Summary in English

The potential of the use of the concept of collective subjectivity, in literary analyses, has been partially discerned by Mario Vargas Llosa, Gérard Klein, and a group of scholars inspired by Klein's observations (Bellagamba, Picholle, Tron). Since none of them have proposed any systematic framework, I have theorized it, elaborated an analysis methodology, and conducted a model analysis of the collective subjectivity of the "sea people," who are the central characters in Jorge Amado's *Sea of Death*, and of its relation to the hegemonic discourses of Amado's storyworld and of Brazil in the 1930s, respectively.

As analyzing a fictional collective subjectivity requires a custom-made framework, I have elaborated it on the basis of Ernesto Laclau and Chantal Mouffe's Discourse Theory, Discourse-Theoretical Analysis (Carpentier, De Cleen) (both alarmingly absent in literary studies), the psychosociological framework for real-world collective subjectivity analysis (Fabris, Puccini, Cambiaso), and narratological findings related to Possible Worlds Theory (Doležel) and fictional minds (Palmer).

My study confirms that a collective subjectivity of literary characters can affect fundamental aspects of a storyworld in a variety of ways and that the use of the concept as an analytical tool can shed new light on our understanding of literary works (especially those with a collective protagonist): it can benefit narrative scholars who seek to expand our understanding of issues with which collective subjectivity intersects, including unreliable narration, focalization, collective narrative agents, viewpoint, perspective, voice, speech categories, consciousness representation, ideology, discursive struggles, or characterization. Moreover, my framework enables us to: 1) describe precisely the particularities of the ideological profile of a fictional collectivity and the narrator's/implied author's attitude towards it; 2) relate this profile to the context systematically. The concept can be applied in practical analyses of specific narrative works, as well as in theoretical reflections on the universal aspects of narrative.

Chapter One reviews the state of research regarding 1) existing uses of the concept of collective subjectivity in literary studies and psychosociology; 2) theoretical tools from narratology; 3) Jorge Amado's work; and 4) Getúlio Vargas-era hegemonic discourse.

Chapter Two defines the collective subjectivity of literary characters and synthesizes contributions from narratology, psychosociology, and Discourse Theory to propose a coherent framework for its identification and systematic analysis. Chapter Three applies the proposed framework to a model analysis of Amado's novel. It outlines the history of Brazil and Brazilian social thought in the 19th and 20th centuries in order to examine the relationship between the ideas of the most relevant intellectuals and the social reality of the time. This serves as a basis for analyzing the hegemonic discourse that was in force during the period in which Jorge Amado wrote *Sea of Death*. Afterward, the chapter discusses a counter-hegemonic discourse articulated by the social novels from the Nordeste region that were written by the representatives of the Brazilian modernism's second phase (1930–1945). It also discusses Amado's work and offers an overview of the most relevant aspects of Candomblé religion, since a proper understanding of the themes explored in *Sea of Death* requires some knowledge on this matter. Lastly, I conduct a practical analysis of the novel itself. The dissertation closes with a reflection on the study's analytical, methodological, and theoretical contributions, as well as with an identification of avenues for future research and potential applications of the proposed framework in broader narratological contexts.

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