



Year VI, v.1 2026 | Submission: 03/28/2026 | Accepted: 03/02/2026 | Publication: 03/04/2026

Passion, Guilt and Punishment: a comparative analysis of the protagonists in *The Crime of Father Amaro* (by Eça de Queirós) and *The Crime of Professor Kandimba* (by Henriques Samuel)
Passion, Guilt and Punishment: a comparative analysis of the protagonists in The Crime of Father Amaro (by Eça de Queirós) and The Crime of Professor Kandimba (by Henriques Samuel)

Leonildo Rocha - Leonildo Vicente da Rocha (Higher Pedagogical School of Cuanza Norte)

Henriques Samuel - Henriques Samuel (Faculty of Humanities, UAN) <https://orcid.org/0009-0002-1830-2579>

Summary

This article proposes a comparative analysis of the protagonists in *The Crime of Father Amaro* (a novel by Eça de Queirós) and *The Crime of Professor Kandimba* (a short story by Henriques Samuel). The analysis is carried out through the study of narrative discourse, using as *corpus* the third edition published by Editora Luso Livros, in the case of Queirós' novel, as well as the first edition published by Semana Editora, in the case of Samuel's gothic short story. The comparison reflects the degree of narrative similarity, highlighting the role that each protagonist plays, which have been considered "full of similarities." This approach seeks not only to understand the reality of each protagonist, but also to promote a critical analysis and a deep interpretation of elements such as passion, guilt, and punishment, aspects that are very recurrent in both works. The approach adopted in this work is corpus-based, allowing for a detailed exploration of the discursive techniques employed, which favor the formation of a realistic and multifaceted view of the social circumstances of Portugal in the Realist era (19th century) and of Angola today.

Keywords: Narrative discourse; Crime; Passion; Guilt; Punishment.

Abstract:

This article proposes a comparative analysis of the protagonists in *O Crime do Padre Amaro* (a novel written by Eça de Queirós) and *O Crime do Professor Kandimba* (a novella by Henriques Samuel). The analysis is conducted through an examination of the narrative discourse, utilizing as its corpus the third edition published by Editora Luso Livros for Queirós's novel, and the first edition published by Semana Editora for Samuel's Gothic novella. The comparison reflects the degree of narrative similarity, with particular emphasis on the roles played by each protagonist, both characterized as "laden with similarities." This approach aims not only to understand the realities of each protagonist but also to promote a critical analysis and in-depth interpretation of elements such as passion, guilt, and punishment —recurring themes in both works. The methodology adopted is based on corpus analysis, enabling a detailed exploration of the discursive techniques employed, which facilitate the formation of a realistic and multifaceted view of the social contexts of Portugal during the realism era (19th century) and contemporary Angola.

Keywords: Narrative discourse; Crime; Passion; Guilt; Punishment.

Introduction

Studies dedicated to literary analysis reveal a plurality of critical approaches, revealing the richness and complexity inherent in fictional narrative. Within this context... Theoretically, this article proposes a comparative reading of two central figures of power and authority — Amaro and Kandimba — in collusion with their respective victims, Amélia and Samara. Notwithstanding the existence of isolated investigations into each of the works, it is not... To date, they have identified studies that promote a joint analysis of the two narratives.



Year VI, v.1 2026 | Submission: 03/28/2026 | Accepted: 03/02/2026 | Publication: 03/04/2026

particularly with regard to the comparison of its protagonists, having as structuring axes categories such as passion, guilt, and punishment.

In order to fill this critical gap, the analysis begins with the presentation of clarifying data regarding the element that is considered central here: crime. This is addressed from multiple perspectives — philosophical, legal, and moral-religious — allowing for an understanding a broader understanding of its narrative and symbolic implications. The path then unfolds. properly analytical, based on a comparison of the historical and social context of Queirós's novel and Samuel's novella, whose specificities become more intelligible when confronted in light of their respective scenarios and the cultural influences that shape them.

Following the comparative analysis, the article focuses on the trajectory and symbolic value of Amaro and Kandimba, highlighting convergences and divergences between the two figures. To support The analysis, based on a rigorously selected textual corpus, presents central aspects. of the forbidden passion experienced by the protagonists and the consequences that result from it, without neglecting the determining role of guilt and the crisis of conscience that they go through. Finally, they are woven together. Final considerations that summarize the comparative reading of the protagonists and the tragedies that befell them. They define this, reaffirming the relevance of a critical dialogue between the two works.

The different aspects of crime

As Fyodor Dostoevsky explores, we can say that the notion of crime can be analyzed from various perspectives, such as philosophical, moral, and psychological; just so as not to Let's talk about the "most famous" one: the legal one. A quick look at the writings of the Russian novelist might help. to open the discussion on these aspects:

I also remember that in my article I developed the idea that all, let's say, for example, the **legislators** and **founders of humanity**, starting with the most ancient and continuing with **Lycurgus, Solon, Muhammad, Napoleon**, etc., etc., all, from the first to the last, had been **criminals**, if **only** because, in **promulgating** new laws, **they abolished** the old ones, considered **sacred** by society and ancestors, and certainly they would not **have hesitated before shedding blood**, whenever it (sometimes shed with complete innocence and virtue, in defense of the old laws) could be useful to them. It is also significant that most of these benefactors and founders of humanity were bloodthirsty, especially ferocious (Dostoevsky, 2019, p. 235).

Although some criticism can be made of the rigidity of positive law, we see, and with some clarity, the philosophical aspect of crime, where Raskolnikov (the protagonist in *Crime and Punishment*) attempts to justify his actions with philosophical arguments, challenging the traditional conception. of crime, which leads us (further) to the legal (illegal action) and moral (morally wrong) aspects. (repugnant). More than that, Raskolnikov proposes a re-evaluation of what is considered a crime in a broader and more complex plan.

Going further, it suggests that figures like those mentioned above should not be judged.



Year VI, v.1 2026 | Submission: 03/28/2026 | Accepted: 03/02/2026 | Publication: 03/04/2026

by the same standards as the majority, since their actions, even if violent, would find justification.

In their respective ends. Following this line of reasoning, unlike Napoleon, Amaro and Kandimba should be judged –

as we will see later (the reasons for the statement) – by the same standards as the majority, since there is no

philosophical foundations that support them, although, of course, both Amaro and Kandimba

“believe” that their actions can be justified. Unlike these, Raskolnikov faces the

The murder of the moneylender is seen as an act of justice. Amaro, although representing the Catholic Church, yields to...

hypocrisy and carnal desire in sleeping with Amélia, just as Kandimba did with Samara,

both of their crimes began with the abuse of power and culminated in the deaths of Amélia and

"Samara".

In short, the narratives help us understand that crime is not just an illegal act: it is, beyond that...

This leads to a crisis of conscience and a moral dilemma, which make us reflect on the consequences.

internal consequences of our culpable acts.

Contextualization of the works

"The authorities have a duty to protect the state religion, and implicitly its priests... Whatever Your Excellency has in mind, I am not here on behalf of the clergy..."

And he added, with his hand on his chest: "I am

just a poor, uninfluenced priest... I come, as a private individual, to ask the Secretary-General if it is permissible for respectable figures of the diocesan Church to be thus defamed... It is certainly regrettable that a newspaper..."

Natário interrupted, straightening his torso indignantly: "A newspaper that should have been suspended already, Mr. Secretary-General!"

— Suspended! By whom is it, Father! But Your Majesty certainly doesn't want me to go back to the time of the chief aisles!

— Suspend the newspaper! But freedom of the press is a sacred principle! Not even the press laws allow it...

Even filing a complaint with the public prosecutor's office because a newspaper makes two or three jokes about the chapter, impossible! We would have to sue the entire press of Portugal, except for Nação and Bem Público! Where would freedom of thought, thirty years of progress, the very idea of government end up? But we are not the Cabrals, my dear sir! We want light, much light! Precisely what we want is light! (Queirós, 2016, p. 238)

Despite the time gap that separates The Crime of Father Amaro and The Crime of the Professor

Kandimba — more than a century —, Both works converge on problematizing relationships.

between power, morality, and social responsibility, even though they are inscribed in historical contexts,

profoundly distinct cultural and ideological contexts. In each of them, institutional authority emerges.

as a central element, sometimes legitimized by religious discourse, sometimes sustained by prestige

intellectual and social, revealing mechanisms of symbolic protection for its agents and a tendency

towards relativizing guilt.

According to Costa (2023, p. 7), “The Crime of Father Amaro” (...) is a very important work.

which allows us to contextualize, analyze, and understand 19th-century Portuguese society.”

Published in 1875, The *Crime of Father Amaro* belongs to the Realism period.



Year VI, v.1 2026 | Submission: 03/28/2026 | Accepted: 03/02/2026 | Publication: 03/04/2026

Portugal, an era marked by a reaction against romantic idealism, which reflects the tone

A critic of Queiroz's writing, certainly embraced by Aguiar's (2008) view, who argued that the

Realist writers were motivated by the scientific and philosophical theories of the time, and therefore sought to...

to portray man and society in their entirety. The country was experiencing a period of political instability and

The work reflects the author's criticisms of the economic climate, with the Catholic Church having a strong influence on public life.

to Portuguese society, especially the clergy, whom Eça viewed as morally corrupt and hypocritical.

According to Figueiredo (2011) *apud* Costa (2023, p. 9):

With the decline of the aristocracy and the rise of the bourgeoisie, nineteenth-century society began to...
being markedly concerned with the individual, and the republica becomes a thing of the past.

Dissimilar and unknown elements become a threat, a danger that must be avoided by

groups that are becoming increasingly exclusive

The aforementioned distance can be verified even in spatial descriptions:

*Around the bridge, the landscape is wide and tranquil. Towards the river's edge are **low, rounded hills covered with the dark green foliage of young pine trees** ; below, in the thicket of the trees, are the farmhouses that give those melancholy places a more lively and human aspect—with their cheerful whitewashed walls gleaming in the sun, with **the smoke from the fireplaces** that turns blue in the ever-clear, washed air in the afternoon. Towards the sea, where the river meanders through the lowlands between two rows of pale willows, stretches the **Leiria countryside to the first sandy beaches**, wide, fertile, with the appearance of abundant waters, full of light. From the bridge, little of the city can be seen; only a corner of the **heavy, Jesuit-style stonework of the Cathedral**, a corner of the cemetery wall **covered in pellitory-like plants**, and the sharp, black tips of the cypress trees; The rest is hidden by the rugged, bristling hillside of unruly vegetation, where the **ruins of the Castle stand out**, all enveloped in the afternoon by the wide, circular flights of owls, dismantled* (Queirós, pp. 2016, 12-13).

In *The Crime of Father Amaro*, Eça de Queirós constructs a space marked by stability.

apparent, due to historical continuity and a strong connection to tradition. The surrounding landscape

Leiria is described as "wide and peaceful," dominated by gentle hills, young pine trees, and fields.

Fertile fields, forming a rural landscape that suggests order, permanence, and natural balance. This is about

a space where time seems to flow slowly, in keeping with a society that still

deeply rooted in traditional values.

This spatial configuration is not neutral: it reinforces the conservative character of the community.

depicted. The reference to houses with "whitewashed walls," the smoke from fireplaces, and agricultural life.

It reveals a simple social organization, based on proximity between inhabitants and surveillance.

The implicit moral that this proximity fosters. In this context, the appearance of tranquility works.

as an ironic counterpoint to the moral tensions that run through the narrative, contributing to the critique.

subtle in its portrayal of social hypocrisy.

The symbolic dimension of the space is accentuated by the presence of religious elements and

Historical landmarks, such as the cathedral, the cemetery, and the castle ruins, are a testament to a city.



Year VI, v.1 2026 | Submission: 03/28/2026 | Accepted: 03/02/2026 | Publication: 03/04/2026

shaped by centuries of religious influence and a past that continues to exert authority over the present. The Church, visible even when partially hidden, emerges as a constant point of reference, suggesting the centrality of religious discourse in nineteenth-century social organization. The ruins of the castle, in turn, they give the landscape a "great historical air," highlighting the persistence of structures, old power structures that, although worn down by time, continue to legitimize hierarchies and behaviors.

The Crime of Professor Kandimba reflects a consolidated post-civil war Angola, but still grappling with social, political, and economic challenges. More than two decades after the end of the war (2002), the country continues to face structural problems, such as corruption, inequality and deficiencies in the education sector. Education is one of the main pillars of development. Nationally, it still suffers from low quality of education and poor working conditions for teachers and lack of infrastructure in schools.

This difference becomes clearer when we read:

The area was a mix of neighborhood and city, like (many) others in the Old Town of Salazar: the queen city of the mountains. Some developments stood out because of the narrow streets, water running everywhere, contradicting what has been conventionally called the fight against the process of water depletion on the planet of the owners of the world: Earth (Samuel, 2024, pp. 8-9).

The expression "a mixture of neighborhood and city" reflects a common urban phenomenon in large contemporary cities, where the boundary between residential areas and urban centers becomes... becoming increasingly diffuse. This process is typical of the accelerated urbanization characteristic of the 21st century. XXI. The mention of "some ventures gaining prominence" indicates economic growth and urban development, typical of modern environments where new businesses and buildings are They stand out in residential areas, reflecting modern market dynamics.

The phrase "water running everywhere" suggests infrastructure problems, such as drainage and water resource management, which have become critical in discussions about Urbanization and sustainability in the 21st century. This reflects a growing concern with management. Environmental and ecological issues permeate contemporary discourse.

In "contrary to what has been conventionally called combating the process of decreasing In the phrase "water on the planet of the world's owners," we see a critique of consumerism and indifference towards... to environmental issues, highlighting the fight against environmental degradation and inequality that They marked the beginning of the 21st century. The mention of the "masters of the world" suggests discussions about power. economic and social inequality, which are common today.

Comparison of settings and cultural influences in narratives.

The Crime of Father Amaro and *The Crime of Professor Kandimba* share similarities and Differences in their settings and cultural influences. Both explore moral corruption within



Year VI, v.1 2026 | Submission: 03/28/2026 | Accepted: 03/02/2026 | Publication: 03/04/2026

important institutions for society – the Church and Education – but in historical contexts and

distinct cultures, as we have already mentioned.

(...). Towards the sea, where the river meanders through the lowlands between two rows of pale willows, the Leiria countryside stretches to the first sandy beaches, wide, fertile, with the appearance of abundant waters, full of light. From the bridge, little of the city can be seen; only a corner of the heavy, Jesuit-style stonework of the Cathedral, a corner of the cemetery wall covered in pellitory-like plants, and sharp, black tips of the cypress trees; the rest is hidden by the hard, bristling hill covered in unruly vegetation, where the ruins of the Castle stand out, all enveloped in the afternoon by the wide, circular flights of owls, dismantled and with a great historical air (Queirós, 2016, pp. 12-13).

In *The Crime of Father Amaro*, the setting is a small, traditional town, where the Church dominates society and dictates moral norms. In *The Crime of Professor Kandimba*, however, the setting... It reflects a contemporary Angolan reality, where the education system is a reflection of... The country's challenges include sexual harassment, corruption, and inequality.

– (...). Thirdly, know from the outset that the teaching of any subject should always prioritize the practical component. In other words, teaching without a practical framework is unacceptable, even if it seems so. Fourthly, keep in mind that being a teacher is a matter of social and personal affirmation. Any doubt? (Samuel, 2024, p. 2)

While *The Crime of Father Amaro* falls within the European Realism movement, it criticizes society. Through a detailed and satirical lens, *The Crime of Professor Kandimba* is part of Portuguese literature. a more contemporary Angolan literature that combines social criticism with a look at the consequences of the country's recent history. This is evident in:

He had never been well-liked by the devout; he would belch in the confessional, and, having always lived in village or mountain parishes, he did not understand certain refined sensibilities of devotion: for this reason, he had lost almost all of his female concubines right from the start, who had gone over to the polished, smooth-talking Father Gusmão!

And when the devout women, who were faithful to him, would speak to him about scruples concerning visions, José Miguéis would scandalize them,

growling: — Nonsense, little saint! Ask God for some sense! Use your brains!

The excesses of fasting especially irritated him: "Eat and drink from it!" he used to shout, "Eat and drink from it, you creature!"

He was a supporter of Miguelism — and the liberal parties, their opinions, their newspapers filled him with irrational anger: — Damn it! Damn

it! he would exclaim, waving his enormous red parasol (Queirós, 2016, pp. 7-8).

On the other hand:

– Pedrito's case has become very complicated: there's an abortion involved. The girl's parents wanted to force the procedure. To make matters worse, the investigator in the case also had ulterior motives. Up to that point, it was easy to beat the case. I just didn't understand how the girl was convinced to say something that also incriminates her, since the obligation she claims doesn't make sense. "They want to get rid of the old man," Neves said, taking a drink. I agree, but things could end badly for all of them, including the parents. Harassment never ends well. Don't you agree, Kandimba? The person being questioned was distracted and was woken up. – If I understand correctly, this has gone beyond harassment, Neves (Samuel, 2024, pp. 32-33).

Both works share a critique of institutions that should be moral models, but which end up being spaces of corruption and decay. However, their settings and influences



Cultures differ considerably:

The *Crime of Father Amaro* reflects a traditional Portuguese society, where the Church has a central role.

The count

interjected: "But pardon me, it shouldn't be like that; **religion and the clergy are not electoral agents.**"

— Excuse me... I meant to interrupt the other person.

The count suspended him with a firm gesture; and gravely, in measured words, full of the authority of a vast understanding: " **Religion,**" he said, " **can,**

indeed should, assist governments in their establishment, acting, so to speak, as a brake..."

" **That's it, that's it!**" the minister murmured slowly, spitting out chewed cigar wrappers.

"But to descend into intrigues," the count continued slowly, "to entanglements... Forgive me, my dear friend, but that is not the behavior of a Christian."

"Indeed I am, Count," exclaimed the man with the magnificent sideburns. "I truly am! But I am also a liberal. And I understand that in representative government... Yes, I say... with the most solid guarantees..."

— Look, interrupted the count, do you know what that does? **It discredits the clergy,** and it discredits politics.

— But are majorities not a **sacred principle?** shouted the one with the sideburns, emphasizing the adjective (Queirós, 2016, pp. 55-56).

The *Crime of Professor Kandimba* addresses a contemporary Angolan reality, where education is a battleground between ethics and corruption.

— If I understand correctly, **this has gone beyond harassment,** Neves.

— I agree with comrade Kandimba. This is what I call **pedagogical harassment:** the worst kind of harassment, because it comes from someone who represents an imposing figure, who carries a very special meaning, **like a father.**

"The **professor,** in this case!" Kandimba guessed. "That guy has some pretty good terms!"

Pedagossédio. Kandimba thought.

"You're getting more and more creative, old Bernardo!" Neves insulted.

There's nothing special about a rose.

What we call perfume would smell the same if we called it another rose. In his peculiar way, Kandimba noticed that Bernardo had quoted Shakespeare in *Romeo and Juliet*. That guy always has one.

" **The relationship between teacher and student should always be based on distance** when the subject is this," said Kandimba. " **The problem is that resisted harassment almost never ends well.**"

"I agree with that approach," Jimbila said.

" **I really enjoy being pursued,**" Neves said. "And I don't waste any time: pleasure can't be controlled, it should flow like water from a tap."

— **Uncontrolled pleasure is a weapon for suicide,** Neves. — Said Kandimba (Samuel, 2024, p. 33-34).

This comparison shows how different eras and cultures shape stories, but the human dilemmas – power, morality, and corruption – remain universal.

"Hey, João?!" he said. "He's strong! He's philosophical!" And resuming the reading: "You want war? You'll have it! We will raise high our banner, which is not that of demagoguery, understand that well! And hoisting it, with a firm hand, on the highest bulwark of public liberties, we will shout to the face of Leiria, to the face of Europe: Children of the 19th century! To arms! To arms, for progress!"

Huh? They need burying!

João Eduardo, who had been silent for a moment, then said, raising his expression in harmony with Agostinho's sonorous prose: "The clergy wants to drag us back to the ominous times of obscurantism!"

Such a literary phrase surprised the journalist: he looked at João Eduardo and said: "Why don't you write something too?"

The clerk replied, smiling: "And I,

Augustine, I'd be the one writing you a tirade against the priests... I'd be exposing their dirty secrets. I'd be the one who knows them!"

Augustine immediately urged him to write the *desanda* (Queirós, 218-219).

On the other hand:

— Hey, have you heard about a man who used to bring snakes to his office? –



Bernardo asked.

"You're going to start with lies again," Neves said.

– That's true. I confirm it. A colleague is handling this case. Apparently, the wife, who was a secretary at the time of the events, was instructed by her boss to retrieve an agenda from the official's diplomatic desk, and while doing so, she was bitten by a snake about fifty centimeters long...

"That's terrifying, damn it!" Neves said.

"Very much so," Bernardo agreed.

The woman died in the hospital in Luanda, but before she did, she managed to recount what happened. When questioned about the incident, the official ended up confirming ownership of the property, claiming it was a pet.

"You're very brave, my friend!" Neves said.

– This practice, as far as I know, is very common among many Africans and Angolan leaders, to be more precise – observed Ana – I am somewhat surprised by the acceptance of what Jimbila called property, as it could well be the leader of the leader or partner. These are situations that do not frighten me, as different cultures, religions and societies always carry distinct traits. The big problem lies in the judgment they make of each other, which causes a large part of the defenders of any of them to blatantly practice what I call religi-socio-culological hypocrisy: pretending that we accept the differences, but when we turn our backs, we point the finger (Samuel, 2024, pp. 53-54).

Similarities and differences between the protagonists

Father Amaro and Professor Kandimba share several traits in common, but also

They have significant differences, especially in relation to the historical context.

Despite living in different times and contexts, Father Amaro and Professor Kandimba are...

Characters that reflect the corruption and hypocrisy within institutions fundamental to the

society. While Amaro represents the moral decay of the Portuguese clergy in the 19th century,

Kandimba embodies the structural problems of education in Angola in the 21st century, where it is most prevalent.

It highlights sexual harassment. The two, although in different environments, are substitute "professionals":

Two months later, it became known in Leiria that another parish priest had been appointed. It was said that he was a very young man, fresh out of seminary. His name was Amaro Vieira. His selection was attributed to political influence, and the Leiria newspaper, A Voz do Distrito, which was in the opposition, spoke bitterly, citing Golgotha, court favoritism, and clerical reaction. Some priests were scandalized by the article; this was discussed acrimoniously in front of the precentor (Queirós, 2016, pp. 9-10).

In another text:

Okay. I understand it's been a long time since we last had classes on Geography and History Methodology.

"We never had one, Professor," said Arnaldo Santos Manuel.

– Those days are over. Allow me to introduce you to my way of working. I don't need detailed presentations; you will discover them over time if you are interested. Firstly, I would like to make clear my reluctance to combine these methodologies. With that, consider the fine paid for the crime of sometimes combining subjects with complex contexts. Secondly...

The class shed the veiled seriousness of the moment, giving way to laughter at the last word. Kandimba knew well that time was the main enemy of a philosopher in the classroom. He continued: – Are you frightened by the term? Grammarians

are hasty, because they don't let speakers finish signing the agreements, immediately moving on to their flawed dogmas. Who are they to say that the suffix -mente is only added after the first word? Therefore, secondly, try to pay attention to what will be discussed in class, because I never ask what is said as the subject of the day (Samuel, 2024, pp. 1-2).



Year VI, v.1 2026 | Submission: 03/28/2026 | Accepted: 03/02/2026 | Publication: 03/04/2026

Another similarity is precisely the fact that both rent houses from two ladies in new cities for themselves:

Amaro urgently asked him to find him a cheap, well-located rental house, and if possible, furnished; he spoke especially of rooms in a respectable guesthouse.

"You see, my dear Father-Master," Amaro said, "this is what truly suits me; I don't want luxuries, that's clear: a bedroom and a small sitting room would be enough. What is necessary is that the house be respectable, quiet, centrally located, that the mistress be of good character and not ask for the moon and the stars; I leave all this to your prudence and ability, and believe me, all these favors will not fall on ungrateful ground. Above all, that the mistress be a comfortable person with a good tongue." (Queirós, 2016, p. 13)

In another:

– Forget about that, I have permission, did you forget? – They both smiled. – Come on, the house is right here, in Vinte Casas. – They started walking slowly – A vast backyard, with only two tenants. There will be three, if you like. The landlady is a very nice lady, very polite. And she has some good daughters (Samuel, 2024, p. 5).

In an instant, they entered and found an elderly lady, fair-skinned and strong, who still seemed combative, judging by the way she scrubbed the clothes. There was a huge pile of laundry waiting. Samara, as dark-skinned as Sandra, tall, nearing six feet, with her hair tied back to better help her mother with the washing, looked shyly at the two of them and crossed the blue door that led to the interior of the house.

– Come with the key to the annex, Sama. – The mother shouted. – So, you are the...(p. 7)

The protagonists demonstrate remarkable cognitive abilities, as shown

told in the first person and recognized by other characters:

Canon Dias had shown great satisfaction with Amaro Vieira's appointment. In Carlos's pharmacy, in the square, in the sacristy of the Cathedral, he praised his good studies at the seminary, his prudent morals, his obedience: he even complimented his voice: "a timbre that is a delight."

— This is perfect for adding a touch of emotion to Holy Week sermons!

He emphatically predicted a happy destiny for her, a canonry for sure, perhaps even the glory of a bishopric! (Queirós, 2016, pp. 11-12)

In another:

– Are you frightened by the term? Grammarians are hasty, as they don't let speakers finish signing the agreements, immediately moving on to their flawed dogmas. Who are they to say that the suffix -mente is only added after the first word? Therefore, secondly, try to pay attention to what will be discussed in class, because I never ask what is said as the subject of the day. On the contrary, I question what has been addressed, what I consider to have been approved in assembly. Yes, this room is, ex nunc, that is, from this moment on, our assembly. Thirdly, know, from now on, that the teaching of any subject should always prioritize the practical component. In other words, teaching without a practical framework is unacceptable, even if it seems to be. Fourthly, keep in mind that being a teacher is a matter of social and personal affirmation (Samuel, 2024, pp. 2-3).

Without a doubt, the main similarity lies in what can be called the abuse of power that

This demonstrates how this can profoundly affect society. Despite this great similarity, a

One major difference can be highlighted: Amaro violates religious principles by becoming romantically involved.

with Amélia, while Kandimba compromises the education of new generations by acting in a way

promiscuous in education.

Forbidden passion and its consequences.

Forbidden passion constitutes a common structuring axis in *The Crime of Father Amaro* and *The*



Year VI, v.1 2026 | Submission: 03/28/2026 | Accepted: 03/02/2026 | Publication: 03/04/2026

The crime of Professor Kandimba, functioning, in both narratives, as the triggering force of Moral conflict that leads to the downfall of the protagonists. Despite being set in contexts Despite their distinct historical and institutional contexts, the two works exhibit relationships marked by transgression. socially legitimized norms, which gives passion a simultaneously intimate and socially disruptive.

In Eça de Queirós' novel, the passion between Amaro and Amélia develops in a way... Gradual, silent, and profoundly marked by repression. The priest's desire manifests itself initially through an obsessive and fragmented observation of the young woman's body and gestures, revealing a restrained yet persistent sensuality. Amaro's gaze transforms mundane gestures — Sewing, walking, hair styling—these become objects of erotic fascination, highlighting the tension between The priestly vow and carnal impulse. This idealization of the female body, associated with the naiveté of Amélia reinforces the asymmetry of the relationship and denounces the abuse of symbolic power exercised by the clergyman.

Amelia sang more melodically, sewing quickly; and at intervals, raising her bust, she examined the basting or the topstitching, passing her polished, broad fingernail over it to set it in place.

Amaro found those nails admirable, because everything about her or that came from her seemed perfect to him: he liked the color of her dresses, her walk, the way she ran her fingers through her hair, and he even looked tenderly at the white skirts she hung to dry by her bedroom window, strung on a cane. He had never been so intimate with a woman. When he noticed her bedroom door ajar, he would slip inside with greedy glances, as if into the perspective of paradise: a petticoat hanging down, a stocking stretched out, a garter left on the trunk, were like revelations of her nakedness, which made him clench his teeth, his face pale. And he never tired of watching her talk, laugh, walk in her starched skirts that brushed against the narrow doorposts. Next to her, very weak, very languid, he forgot he was a priest; The Priesthood, God, the See, Sin lay below, far away; he saw them very faintly from the height of his rapture, as from a mountain one sees houses disappear into the mist of the valleys; and then he only thought of the infinite sweetness of giving her a kiss on the whiteness of her neck, or nibbling her little ear (Queirós, 2016, pp. 124-125).

The progressive weakening of Amaro's religious conscience, visible when the priesthood, God and sin become "blurred," translating the self-justification mechanism that accompanies the Forbidden passion. The seemingly innocent domestic space becomes a territory of clandestine intimacy, where small gestures — such as the brushing of knees or exchanged glances — They function as silent pacts of complicity. Passion, thus constructed, does not arise as A sudden explosion, but also a slow erosion of morality, which intensifies the weight of subsequent guilt.

In *The Crime of Professor Kandimba*, forbidden passion takes on distinct, more... direct rather than mediated, reflecting a contemporary context in which moral prohibitions no longer exist. They are not primarily based on religious discourse, but on professional and social ethics. The relationship Between Kandimba and Samara is born in the academic space, where the book takes on a symbolic value. central, functioning as a pretext for emotional closeness and for the progressive breakdown of institutional barriers. Unlike Amaro, Kandimba does not engage in lengthy debates with the prohibition; it relativizes it, reducing the error to a "matter of perspective," which reveals an awareness



Year VI, v.1 2026 | Submission: 03/28/2026 | Accepted: 03/02/2026 | Publication: 03/04/2026

A more flexible—or more cynical—morality.

– If I had already finished it, I would say no, because we ended up developing a stronger bond than the bed pact, you understand!? I'll want to meet your aunt one of these days, but that book has to be mine, I beg you. I'll buy you another one if I can, but this one has to stay with me. – It's a powerful memory.

A priceless gift.

"What if I told you it has the same meaning for me?" He gently took Samara's hand. She blushed; it was their first meaningful touch.

"What do you mean?" She pulled her hand away and picked up the book with both hands, glancing sideways at Kandimba, unable to look him

in the eye. "It's just that the person who gave it to me means a lot to me. The more I read it, the more I feel connected to it." Tell me about

that. – Is that really true!?

– I assure you that's true.

Professor Ana is just a one-off!?

– The class representative is just a case (Samuel, 2024, p. 77)

In this case, seduction is marked by ambiguous language and discursive games that...

They disguise the transgression under the guise of affection and intellectual sharing. The teacher's authority, supported by knowledge and hierarchical position, it replaces the religious authority of the priest, but it produces similar effects: Samara emerges as a vulnerable figure, emotionally exposed, while Kandimba controls the rhythm and boundaries of the relationship. Passion, far from being just a individual impulse is inscribed within a power system that legitimizes the violation of ethical boundaries.

As a Catholic priest, Amaro took vows of celibacy, but, overcome by desire, he ends up... seducing Amelia, leading her into a secret relationship.

Amaro would sit down next to Amélia, who was sewing at the table; the penetrating glances they exchanged were like a silent mutual oath that their love had grown since the previous day; and sometimes, even under the table, their knees would brush against each other with fury. Then the chatter would begin. It was always the same petty interests, the issues that were going on at the Misericórdia, what the precentor had said, Canon Campos firing the maid, what Novais' wife was grumbling about... (p. 180)

With Kandimba, the situation is no different, as he disregards all ethics by getting involved with...

Samara:

"Isn't it obvious, professor?!" She looked at him again. "Don't you think I'm too much woman for him?!"

All I know is that I know nothing.

– No kidding, professor, I'm serious.

Without another word, Kandimba approached, his left hand taking the book from her, his right hand caressing her face on the left side. The book was left on the table. The girl trembled, and Kandimba noticed. He gave her the first kiss, wishing it could last three minutes, but the girl broke away from the embrace: – Isn't what we're doing wrong?

"Mistakes are a matter of perspective, daughter." They kissed again, now more vigorously. The bulge in Kandimba's pants was the signal for Samara to anticipate and climb aboard. Kandimba's hands searched to discover what lay beneath that light dress and were surprised by the lack of barrier: a case of finding solid ground for the plane to land, not the red sea, but the wet sea.

The girl moaned at each of Kandimba's provocations. She dug her nails into his back, her dress now around her waist. Eager to move to the next stage, she began to move sensually, making Kandimba's exploratory mission a little more difficult (p. 79).



Year VI, v.1 2026 | Submission: 03/28/2026 | Accepted: 03/02/2026 | Publication: 03/04/2026

Comparatively, while in *Eça de Queirós* the forbidden passion is traversed by a
 In Samuel, it emerges as an intense inner struggle, marked by the fear of sin and social vigilance.
 associated with an immediate rationalization of deviance, typical of a context in which institutions
 They lost some of their symbolic moral authority. In both cases, however, the transgression did not...
 It is limited to the private sphere: the consequences of passion extend to the victims, revealing the character
 destructive of asymmetrical relationships founded on the abuse of power.

Guilt and crisis of conscience in the protagonists

In both *The Crime of Father Amaro* and *The Crime of Professor Kandimba*, the
 The protagonists transgress ethical and moral norms, which raises the question of guilt and the crisis of
 conscience. However, the two characters deal with this feeling in different ways, which
 It reflects the social context and values of their respective eras.

Father Amaro represents the hypocrisy of the clergy and the moral frailty of someone who should...
 To be an example of virtue, but to succumb to temptations and act selfishly. An example of this.
 It can be found in the solution that arises to escape unwanted fatherhood:

*How many months pregnant is she?
 — How many months old? It's just now, it's one month old...
 "Then marry her off!" exclaimed the canon explosively. "Then marry her off to the clerk!"
 Father Amaro jumped up: "By the
 devil, you're right! It's masterful!"
 The canon gravely nodded, confirming that it was "masterly."
 — Marry her off now! While there's still time! Pater est quem nuptiae demonstrant... He who is the husband is
 the father.*

On the other hand, Amaro knows he is committing a sin by getting involved with Amélia, but
 He doesn't truly regret it.

*And who invented this? A council of decrepit bishops, emerging from the depths of their cloisters, from the
 peace of their schools, withered as parchments, useless as eunuchs! What did they know of Nature and its
 temptations? Let them spend two or three hours there beside little Amelia, and they would see, beneath her
 cloak of sanctity, desire begin to rebel!
 Everything is deceived and avoided, except love! And if it is fatal, why then did they prevent the priest from
 feeling it, from realizing it with purity and dignity? Perhaps it is better that he goes looking for it among the
 alleys Obscene! — Because the meat and weak! 205). (p.*

Instead of taking responsibility for what he did, he abandons Amelia to her own fate.
 which results in his death and that of his son. His greatest fear is not divine punishment, but public opinion.
 publicly, revealing his hypocrisy. Father Amaro feels only a superficial and selfish guilt, without
 A true crisis of conscience. He represents clerical hypocrisy and the impunity of...
 powerful:

*— A priest? Let him come in here! — And he murmured to his personal satisfaction: — the State
 "The Church should not wait." (p. 236).*

In turn, when discovered and punished, his guilt only arises at the moment of the fall.



Year VI, v.1 2026 | Submission: 03/28/2026 | Accepted: 03/02/2026 | Publication: 03/04/2026

but not out of genuine repentance.

In both cases, the protagonists show how power corrupts and how guilt can...
to be ignored or used only out of fear of punishment, and not as true redemption.

Final thoughts on the protagonists and their tragedies.

Both Father Amaro, from *The Crime of Father Amaro*, and Professor Kandimba, from *The Crime Professor Kandimba's* characters are tragic in their own way. Although they live in contexts
Despite their differences, their stories illustrate how moral corruption, social hypocrisy, and the norms of the time prevailed.
They shape their destinies.

As we have already mentioned, Father Amaro is a character who does not truly confront his
He feels guilty and suffers no consequences for his actions. His tragedy is not personal, but rather that of the society that...
It protects him.

He takes advantage of social norms that favor the clergy and men, while Amelia,
The true victim is the one who pays with their life.

He painted it for him in broad strokes, standing, with his flask in hand. The Church had been the Nation; today it was a minority tolerated and protected by the State. It had dominated the courts, the councils of the Crown, the treasury, the navy, it waged war and peace; today a deputy from the majority had more power than the entire clergy of the kingdom. It had been the science of the country; today all it knew was some macaronic Latin. It had been rich, it had owned entire districts in the countryside and entire streets in the city; today it depended for its meager daily bread on the Minister of Justice, and begged alms at the doors of chapels. It had recruited from among the nobility, from among the best of the kingdom; and today, to gather a staff, it found itself in a predicament and had to go and find them among the foundlings of the Misericórdia. It had been the repository of national tradition, of the collective ideal of the fatherland; and today, without communication with national thought (if there is any), she was a foreigner, a citizen of Rome, receiving from there the law and the spirit...(p. 654).

The greatest tragedy is not just the death of Amélia and her son, but the fact that nothing changes:
Amaro continues his life as if nothing had happened. Thus, Amaro's tragedy is not in his
It is not the fall itself, but rather their impunity, that reflects a flawed and unjust society:

But Amaro, delighted to find himself there, in a Lisbon square, in intimate conversation with an illustrious statesman, asked again, his words betraying the anxiety of a frightened conservative: "And does Your Excellency believe that these ideas of republicanism, of materialism, can spread among us?"

*The count laughed and said, walking between the two priests, almost to the railings surrounding the statue of Luís de Camões:
— Don't worry about that, gentlemen, don't worry about that! There might be one or two hotheads there who will complain, spout nonsense about the decline of Portugal, and that we're in a slump, and that we're falling into brutality, and that things can't last ten years like this, etc., etc. Rubbish!... (p. 693)*

On the other hand, the Kandimba tragedy is linked to the various aspects of crime and its impact.
of their actions in education and society. When feeling guilt and facing a crisis of conscience, their
The tragedy becomes internal, revealing the weight of its impact on those who still have some sense of security.
Morality. When he is discovered and punished, his tragedy is personal, but with a tone of social justice.



Year VI, v.1 2026 | Submission: 03/28/2026 | Accepted: 03/02/2026 | Publication: 03/04/2026

Regardless of these facts, history shows how dishonorable conduct can destroy.

individuals and weaken the future of a society. Thus, the tragedy of Kandimba can be both

His personal downfall regarding the denunciation of a system that allows and/or combats corruption.

Both stories are not just about the crimes of the protagonists, but about the...

societies that produce them and allow them to act as they do.

Father Amaro and Professor Kandimba symbolize religious hypocrisy and impunity.

masculine, in a society where women are the true victims. Both represent the

Institutional corruption and its consequences.

In both cases, the real tragedy lies not only with the protagonists, but with the system that...

It shapes them and defines their destinies. Whether through the hypocrisy of the 19th century or the corruption of the 21st century,

Both works show that when society fails, individuals also fail – and the innocent.

They are the ones who suffer the most.

References

Aguiar, LA (2008). *Almanaque Machado de Assis: vida e obra, curiosidade e bruxarias literárias 2ª ed.* Editora record.

Costa, JF (2023). *The Crime of Father Amaro and a reading of Amélia's fate.* Rio de Janeiro: UFRJ.

Dostoevsky, FM (2019). *Crime and Punishment (Translated by Oleg Almeida).* São Paulo: Martin Claret.

Queirós, Eça de (2016). *The Crime of Father Amaro (3rd ed.).* Luso Livros.

Samuel, H. (2024). *The Crime of Professor Kandimba.* Cuanza Norte: Semana Editora.