sings”.

Relating the last stanza to his thoughts away from home while he was working in the Sertão. He felt connected to the Brazilian sertão, and that the experience ended up “making me even more Brazilian”. (IGLÉSIAS, 2002, p.218) And declares: “My book "Caatingas e Chapadões" is a chapter of my memories about the North of Brazil.” Olavo Bilac is another who “excited the generation”, and who he claims is an author who “made Brazil vibrate with patriotism”. (IGLÉSIAS, 2002, p.212) A sertanejo author, Henrique Maximiliano Coelho Netto, who inspired him to write his text, never published before, released for the first time outside of his book in the present research. Inspired by "Garden of Olives", written by the young Iglésias, which in his words full of Narcissus, "one that didn't turn out too badly" that

was not published, and "now rests on the pages yellowed by time, since 6/1/1908." (IGLÉSIAS, 2002, p. 225) making it 60 years since he wrote it until it was preserved in his biography, being (re)lived in 2024, called "AFTER THE DREAM"

The text After the Dream reflects a conversation between two characters, Luíza and Júlio, who revisit the dreams and reality of their faded love. The narrative is marked by a deep melancholy and resignation to the transience of love, contrasting with the initial idealization of feelings, interpreted by the present researcher as the acceptance and result of some frustrated love experience of the young Iglésias. The excerpt "Ah! Human misery, why do you try to place flowers, where we can only find thorns? Why do you make us dream of a delightful paradise when we can only enter the 'Garden of Olives'?" encapsulates the feeling of human disillusionment.

Thamara Rodrigues, in Dreams, temporalities, and university, argues that dreams have a “prophetic dimension” (RODRIGUES, 2023, p.234) acting as a window to other possible worlds. The author, inspired by Koselleck and the studies of Sidarta Ribeiro, suggests that dreams (and here interpreted to also understand Iglésias' literary writing) function as spaces of resistance and alternative images of the future. Francisco de Assis Iglésias’ autobiographical account, especially when he first presents “After the Dream”, is a unique exercise in temporal projection, where the past, through writing, intertwines with the future.

This vision, deeply connected to the social context, refers to Pierre Bourdieu’s analysis, “for whom understanding a life in isolation, as a sequence of events without considering social structures, is as absurd as explaining a subway route without the network that connects the stations”. As Bourdieu (BOURDIEU, 1996, p. 76) states, “biographical events are defined first as allocations and displacements in social space”, highlighting that the field of relationships and influences is decisive in the formation of any trajectory.

Iglésias, while recognizing the social and linguistic influences that surround him, dialogues with these structures by defending his own linguistic identity and by positioning himself as an agent who explores the limits of language as an instrument of creation. In the next chapter, his relationship with the language of the sertanejo is discussed, while he already recognizes in himself the "Echoes" of Piracicaba, the Bride of the Hill, intertwining his identity with the social and cultural spaces that shaped him. He portrays the contrast between idealized dreams and the harsh realities of life, where the search for an ideal often results in frustration. The metaphor of thorns highlights the pain inherent in the human journey, while the mention of the "Garden of Olives" evokes the reference to the original text that inspired it, while acting as a place of resignation and suffering, in opposition to the

dream paradise. The tears are poetically described as "the concretization of longing, the rest of the liquor of the feast, of our happiness, of our love!" At such a moment, Iglésias recognizes that tears are not only a symbol of sadness but also a tangible testimony of the deep emotions experienced. They represent the remnants of happy moments, a physical reminder of the love that once united the two characters, but that now exists only in memory. Finally, resignation in the face of reality appears in the words "Now, son, we must face the world through the prism of reality." and "I will be your old man and you, my old woman." They show an acceptance where romantic love gives way to a bond of friendship and companionship. The idealized romanticism dissolves, but the bond between the two remains, adapting to the circumstances of life and the time that has passed. After the Dream, Iglésias prepares for his only marriage with the Bride of the Hill.

FINAL CONSIDERATIONS

Every love story is marked by its time, Durval problematizes the difficulty that exists to this day between history and literature. This couple is the godparents of the wedding between Iglésias and his Bride, celebrating an inseparable union under Clio's watchful eye. By unraveling this love story, the research reveals the profound reciprocity and inexhaustible richness that blossom from this relationship. More than a simple encounter, it is a partnership that transcends time and inspires historians, allowing History and Literature to reinvent narratives and recreate worlds together, weaving a relationship that is as alive as it is eternal. The real can be imagined, just as the imagined can carry traces of the real.

Francisco de Assis Iglésias, when revisiting his memories in A Noiva da Colina and Caatingas e Chapadões, constructs an autobiographical narrative that stands at a crossroads between the archetypes of Narcissus and Echo. Like Narcissus, he contemplates himself in the reflection of the landscapes he describes, projecting onto himself, the cities, the backlands, and family memories an image of his idealized self, a record marked by the incessant search for meaning and permanence. At the same time, like Eco, Iglésias carries with him the resonances of other discourses and figures that shaped his trajectory, such as his teachers, literary authors, and cultural references, transforming his voice into a collective hybrid. The act of writing is not only a reconstruction of the past, but a dialogue with the future, where memory becomes a device for survival and resistance against oblivion.

As Bourdieu and Lejeune argue, autobiography is a deliberate creation that is constituted around narrative and temporal choices. Iglésias breaks with the linearity of time, fragmenting past, present, and future into a cyclical narrative. In his words, “birth is always

growth” (Iglésias, 2002, p. 14), a concept that reflects Proust’s view of time as a continuous flow of revisitation and resignification. The constant return to childhood memories, teachers, and the landscapes of Piracicaba configures a hybrid field of memory, in which individual experience intertwines with collective memory, harmonizing with the reflections of Thamara de Oliveira Rodrigues, who reveals how autobiographical writing is capable of putting tension in historical time. Rodrigues argues that dreams have a prophetic dimension and function as spaces of resistance and temporal possibility.

And with Michel de Certeau, when analyzing the psychoanalytic account, he highlights how the act of remembering is not just repetition, but transformation. Iglésias, by bringing his memories to light, organizes these fragments to construct a narrative identity that seeks to give meaning to his trajectory. Like Narcissus, he sees himself reflected in the scenes he describes; like Echo, he perpetuates the voices and values of his time, preserving the History and memory of a society in transformation. Thus, it can be concluded that Iglésias’ writing is a mix of Narcissus and Echo: it reflects both the author’s self-contemplation and the collective resonance that he embodies in his words. His literary commitment transcends the personal, as he writes not only to record his life but to preserve the traces of a time and a society that he recognizes as ephemeral. Writing for him is both a personal and political act, where his memories, at least for him, are worthy of preserving moments that go beyond his lifetime. Therefore, writing is his act of resistance, his pact with Clio, and his means of reaching eternity, where past and present come together in a fictional and timeless narrative.

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