

# Relationship between space, flora and fauna in the book "O Guarani" by José de Alencar

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**Abstract**— This article was fostered by the Extension project "Studies of gender and ethnicities in literature and its repercussion in society", funded by PAPAQ, 2017. The PPC of the course of Language and Literature on the University of the State of Minas Gerais, Carangola unit (2016/2017), about the Portuguese, African and Brazilian literature in Portuguese language, aims to work the text, from various perspectives, such as the philosophical, historical. This article was a work from the "O Guarani" by the author José de Alencar, in order to work on the construction of the characters from the flora and fauna listed in historical context of the time, for this we used concepts of humanistic geography, of the authors Marcia Shirley Miguel Feitosa, Claudia Leticia Gonçalves Mathur and Janete de Jesus Serra Costa (2012), it were also used, contributions on the romance, with the author Antônio Candido (1989; 1997), Dimas Antônio (1987) which talks about space and romance, and Ana Carolina Santos (2010) which discusses about the nature of Brazilian romantic. In addition to the ecocritical vision worked on studies such as, Mariado Socorro Pereirade Almeida (2014), Francisco Neto Pereira Pinto and Hilda Garcia Dutra Magalhães (2013), such theorists contributed to the approaches that will be presented. The methodology of this study is presented with qualitative approaches, geared to the bibliographic survey, about ecocritic as relations: construction of space, characters, animals and plants, in the work of Alencar. With this, concluded that the issues relating to the environment have to do with literature, which is a gateway to various thematic discussions within various biases, since literary texts are placed visions that fall into several areas of society.

**Keyword**— The Guarani, space, fauna and flora, ecocriticism.

## I. INTRODUCTION

The students of the 3rd period of Literature, of the University of the State of Minas Gerais, 2016, study the literary text from several perspectives, because they

understand that the literary text should be analyzed according to their social relations. This approach is one of the requirements that is within the PPC of the course that, in relation to their respective literatures, explains that the literature has undergone several changes in its paradigms of analysis, among others, the fact of observing the "theoretical-interpretive biases Capable of integrating knowledge of the literary universe to critical attitudes, which must, in any instance, illuminate the literary artifact." (JÚNIOR et al, 2016 p.32)

Put this approach type, the present work began to be thought starting from the studies of the ECO-CRITICAL, gone back to the relation of environmental thought, in that the nature the human beings constituent part, since then, thinking in the relationships man the nature it is of addition importance. The ecocritics studies in Brazil are still put in an incipient way, this way, our work was made starting from the studies of Maria Socorro Pereira of Almeida (2014), Francisco Neto Pereira Pinto and Hilda Garcia Dutra Magalhães (2013) that developed works, starting from the authors that speak regarding the subject. With effect, we did not want to invalidate the literary styles with their characteristics, above all for the ones that they go back to environmental subjects. In that point, we leaned on the romantic Indian Brazilian work "O Guarani" of José de Alencar, because it exalts, excessively, the relationship telúrica between the characters and the space with the fauna and flora.

In this work, we will analyze the relationship characters, space, fauna and flora main of the book. As the work sends to a historical moment and makes references to landscapes that already existed, to do this analysis, firstly, it is necessary to describe which was that place that was being described in the work, to know: "Of one of the summits of the Mountain of the Organs a thread of water that goes for the north slides, and thickened with the springs that it receives in his/her course of ten leagues, turns laugh her flow." (ALENCAR, 1996 p.7), after being placed inside of the work, it is necessary to discourse a

little regarding the writing type developed by the author, in the case, to speak regarding the romance indianista. Antonio Candido (1997) is one of the authors that, in his book "Formation of the Brazilian Literature" he discoursed regarding the characteristics that took to the formation of our literatures. In this work he speaks about the indianismo, that was one of the moments in that the way of describing things to go Brazilian emerged, for that the description of the Indian as hero, the virgin forests and the Brazilian animals, they are quite focused in this types of works.

When doing the analysis of the characters, together with the space, the fauna and the flora, first we will enter with the concepts of space and ambiance, made by Antonio Dimas (1987) in his work "Space and Romance", it is necessary to do this, because the fauna and the flora were part of the space and the force that they exerted in the characters would characterize the present environment in the text, besides the approach of the space, one sees with these approaches characteristic of the humanist geography, because according to Costa, Moraes and Feitosa (2012), There is a desire to describe space as a way of being of who is inserted inside it, in this case, there is a space that already existed and how people felt about it.

The methodology of this work is presented with qualitative approaches, oriented to the bibliographical survey, regarding the ecocritical relations: construction of space, characters, fauna and flora, in the work by Alencar. With this, it was concluded that the environmental issues have much to do with literature, which is a gateway to discussions of various themes, within several biases, since in the literary texts are placed visions that are different spheres of society.

## II. PLOT AND HISTORICAL CONTEXT OF THE WORK

The Guarani is a Brazilian, Indian novel, written by José de Alencar, the work dates from the year 1857, and the plot is in the region of the forests of Rio de Janeiro, which had just been founded, the work itself sends us to this period when he says: "In the year of grace of 1604, the place we have just described was desolate and uncultured; The city of Rio de Janeiro had been founded less than half a century before, and civilization had no time to penetrate the interior." (ALENCAR, 1996 p.8)

The work insinuates several aspects of the formation of Brazilian literature, because it tells the relationship of a brave Indian named Peri, who, after saving the life of the daughter of D. Antônio de Mariz, becomes related to the Portuguese family and to do everything for the joy and life of Cecilia, who had him as a slave and friend.

The Indian goes through various adventures and makes all

the wishes of the girl, it is possible to analyze, with this work, the relation of the formation of the Brazilian identity, because many aspects of the cultural imposition of the colonizer are found, on the colonized, as is exposed in a Part of the book, when the girl sends the Indian, already a Christian, to pray with her. "Cecilia knelt down. - Save the queen! ... The Indian looked at her with an expression of ineffable happiness. - You are a Christian, Peri! She said, giving him a pleading look. His friend understood her, and kneeling, he clasped his hands together. - You will repeat all my words; and do not forget them. Yes?" (ALENCAR, 1996 p.346)

The main plot of the work is the superhuman strength that the Indian possesses, being able to face jaguars or any kind of being to satisfy the desire of Cecilia, to whom he was very submissive.

Then the savage distracted himself with the flexibility of the rattlesnake as he launched the boat; His feet and back pressed against his torso, he fell and fell on the womb of the jaguar, who, lying on his back, with his head pinned to the ground by the hook, was struggling against his conqueror, with the claws. This fight lasted minutes; The Indian, with his feet resting heavily on the legs of the jaguar, and his body leaning on the fork, kept the beast still, which had just run through the woods, finding no obstacle to its passage. (ALENCAR, 1996 p.26)

There is, in Alencar's work, what Antônio Candido calls genealogical tendency, "the genealogical tendency consists in choosing in the local past the elements appropriate to a vision that, in a sense, is nativist, but seeks to get as close as possible to ideas and European standards" (CÂNDIDO, 1989 P.172). For this reason, on the one hand, we see the exaltation of the Peri Indian, and, on the other, marks against this admiration. We clearly see this question in the following passage of the book, in which the Indian is thus placed as a noble man and king, then, in contrast to this idea, he is again placed as barbarous and ignorant, a condition that he poses by comparing himself to the norms of European behavior:

As he spoke, a surge of wild pride of strength and courage glittered in his black eyes, giving some nobility to his gesture. Though ignorant, son of the forest, he was a king; had the kingship of strength. He only concluded the haughtiness of the warrior disappeared; He was shy and modest; was no more than a barbarian in the face of civilized creatures, whose superiority of education his instinct recognized. (ALENCAR, 1996 P.112)

The main idea that we can perceive in relation to the Guarani is the allegory of the myth of the creation of the Brazilian people. At the end of the book, after fighting with the Aimores and trying to save the family of D. Antônio de Mariz, Peri catches Cecilia. The only one he could take, and with a canoe he went down the Paquequer River to be able to take her to his aunt in Rio de Janeiro, but when she saw that if she left, the Indian could not stay near her, for the place of him being the forest, the girl decides that she would live in the forest along with Peri. After that, there is a scene that refers to the biblical passage of Noah in which the waters rise, Peri and Cecilia climb on top of a palm tree to try to survive, but the palm tree is torn and ends up taking both on the water, as it were an ark, and the book ends with the palm vanishing on the horizon, leading them both. "A virgin's countenance was made of chaste blushes and clear smiles: lips opened like the purple wings of a kiss, letting go of the flight. The palm dragged by the impetuous torrent fled ... And disappeared into the horizon "(ALENCAR, SD p.365).

In declaring to Peri that she would stay in the forest, Cecilia shows that Brazil comes from these two races, the union of the European with the indigenous. That is why, in the end, the end is with the boat disappearing into the horizon. From there, the Brazilian nation emerges. According to biblical mythology, people exist from the union of Adam and Eve, and in Alencar's book, it can be understood that the Brazilian originated, initially, from the union of Peri and Cecilia.

### III. ASPECTS OF ROMANTIC INDIAN LITERATURE

Alencar is one of the best-known names in Indian literature, many factors contributed to the implantation of this literary movement in Brazil, but its main origin came from the desire to seek specific Brazilian things, according to Antonio Candido (1997) this movement Began to be introduced by the poems of Durão and Basil, besides the metamorphoses of Diniz.

In part of Europe was the seventeenth-century Theory of Good Savage, by Rosseau, which had a direct influence on Brazilian literary thought of the time. We see this figure of the good savage in the idealization of the Peri character, from the book "The Guarani". The idealization of the Indian was another characteristic that the romantic writers of the time used in their works. The Peri Indian is the figure of that native, with heroic traits, who maintained a good relationship with the Portuguese. From the friendly relation the relation between the colonizer and the colonized "seen without the look of domination", as can be seen in the following fragment:

(...) The noble man translated Cecilia's poetic

language as best he could, which he had already freed from his fright by force, despite his fear of the savage, to know what he was saying. (...) Peri returned to the house of D. Antônio de Mariz at different times. The old gentle man received him cordially and treated him as a friend; His noble character sympathized with that uncultivated nature. (ALENCAR, 1996 p.112; 114)

We see in this passage characteristics of a good savage, idealized by the colonizer, these characteristics confirm what Candido (1997) affirms about the indianism of the romantics, who was concerned with equipping the autochthon, qualitatively, with characteristics that ended up highlighting or invented aspects of behavior that were supported by chivalry, generosity and poetic language as traces of these natives.

This inventing is very visible from the readings of Modernist poets, such as Mário de Andrade, "We were never catechized. We did it was Carnival. The Indian dressed as a senator of the Empire. Pretending of Pitt. Alternatively, appearing in Alencar's operas full of good Portuguese sentiments. "(Revista de Antropofagia, Year 1, No. 1, May 1928.) Or," Against the Indian of tocheiro. The Indian son of Maria, godson of Catherine de Medici and son-in-law of D. Antônio de Mariz "(Revista de Antropofagia, Year 1, No. 1, May 1928.)

Alencaris them ostexpresive writer in this phase of romanticism. The works Guarani (1857), Iracema (1865) and Ubirajara (1874) extol the great lord of nationality through the Indian, as hero and iconwarrior.

In O Guarani, the poetic figure of the Indian is always present as a fruit of that Brazilian vegetation, and of the natural landscapes that exalted nationalism, very strong characteristics of Indianism that always sought the exaltation of the national landscape to distance itself from the European ideals. "The Indian began, in his language so rich and poetic, with the sweet pronunciation he seemed to have learned from the auras of his land or the birds of the virgin forests, this simple narration: (...)" (ALENCAR, 1996 p. 110)

### IV. THE CHARACTERS AND THE RELATION SPACE, FAUNA AND FLORA

In the book O Guarani, the plot takes place in the forest of the Atlantic Forest of the region of Rio de Janeiro. By characterizing the relationship of the characters with space, fauna and flora, we will be making use of what Antonio Dimas calls "space and ambiance" in his book Space and Romance.

(...) for the purposes of analysis, the reader is required to have insight and familiarity with literature so that space is pure and simple ... to be

seen in a framework of more complex meanings, which are part of the ambiance. In other words, space is denoted; the ambiance is accounted for. The first is clear and explicit; the second is underlying and implicit. The first contains reality data that, in a later instance, can reach symbolic dimensions. (Dimas, 1987, p.20)

The space described in the work, at first sight is explicitly stated, however, when characterizing it qualitatively, the author leaves the plane of space and enters with what Antonio Dimas (1987) called the setting, this setting was made so that the character Peri was equated with space, the force of nature, the characteristics of fauna and flora were put in common with the character, however, space was set up with the purpose of building a telluric relationship between the characters and the medium to which they were exposed, thus doing, that this space reached the state of the setting, that is, what was explicitly described reaches symbolic dimensions and is no longer just a mere description, starting to have a main plane in the narrative.

Following the definitions of Antonio Dimas, we will analyze the characters D. Antônio de Mariz, Cecília and Peri in a certain space that is the forests of the Atlantic Forest located in the regions of Rio de Janeiro, formerly. The relationship of these characters with this medium, in this case the fauna and flora, will characterize the ambiance that in the work is perceived by the medium force in the construction of the characters. Knowing the richness and exuberance of virgin forests in the time of colonization, the narrator begins by describing the space where most of the history would be. This description, preceding the appearance of the characters, takes up the biblical myth of the creation of the world.

There the Paquequer hurls himself upon his bed, and traverses the forests like the tapir, foaming, leaving his sparse hair at the tips of the rock, and filling the solitude with the boom of his career. Suddenly, the space is missing, the earth escapes; the proud river retreats for a moment to concentrate its forces, and rushes forth with one stroke, like the tiger upon its prey. Then, weary of the supreme effort, it stretches out on the earth, and falls asleep in a beautiful basin that nature has formed, and where it receives it as in a bridal bed, under the curtains of vines and wild flowers. The vegetation in these places once boasted all its luxury and vigor; Virgin forests stretched along the banks of the river, running amidst the arches of greenery and the capitals formed by the palm fronds. (ALENCAR, SD p.7)

The description is purposely humanized and such a resource is achieved by the personification of the above-mentioned river, which dominates the environment, but not only, coexists harmoniously with it. The reader's perception is being constructed and, when the characters appear, with their characteristics aimed at recognizing the importance of nature, the predisposed reader, by the humanization of space, will understand that there was a telluric relation between them. The way the place is described tries to conform to the character. For example, the river has the same characteristics of Peri: strong, fast, fearless, audacious, and according to the Alencarian narration, sweet, to the point of captivating Cecília. In the similarity between character and space, there is an environment here, because the author's subjectivity enters the work of personification of the same, we see the intention to build, in the reader's mind, the way the relationship between the first settlers, Autochthonous and nature: this was for those its extent. This telluric relationship is present throughout all romance.

The characters are being analyzed together with the fauna and flora, which can be characterized in parts as a geographic work, since it is described characteristics of a region that existed and exists until today. Thus, through the course of history, we can perceive the type of vegetation and animals prevailing at the time when Rio de Janeiro was just born. In this instance enter the concepts of Cultural Humanistic Geography that brings the influences of Humanism. In it space tells about man's relations with the environment, his experiences or being / being.

(...) Cultural Humanist Geography suffered from Humanism: in the first place, there is a considerable expansion from the point of view, with the insertion, in the scientific scope, of a vision that opens to new methodological postulates, more concerned with the experience through feelings, reflection and imagination. The world, therefore, consists of a space that must be mastered physically and intellectually. These two concepts are directly related to the being / being dichotomy that will give rise to the insertion of subjectivity in the geographical field. (COSTA, MORAES, FEITOSA p.189)

In this perspective, we will start talking about D. Antônio de Mariz, Cecília's father. He was a Portuguese nobleman. As regards his relation to that nature, the feeling was one of respect and admiration. Because of its origins in the European matrix, its beliefs with the environment were religious, the signs that nature transmits have a deity, so that in a part of the book, when animals were quieted and plants, such as flowers and

Ouricuri, they opened at dusk, the noble man and his family understood that it was the time of the Hail Mary.

The wild thorns unleashed the delicate, white flowers; and the Ouricuri opened his younger palms to receive the dew of the night in his chalice. The retarded animals sought the in; while the juriti, calling her companion, let loose the sweet and longing noises with which she says good bye to the day. A concert of serious notes greeted the sunset, and was confused with the sound of the waterfall, which seemed to break the roughness of its fall, and yield to the sweet influence of the afternoon. It was AveMaria. How solemn and grave in them midst four forests is the mysterious hour of dusk, when nature kneels at the feet of the Creator to murmur the prayer of the night! (ALENCAR, 1996 p.40)

These religious characteristics are European marks not being common to the natives of the forest, which is why the vision of D. Antônio de Mariz before the fauna and the flora is from Portuguese perspectives, in the case in question for its Christian beliefs, the animals and Nature is divine creations.

Already Cecilia, daughter of the Portuguese nobleman and friend of the Indian Peri, despite being Portuguese her relation with nature and the animals of the Brazilian forests has an air of familiarity, as if she were a lady in accordance with the place, and could To relate everything around her, she grazes with the little birds and lies on the grass of the forest, etc.

Cecilia ran down the valley chasing a beautiful hummingbird, which in the fast flight was a thousand colors, sparkling like the prism of a solar ray. The beautiful girl, with her cheery face, laughing at the volteos that the little bird made him give, as if playing with her, found in that party a lively pleasure. At last, feeling fatigued, she leaned back against a turf, which, rising at the foot of the rock, formed a sort of natural divan. (ALENCAR, 1996 p.108)

Although Cecilia is part of the culture of the colonizing matrix, it can be considered a person who adapted to the culture of the colonized, because it is not customary for the Portuguese to have such a close relationship with animals, these are traits of the Brazilian natives. When playing these traits in this character, Alencar confronts the concept of AntônioCandido (1989); because for this, the process of cultural imposition and adaptation happened in the colonizer's perspective on the colonized. Cecilia feels like a forest girl, for her that place and the things that were part of it were also parts of her, because

she lived only the beginning of her childhood with the urban civilization of Rio de Janeiro, the rest of her days was In that place of crystalline waters, it was in that simple nature that she grew up, this is her justification when telling Peri that she would not leave, which confirms her adaptation to the customs of the forest and the force of space in the process of setting the plot.

But what was the bond that bound her to the civilized world? Was she not nearly a daughter of these fields, created with her clean, free air, with her clear waters? (...) All his life, all his beautiful days, all his childhood pleasures lived there, they spoke in those echoes of solitude, in those confused murmurs, in that silence itself. It belonged, therefore, to the wilderness rather than to the city; She was more of a Brazilian virgin than a courtesan girl; Their habits, and their tastes were more in the simple pomps of nature, than in the festivals and galas of art and civilization. Decided to stay. (ALENCAR, 1996p.355)

We left to speak of the Indian Peri last, as it can be considered the own fauna and flora, was placed as the true Brazilian native, son of the forests of the tribe of the goitacás. Alencar shows with the Peri character and its relationship with the environment, the will to create an authentic Brazilian literature in which the native, tropical and wild nature are exalted and described with liveliness.

The valorization of local nature was one of the elements mobilized in the clamor for national self-determination in opposition to the old metropolis (...) The opulence of the tropics, its vitality and originality, were stimulus to the thought - the tropical nature in its peculiarity would inspire the Poets and direct them to the creation of a local literature and to an opulent civilization and full of creative energy. (SANTOS, 2010 p.86)

Peri is described as the true hero; in the work are described stretches in which he fights with a tiger. "Then the savage distracted himself with the flexibility of the rattlesnake as he launched the boat; His feet and back pressed against his torso, he fell and fell on the womb of the jaguar, who, lying on his back, with his head pinned to the ground by the hook, was struggling against his conqueror, With the claws." (ALENCAR, 1996 p.26), this shows that the fauna of that place possessed wild animals, and, as far as the fauna and flora are concerned, justifies the wild nature of the native.

In many of his adventures the Indian used the resources of the local flora for his activities, for example, by tying the jaguar, it is described that he wore a rope taken from the palm of the name Ticum, which confirms the will of the

author to put in that Work the language and the local knowledge that the autochthon possessed. Beyond this, in another section, the Indian is on the branch of an Oil, which is known as one of the highest trees in our forest. In all the places where the Indian is in contact with the fauna and flora, the author shows us the types of species found at that time, authenticating and exalting the landscapes of Brazil.

In the book are described species of faunas that today are extinct or little heard, like the Cauãs, that are described in the notes of the book like birds that devoured the snakes, the Corrixo that were birds that mimicked the others. Else where in the book, the Indian talks about a little bird called Guanumbi, which we know as a hummingbird "Listen, he said. The old men of the tribe have heard from their fathers that the man's soul, when it leaves the body, hides itself in a flower, and stays there until the air of heaven comes to fetch it and takes it far away. That's why you see the guanumbi, jumping from flower to flower, kissing one, kissing another, then flapping wings and running away." (ALENCAR, 1996 p.347)

The flora of the time was composed by the most varied types of plants, in the book, for example, are cited the sapucaias that are trees that give fruits of the size of the coconut; The pequiás, that are trees of more than a hundred palms of height that flourishes between the months of September and October. A fruit of the name Cardo is mentioned, this fruit comes from a type of cactus called urumbeba, "To the gesture of refusal made by the Indian, she threw the vase into the river, and choosing on the leaves a sweet red thistle like a honeycomb honey, reached out and touched the fruit to the prisoner's mouth." (ALENCAR, SD p.273)

As can be seen, these descriptions of fauna and flora made by Alencar aimed to give Brazil an authentic literature, and in the Peri character we see these characteristics of the Indian who knows the forests, the animals, the wild spirit and the enchantments of that land Which are exposed in order to distance themselves from European ideologies.

Peri is a character who mixes with the fauna and flora of that region, possessing the nature of all beings around him, the high point in the relations of this character with the environment is in the stretch where his forces surpass that of nature, since he is Capable of measuring forces with the Natural phenomena of the earth.

Then a great, heroic, superhuman scene passed over this vast desert of water and sky; a grandiose spectacle, a sublime folly. Peri hallucinated hung on the lianas that were entwined by the branches of the trees already covered with water, and with desperate effort girding the trunk of the palm tree in his stiff arms, shook him to the roots. (...)

Terrible struggle, amazing, crazy, exhausted: life struggle against matter; Man's struggle against the earth; struggle against immobility. (ALENCAR, SD p.364)

In this case, he fights against the force of a storm, confirming that his heroic identity and his admirable acts portray that nature of the time, which possessed admirable flora and fauna that cannot be glimpsed in the land of the colonizing matrix.

## V. THE ECO CRITICAL RELATION PRESENT IN THE WORK.

According to studies carried out by critics focused on the relationship between modernization and sustainable development, one can understand that the Alencarian works enable a reflection on the need to strengthen the ties between man and nature. The studies on ecocritics in Brazil are still in a poorly explored field, and if in international studies there is a range of bibliographies on the subject, in our country, there is "only one book in Portuguese dedicated entirely to the subject, Greg Garrard's *Ecocriticism* (2006), translated into Portuguese by Vera Ribeiro." (MAGALHÃES, PINTO, 2013 p.40).

Maria do Socorro Pereira de Almeida in her studies from authors who talk about ecocritics says that:

The ecocritical approach is an accessory method of the critical eye that sees the nature in the contexts of the human experience in interaction with the other beings and with the physical (physiographic) dimensions that make up the ambient space. Nature assumes a secondary or relevant role in literary texts and the ecocritical viewpoints to this aspect and seeks to observe how the environmental context in works, including space, beings, elements and phenomena of external nature, and the human posture in this context are revealed. (ALMEIDA, 2014 p.35)

In this perspective, in "O Guarani", the ecocritical view lies in the relationship between character, fauna and appearance, in the importance of describing these phenomena as an integrating part of the human being. Alencar always tries to show the feeling that this nature aroused in the characters or in the person who watched it. Note, in Cecilia's description, the comparisons that the author makes with elements of the flora, giving a harmonious trait to the girl, showing how nature can compose our being. "Her red, moist lips looked like a flower of the gardenia of our fields, dewy by the serene night; her complexion was as pure as a cotton flake, dyed on the cheeks of a long pink rose, which, fainting died in the lap of soft and delicate lines." (ALENCAR, SD p.28)

In the literature, ecocritics can be treated through tropes that, according to Magalhães and Pinto (2013), are the ways that nature is represented, being the pastoral trope, natural world and apocalyptic trope. The works of Alencar fall into the natural world trope, for in this "it falls to a nature still in a state untouched by civilization, that is to say, a space of purity that inspires humility and reverence, and which can provide an invigoration of tiredness arising from the moral and material pollution of the city." (MAGALHÃES, PINTO, 2013, 44). It is what we see in his works, a nature in its pure state, whose forests are virgins, possessors of a rich fauna, that brings a climate of peace and poetry, in the relations with the environment.

By showing the human being's way of being in its environment, ecocritics makes us reflect on the preservation of this environment, which is crucial for our living, this perception about the environment in ecocritics "(...) tries to understand how the human dimensions are integrated with the other dimensions of nature and with the man himself, who, in this context, participates in an inseparable whole." (ALMEIDA, 2014 p.37)

It is noted in one part of the book how the language of the Indian Peri is compared: "The Indian began, in his language so rich and poetic, with the sweet pronunciation he seemed to have learned from the auras of his land or from the birds of the virgin forests, this simple narration (...)" (ALENCAR, 1996 p.110). The earth and the animals are able to awaken this way of being, in which the man is placed poetically and nature is a teacher, able to awaken this poetry in him. Without this nature, without the preservation of the environment, chaos can arise, and this can be compared, to the present day, when nature is placed in the background, being destroyed by urbanization and lack of environmental awareness, lack of look to the natural environment has given way to the capitalistic thinking in which modernity finds itself.

Alencar shows us, too, that we do not have to live with much and that all we need to find in nature, in a part of the book is described the meal that the Indian prepared. In this description, everything he used was the product of a land that at the time was fully preserved and rich in fruit. "The other leaf contained honeycombs from a small bee, which had made its hive on the trunk of a catuiba, so that pure and clear honey had delicious perfumes; it would be called honey of flowers." (ALENCAR, 1996 p.351). The part of the book in which Cecilia decides to live in the forests and not to leave for the urban environment is another example of which, in nature, it is possible to live in harmony and to extract the means of survival. This was possible in the vegetation of the time that was untouchable, nowadays, it is necessary to analyze the transformations suffered in this environment.

We see with this approach that in the literature it is possible to investigate much about the environment, since it: "(...) reveals man's gaze to the world, and through time it has been perceived that this gaze is undergoing variations, and nature, as one of the literary elements, is also seen in different ways. It is precisely this perception of space-environment and the elements that complement it, which deals with liter-environmental analysis." (ALMEIDA, 2014 p.38)

## VI. FINAL CONSIDERATIONS

In this work, we propose to identify how the literature is linked to contexts that go beyond the text, showing that it went from a purely chronological approach to works and began to be analyzed according to their relationships in society, history, etc. For that, we analyze the relation of the construction of the characters of the work "The Guarani", by José de Alencar, in the Eco critical perspective, focused on the relation nature, fauna and flora, with this, we saw that there is a telluric relation between characters and space.

We show that "O Guarani" can be considered an allegory for the formation of the Brazilian population, since the author told the story of a very brave Indian, who had a good relationship with whites, and who was submissive to all the girl's wishes Portuguese, called Cecilia. The Indian and the girl are the only ones who remain until the end of the book, together, being, that the story ends with the two led by the waters of a storm, hence the analogy to the Brazilian formation, the Indian and white junction of the Colonizer with the colonized, from Peri to Cecilia.

Another point that we point out was that the form of narration and plot of the work was linked to the romantic Indian literature, which, according to AntônioCandido (1997), arose from the desire to seek the Brazilian specific, since, the literatures of were linked to European ideals.

This same author showed us that the Indians of the romantics was concerned with characterizing the autochthonous qualitatively, which ended up emphasizing or inventing aspects of behavior linked to generosity, bravery and chivalry, as traits of the natives, so that the Peri character of the work of Alencar, had characteristics of hero and goodness, creating the idea of "good savage". The objective of this work was related to the relation of the characters with the environment, with regard to nature, fauna and flora. With this, Antonio Dimas's considerations of space and ambiance in the novel illuminated the plot of the work, since the space in which the characters were, the forests and the animals, exerted influences on the behaviors, which would characterize the Atmosphere, giving the place an appearance of liveliness, where the characters felt in conformity with the virgin

forests of the time.

We saw from the approach of Marcia Shirley Miguel Feitosa, Claudia Leticia Gonçalves Mathur and Janete de Jesus Serra Costa (2012), the Humanistic Cultural Geography is present in the work, since this says that, the space should be dominated physically and intellectually. The character of Peri, for being the Brazilian native, knew all of the space, so the dominated intellectually and physically. Cecilia, despite being Portuguese, having been created in the forests, also felt in that middle. Dom Antônio already, despite living in that place, only had physically, that why, your thought was always returned to Portugal, which was the only place he felt owned, even though distant, so that in this perspective fits the Humanistic Cultural Geography, which relates to literature.

Another key point that motivated this work was to show that the work makes the ecocrítica look. We analyze that the studies focused on this issue, according to Maria do Socorro Pereira de Almeida (2014), will look at the environment as an integral part of the human being, trying to understand the human dimensions and the dimensions of nature as a whole, raising our eyes to the importance of the preservation of this medium.

Our gaze ecocrític understands the work as an example of the way that the man should relate to nature. The Indian language is placed as the fruit of the Earth, animals and forests, showing how the environment can trigger the way of being of an individual, what if it is taken to this day shall draw attention, because with the modernization and urbanization of society, the telluric ratio in relation to the kind of fence is falling over, about it we have a question, is that forests described in work, even today?

We finished this work by saying that it is possible to build multiple knowledge with the literature, showing that the PPC course of literature, University of the State of Minas Gerais, unit-Carangola, addresses the prospects for studies of literature, in the present day, and showing that, with regard to ecocríticos studies, literature has a lot to contribute, making us reflect that the environment, fauna and flora, are parts of our being, so it must be preserved, so that they have the same feelings that the characters in the book, showing that the environment can take sustenance and wisdom.

We concluded citing what said Francisco Neto Pereira Pinto and Hilda Garcia Dutra Magalhaes, about ecocrítica in the literary vehicle: "(...) the ecocrític can contribute to give more rigour to the literary approach, but also more lightness, since the current environmental studies teach us that there is no right or wrong approaches, exceeded or not exceeded, but simply approaches." (MAGELLAN; Pinto, 2013 p. 48), there are approaches that the literary text can awaken in society, thus contributing to the

awareness of environmental issues.

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