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## CLARICE LISPECTOR AND MOACYR SCLiar: THE BRAZILIAN CONTEMPORARY IMAGINARY OF LITERATURE AND WRITINGS IN EXILE

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**Abstract:** This article brings together the works of Clarice Lispector and Moacyr Scliar, considering the Jewish trait and its influence on the literary choices of the two authors. Although Scliar has made his relationship with Jewish culture clear and has made literary use of this influence, Lispector only touches on elements that, however, can be traced in his texts, establishing their connection, in order to move literarily through cultural knowledge. Jewish and Christian culture. To use important research carried out by Waldman, Zilberman and others, the texts selected for our reading show the ways in which the authors' writings make up part of the contemporary imaginary that deals with exile and the textual forms.

**Keywords:** Clarice Lispector; Moacyr Scliar; Jewish culture; exile writing.

## INTRODUCTION

In the set of literary production by the writer Moacyr Scliar (1937-2011), our selection deals with some verifications that can bring the writing of the gaucho author closer to that carried out by Clarice Lispector (1920-1977), one of the great and renowned Brazilian writers of the 20th century and the way he presents in his work an aesthetic and literary perception that, although it broke with traditional standards about the novel between the 1940s and 1970s, in Brazil, is configured as a deepening of classic questions and themes about the human imagination. In the cut that we seek to make, we put into perspective the trace of Jewishness present in Lispector, which places her in a privileged place for our perception of her writing, more than *about exile, in exile* (OLIVEIRA, 2017, p.10), alongside Scliar's production in intertextuality with his own constitution as a Jew. In this respect, we understand the idea of exile as an identifying trait of the Jewish people and the Western subject, from a literal perspective, but also metaphorically, symbolically and

epistemically constituted, since the history of the groups and of our own thought inherited/legated by the Jewish tradition, with a clear influence on the Christian tradition, it is based on the idea of the sublimation of the eternal search, of wandering, on the awareness of a future that keeps us exiled from what we really seek/expect, whether from the point of view of life expectations or knowledge domain. or language and expression.

Researcher Berta Waldman carried out studies on both authors and, on the writer, points out that, as a Brazilian, born in Porto Alegre, in the Bom Fim neighborhood, on March 23, 1937, and Jewish, the son of immigrants from Europe Oriental, Moacyr Scliar brings to his literature the marks of this double identity. For Waldman, "what makes him stand out in the context of Brazilian literature is the fact that he is one of the few writers to discuss the phenomenon of Jewish immigration in the country, particularly in Rio Grande do Sul" (2003, p. 103). Regina Zilberman expands this statement, noting that "it was up to Moacyr Scliar to give consistency to the Jewish theme in Brazilian literature". It is true that he did not inaugurate it, as Marcos Iolovitch, author of "*Uma clara manhã de abril*" (1940), a work and writer admired by Scliar, preceded him, in Rio Grande do Sul, establishing a kind of filiation, but above all an inheritance worked on, developed and expanded. From a national perspective, Samuel Rawet, with "*Contos do imigrante*" (1956), very properly translated "the melancholy and abandonment of the individual who arrives in our country in the aftermath of the Holocaust", forced to seek shelter in a new homeland after the destruction of the world that preceded the Nazi concentration camps. Zilberman continues:

However, it was up to Scliar to propose the most complete and inventive representation of the Jewish theme and character, translating its present and history, its traumas and

culture, its participation in Brazilian society and the mythical and symbolic tradition bequeathed to humanity. It paved the way for the emergence of more than one generation of creative fiction writers, such as Bernardo Ajzenberg, Bernardo Kucinski, Cíntia Moscovich, Michel Laub, Rafael Bán Jacobsen, Tatiana Salem Levy. And one might even think that Clarice Lispector only came to produce *A hora da Estrela*, the novel in which she explains her affinities with Judaism, after meeting Moacyr Scliar and reading his work. (ZILBERMAN, 2017, p. 10-11)

A broader reading of the Scliarian work as a whole allows us to verify the presence of Clarice Lispector in her texts. It is interesting to note that this occurs a few times, in different literary genres: essay and chronicle. No record was found that Clarice mentioned Scliar and this is not unexpected, as she sought to conceal the origins of some of her quotes. Scliar claims that Clarice influenced him, but no scholar of his work lists the writer as being an influence on Scliar in a clearly traceable way. As for Clarice Lispector, she did not reveal influence or identification with authors due to her Jewish ancestry, and even less did she identify herself as Jewish. The role of making this relationship clear, both in her personal life and in literature, fell to her older sister, also a writer, Elisa Lispector. Elisa presents important elements of the constitution of the Lispector family within the Jewish tradition, as well as clearly uses the term and condition of exile when using traces of life, experience and living in her literary production, as in "*No exílio*", a novel published in 1948.

Clarice Lispector's literary project, in fact, followed another bias, indicating the mimicry of her writing shaped in the modes of composition of the narrative in each work, until the consolidation achieved in the fifth novel, "*A Paixão segundo GH*", in 1964. It is interesting observe how the author experienced a paradigm shift throughout

the development of her literary writing, and how this allows us to approach Scliar. If, in "*A Paixão segundo GH*", it is already evident how Lispector redraws the tradition inherited from Judaism in its influence on Christianity and on the Brazilian imagination, revisiting in her own way the staging of the sacrifice for the other present in the passion of Christ, when writing the short stories commissioned from the book: "*A via crucis do corpo*" (1974), a work that had to be defended from the critics who considered it as garbage, the body and its demands and desires come to the fore even in relation to the sacred. The via crucis, as well as the passion, or passions, are shared, removing the sacred element to develop writing and its significance in the field of physical desire, of the flesh that is superimposed on the spirit.

On the other hand, when writing his last novel, "*A hora da Estrela*", in 1977, the character Macabéa is both a revisitation of the Jewish tradition and its influence on the Christian worldview, as one of the titles offered to the reader is 'História lacrimogénica de twine'; this way, Lispector inserts marginal characters from different contexts, as well as a decentered literary genre, verbalizing, literally and symbolically, 'the right to scream', or voice, of new literary cultural trends and the expression of groups that also appropriate an imaginary, classic or popular, and uses it as artistic material. In Lispector's footsteps in his approach to Moacyr Scliar, therefore, we see how art and artists 'migrate' between spaces of poetic creation, recreating or inaugurating traditionalities, with special relevance in these more recent years of migratory and exile movements. Contemporary language, marked by movements and the restlessness of groups, circulates arts, authors, works and readings, and the forms of fiction and creation need to be analyzed in the light of modern, literary and cultural theories. Moacyr Scliar also makes extensive use of texts from a

Jewish and Christian tradition to constitute his literature. In this sense, the relationship between elements of Judaism and literature is also evident in Scliar, especially when he uses characters and passages recorded in the biblical account in the composition of his fiction.

### **CLARICE LISPECTOR AND MOACIR SCLiar: SOME APPROXIMATIONS**

If Scliar wrote about the phenomenon of Jewish immigration in the country, particularly in Rio Grande do Sul, Clarice also discussed immigration within Brazil, as can be seen in the trajectory of the character Macabéa, from “*A hora da Estrela*” (1977), who leaves Alagoas to Rio de Janeiro, both in a kind of trajectory that takes up the writer’s own life, since her childhood, and the poetic imagery of the city of Rio de Janeiro built by Lispector. Before that, however, Clarice’s work was already marked by the elements of the author’s bios, and in her novel, published in the year of her death, her writing embodies the mimicry of authorship and narration, of persona and character, when the narrator Rodrigo SM shares the writer’s work and childhood in the northeast, redrawing the same trajectory in the poor northeastern girl and typist. Dealing with the written word, the literature of the narrator character, almost without an audience, creates and presents to the audience the miserable character who is not even resourceful with letters, despite the course in typing. Furthermore, the space itself is hostile to it: the city of Rio de Janeiro is ‘all made against it’, as mentioned in the soap opera.

Clarice writes about Rio de Janeiro, but not with the same intensity and frequency as Scliar wrote about Porto Alegre. This is recognized by the critic Beatriz Resende, when she states that “in the course of the 1960s, the presence

of Copacabana in our literature will be scarce.” “Clarice Lispector will let her shadow – part of it, Leme’s, in particular – appear among the narratives, as in [fragments of] “*A paixão Segundo GH*” (from 1964)” (RESENDE, 2008, p. 51). Scliar he even wrote two books about the capital of Porto Alegre: *Porto de Histórias*: “*Mistérios e Crepúsculo de Porto Alegre* and “*Histórias de Porto Alegre*.”) It is important to note that Scliar’s first books have the events set in his state, Rio Grande do Sul. South, as it can be seen in his first novel, “*A Guerra no Bom Fim*” (1972). In this, the plot develops in Bom Fim, the childhood neighborhood of the writer from Rio Grande do Sul. The synopsis of this work covers the aforementioned neighborhood: Joel is the protagonist of the work, which mixes realism and fantasy. He recalls his times as a Jewish boy, when he lived in the 40s of the 20th century with his family in Porto Alegre, in the Bom Fim neighborhood, the then Jewish heart of the Rio Grande do Sul capital. Other works from the beginning of Scliar’s literary career, also set in Rio Grande do Sul in the 20th century, are: “*Os Mistérios de Porto Alegre*” (whose title alludes to “*Os Mistérios de Paris*”, by Eugene Sue, and “*Mistérios de Lisboa*”, by Castelo Branco), a book made up of short stories and chronicles, dating from 1975, and “*A balada do Falso Messias*” (1976), a book that contains ten short stories that talk about men and women who share Jewish desires and traditions.

After the “Novels of Porto Alegre” phase had passed, the theme for the creation of Scliar was also changed. For Regina Zilberman (2009, p. 116), the second period of Scliar’s literary chronology focuses on the exploration of the Judaism-Brazil interface, encompassing works such as *O centauro no Jardim*, *Rafael Mendes*, “*Uma Nação Estranha*” and “*Cenas da Vida Pequena*”, published between 1980 and 1991. The third period of the Scliarian chronology covers: “*A Mulher Que Escreveu*

a Bíblia, Manual da Paixão Solitária” and “Os cambistas do templo”, since, according to the author, “since 1999, [...] if Scliar] to privilege characters suggested by the reading of the Hebrew Bible” (*Ibidem*, p. 116). Commenting on the statement of literary criticism, the writer explains, in an interview:

[...] the biblical theme is still a mystery to me. I am a reader (literary, not religious) of the Bible, I find the stories narrated there fantastic, especially because these stories, by their synthesis, imply challenges; **there are “gaps” asking to be filled by fiction.** But maybe I’m going back to roots that are as far away as they are enigmatic, trying to discover what, after all, there is in common between the people we are and the biblical characters. I don’t know if I can answer this question, I just know that the biblical text is a source of **inspiration.** (ZILBERMAN, 2009, p. 117, emphasis added)

Although Clarice Lispector does not make clear and evident use of a religious and cultural tradition as an influence in her work, like Scliar, Lispector also uses the *Bible* in her literary constructions. Berta Waldman recognizes this when she notes that in Clarice’s work the recurrent presence of “biblical reference or quotation” is outlined. According to the scholar, the first temptation is to attribute this strong presence to a possible Jewish upbringing of the artist. However, in addition to the Jewish presence, there is also “the Christian presence, in addition to popular beliefs, which suggests their commitment to integration in the particular context of Brazilian religious experiences, marked by syncretism. However, it is certain that the Bible served as a basis for it”. The writer “juxtaposes elements originating from other traditions to the biblical precepts”, and the presence of the New Testament, of syncretic traits related to religious practices in Brazil, “form a hybrid soil that prevents reducing these echoes to a single source, rooting the text in a geographic space (Brazil) and in a defined time (modernity)”

(WALDMAN, 2003, p. 37, 44).

As for Clarice Lispector, she began her work at a very young age, at the age of twenty-two, from a novel that surprised critics, and generated arguments in favor and others not so pleasant for the author. If, on the one hand, Álvaro Lins focuses on the ‘psychological’ aspect of a ‘feminine’ writing that he perceives in “*Perto do Coração Selvagem*” (published in 1943), much more would be revealed over the years of reading and rereading the work, the which led critics, in general, to value his debut book. In “*Correio da Manhã*” of February 11, 1944, Lins stated that she was dealing with a lyrical novel, an expression she used as the title of her review, and considered that the Portuguese-language writer had approached the writing of lyricism united with realism, in which the poetic feeling was combined with the ability to sharply observe the world, even reaching the point of being poignant and cruel. In many ways, biographical traits can be traced in the writing of the novel, as fictional matter, as Scliar commented when he said that “every author is autobiographical when he starts” (ZILBERMAN, 2009, p. 117).

Clarice Lispector developed her writing through experimentation with the text, with the language, with the construction of the way of narrating and the narrator’s points of view, as it can be seen in the reading of “*Perto do Coração Selvagem*”, “*A cidade sitiada*”, “*A maçã no escuro*” and *The Paixão segundo GH*, with its distinct styles of narrative construction. Although it broke with traditional patterns about the novel between the 1940s and 1970s, in Brazil, it is configured as a deepening of classic questions and themes about the human imagination, encompassing anguish, desires, the intensity of incommunicability and the very perception of aspects of humanity. “*Paixão segundo GH*”, for example, demonstrates the dimension of (in)comprehension of the human race and

its effort to overcome it, something already rehearsed with Virgínia and her family surroundings, in “*O lustre*”; with Lucrecia and her insertion or lack of insertion in the city of S. Geraldo, in “*A cidade sitiada*”; and also with Martim, in his struggle with writing, in “*A maçã no escuro*”. In fact, in “*A maçã no escuro*” there are many elements that can be related to the record of the first biblical books of the Old Testament, such as the provision of a city of refuge to which an unintentional murderer could flee. Martim is this man on the run for an alleged crime, pursued by a kind of avenger who will make him serve his sentence, as we see at the end of the narrative (OLIVEIRA, 2017).

These aspects describe all the highlighted characters as the marginal, exercising some form of peripheral protagonism, despite the apparent incongruity of expression. In fact, as characters, they are central to the narrative, but their position is, in the construction of the fictional text, the mimicry of displacement and marginality. Undoubtedly, Macabéa, in the 1977 novel, is the culmination of this mimetic process, redesigning in the fictional construction a creative, symbolic diaspora, doomed to wandering, while the writer sought to expand her form of expression and textual creation. It is in this aspect that Lispector experienced a paradigm shift in her literary project, when she wrote the short stories commissioned for the book: “*A via crucis do corpo*” (1974), a work that she had to defend from the critics who considered it garbage. In fact, other forms of writing were interposed throughout his life, such as the topics that are so diferente in newspapers, but it is not appropriate to analyze them here, as the interest is concentrated in his fictional work in works whose genre is aligned with fiction. Thus, *A via crucis do corpo* is a landmark for the aspects of the book order and for the writer’s own reaction when accepting the demand,

producing the stories and, later, defending them. In the magazine: “*Veja*”, in July 1974, a review was published that stated that the book was “garbage, yes: useless release”.

Clarice begins her work with quotations, both her own and from other texts, such as the Psalms, and from someone who claims not to know who she is; therefore, it plays a certain game between sacred and profane myths about the relationship between the human species and the possibilities of the body. The body is the theme, almost as an entity, as a territory; the body apprehended in the understanding of its spatiality. Thus, he quotes: “my soul is broken by your desire. Psalm 119:12”. And then: “I, who understand the body. And their cruel demands. I’ve always known the body. Your dizzying vortex. The grave body. (my character still unnamed)” (LISPECTOR, 1998, pg. 8). There is also a quote from the book Lamentations of Jeremiah: “For these things I cry. My eyes distill waters”, as well as a “Psalm of David”: “And let all flesh bless his holy name forever and ever” (LISPECTOR, 1998, p. 8).

After the summary with the titles of the 13 stories, the author inserted an “Explanation”:

The poet Álvaro Pacheco, my editor at Artenova, commissioned me three stories that, he said, really happened. The facts I had, the imagination was lacking. And it was a dangerous subject. I replied that I didn’t know how to make order history. But – while he was talking to me on the phone – I could already feel the inspiration rising in me. (LISPECTOR, 1998, p. 10)

Thus, Clarice Lispector was faced with a demand of the time that put the contemporary popular imagination in her perspective. The facts, real, would provide the basis for fictionalization, aggregated from their inspiration and imagination. It would be a marginal literature, whose themes would apparently clash with his poetics of exile under construction, and in abeyance, since

his works from the 1950s (OLIVEIRA, 2017). However, this creative gaze would be shifted to the margins, to what was ignored to a certain extent, but which would now be the subject of some tales. The writer, therefore, describes the writing process in this “Explanation”:

I was amazed myself. The stories in this book are compelling. And the one who suffered the most was myself. I was shocked by the reality (...) They will throw stones at me. It does not matter. I'm not joking, I'm a serious woman. Besides, it was a challenge. (LISPECTOR, 1998, p. 10)

In fact, the stories produced ‘to order’ take up elements of a Christian culture and the knowledge that Clarice Lispector had about the Hebrew part of the Bible, known as the Old (or Old) Testament. The tale *via crucis* is the rewriting of the myth of the sacred family based on the carnal body, without divine annunciation, only the astonishment of the character, Maria das Dores, her husband and the gynecologist who “diagnosed an evident pregnancy” (LISPECTOR, 1998, p. 28). After having a cup of coffee to calm down, Maria das Dores, whose name is emblematic, is convinced that she would have a “divine son” and that “she was chosen by God to give the world the new messiah” (LISPECTOR, 1998, p. 29).

But this “vigorous Jesus”, a “dynamic fetus” that gave him “violent kicks” (LISPECTOR, 1998, p. 29), becomes a source of concern for the mother who does not want her child to suffer, and makes choices in your benefit: “what can I do so that my child does not follow the *via crucis*?” (LISPECTOR, 1998, p. 29). Thus, the narrative perspective focuses on the woman who wants to rewrite her son’s story, ignoring the enactment of a sacred narrative that she must repeat. Clarice Lispector allows herself to transgress a biblical account by resizing the female body that gives life: despite knowing the story and understanding the story of a possible person sent to die for others, Maria

das Dores has doubts: “ But it seemed to her that if the child was given the name of Jesus, he would, as a man, be crucified. It was better to name him Emmanuel. Simple name. Good name” (LISPECTOR, 1998, p. 30). In the end, the phrases that indicate the birth of the child clearly reflect the free poetic work from the biblical narrative text. It doesn’t matter to follow the boy’s personal trajectory, or any sacrifice of the parents. The result is uncertain: “it is not known if this child had to go through the *via crucis*”, reports the narrator to then remove any singularity from this supposed miraculous event, transforming the story of one, however peculiar and surrounded by mystery that that is, in everyone’s history: “everyone passes” (LISPECTOR, 1998, p. 33).

On the other hand, when writing his last novel, *A hora da estrela*, in 1977, one of the titles offered to the reader is ‘História lacrimogênica de cordel’; this way, Lispector inserts marginal characters from different contexts, as well as a decentered literary genre, verbalizing, literally and symbolically, ‘the right to scream’, or voice, of new literary cultural trends and the expression of groups that also appropriate an imaginary, classic, sacred or popular, and uses it as artistic material to put it under new perspectives and new forms of appreciation. Macabéa also personifies a collectivity in her name, the Maccabees, a group that resisted the Hellenistic invasion and sought to reestablish Judaism in the territory of the Hebrew people. However, the character of The Hour of the Star differs from conscious and organized resistance, living in her literal and metaphorical misery, absent from the impossible struggle.

Scliar takes up the trajectory of the character Macabéa in his book *Saturn in the tropics*: European melancholy arrives in Brazil. In these reflections, he mentions that “Clarice was Jewish, which provided an additional element to her status as a foreigner”.

A difficult condition but, to a certain extent, privileged. The stranger, the one who comes from outside, perceives, in the social structure, things that the natives do not see: fissures, fissures, “the pores of society” that Marx spoke of (where, according to Marx, the Jews were introduced). (...) Since the first texts Clarice showed superb command of the word. His short stories, chronicles and novels fascinated an immense legion of readers. In her literature we do not find Jewish characters, (...) In Clarice, Judaism is present not in the lines, but between the lines — for example, in the melancholic, and typically Jewish, humor of her texts. (SCLIAR, 2003, p. 238-239)

Scliar does not mention Clarice in his short stories, novels. However, when one investigates the Claritian presence in Scliar’s texts, it is verified in the book of essays *Saturn in the tropics* and in the writer’s chronicles. In literature dedicated to children and young people, Scliar could have produced a book mentioning Clarice, since he wrote: *Ataque do Comando PQ* (2001), *Ciúmes da Carteirinha* (2006), *O Mistério da Casa Verde* (2000), *O Menino e a Feiticeira* (2007), *Câmera na Mão*, *O guarani no coração* (1998), *O irmão que veio de longe* (2002), *O amigo de Castro Alves* (2005) and “*O sertão virou mar*” (2002), in which Scliar dialogues directly with works by Machado de Assis, José de Alencar, Castro Alves and Euclides da Cunha. The question then arises: if Scliar didn’t have so much admiration for Clarice’s work, why didn’t he dedicate a children’s book to this “series” in dialogue with Lispector? Perhaps because Scliar found it difficult to transpose texts with Clarice’s characteristics to children and young people.

The book *The text, or: life: a literary trajectory*, can be seen as an essay that also resembles a kind of autobiography by Scliar. In this publication, he tells facts about his writing career. There he lists the Brazilian writers by whom his literary work was influenced. Erico

Veríssimo and Monteiro Lobato are on this list. In this work, the writer from Rio Grande do Sul comments that he got to know Clarice Lispector’s work through her cousin, the plastic artist Carlos Scliar (1920-2001):

Carlos, by the way, was one of the people who motivated me the most for literature in general. I criticized my texts with implacable rigor, even if friendly, and even guided me in what to read. It was he who introduced me to Clarice Lispector (1925-1977), reading me the short story *Uma Chicken*, published in the magazine *Senhor*, for which Carlos was art editor. I heard him open-mouthed. I was still a boy, but I was already writing my texts and, above all, reading a lot. But that text... God, that text was something. I had no idea that anyone could write so well, and with such depth. Since that day, I haven’t stopped reading Clarice Lispector, who, by the way, was Jewish, born in Ukraine, although she declared herself Brazilian. So did my mother. He named me Moacyr, a tribute perhaps to José de Alencar (1829-1877), but mainly a Brazilian name – better still, indigenous. (SCLIAR, 2007, p. 39-40)

In the essay entitled *Between Moses and Macunaíma: the Jews who discovered Brazil* (2000), by Moacyr Scliar and Márcio Souza, Scliar states: “I do not believe that anyone can be indifferent to their Judaism, not even in a country like Brazil, where identities often dissolve in what is called general jelly”, that is, “the Jewish mark can become tenuous, but it does not dissolve” (SCLIAR, 2000, p. 26-27). Then comment:

I remember, by the way, this great writer who was Clarice Lispector (1925-77). An emigrant from Russia, like my parents, she spoke little about her Judaism – perhaps because she was married to a diplomat at a time when the fine lineage was *derigueur* in the Brazilian diplomatic service. More than that, in his admirable literature, the Jewish theme is conspicuous by its absence. And yet his works do not lack a Jewish component, represented mainly by the melancholy humor, and by that feeling of uprootedness,



of marginalization. In her last book, *A hora da estrela*, the main character, called Macabéa, is the prototype of the persecuted, humiliated woman; in it the feminine condition and the Jewish condition are added. In a personal conversation, Clarice told me, with some sadness, of her admiration for writers who could assume their Judaism. (SCLIAR, 2000, p. 26-27)

As a Jew and the son of immigrants, Moacyr Scliar was fully aware “of the role of Jewish ambiguity. Adopting a homeland was the main task, adapting to the customs and history of the new land, but he was also fully politically aware of a past history that could never be neglected” (SCLIAR, 2012, p. 42, 44). He is able to verify the influence on Clarice Lispector, and points out this issue, but the fact is that the author did not openly address this heritage, unlike her sister, Elisa, and she did so consciously and in full agreement with the direction she wanted to give her literature.

Undoubtedly, much can still be said about the possible aesthetic and literary approximation in the production of Moacyr Scliar and Clarice Lispector. From the acceptance and full use of elements of Judaism in writing, seen in the writer from Rio Grande do Sul, or in its erasure, leaving only traces that can be traced, in Clarice, the dialogue is rich and instigating. Reading both implies

accepting the invitation to delve deeper into classical questions and themes about the human imagination based on their founding myths, legacies and traditions that can be revisited and revised, re-dimensioning our understanding. In the cut made, we focus on aspects of Jewishness present in Lispector, highlighting the privileged place of the author’s literary production in Brazilian letters in the same way that Moacyr Scliar achieved projection with his texts, in intertextuality with his own constitution as a Jew.

Clarice’s and Scliar’s literary projects remain unfinished, as death interrupted the trajectory that their literature, each in its own way, was undertaking. It was not possible for authors to write and publish all the texts they were looking forward to, waiting for, looking for. Language, unavoidable, always escaped their complete and complex domain, but both followed in their wake, in search of the exiled word that would result in the increasingly accurate expression of the contemporary imagination, dialoguing directly with each new or again – reader. Our proposal does not end with the need to close these lines, but projects itself to other, multiple and diverse, readings and (re)visitations of authors and their works.

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