

*A Carne e a Navalha: Self-Reflective Representation of  
Marginalized Characters in Brazilian Narrative by Clarice  
Lispector, Eduardo Coutinho, and Racionais MCs*

Corina Ahlswede

Thesis Adviser: Candace Slater

Comparative Literature Department  
University of California, Berkeley  
May, 2018

## Table of Contents

Introduction - Representing the Underrepresented.....	1
Clarice Lispector - “verdadeira embora inventada”.....	4
Eduardo Coutinho - “Ela que sabe”.....	10
Racionais MCs - “Eu vivo o negro drama”.....	22
Conclusion - “uma estrela, longe, meio ofuscada” .....	27

### ***Introduction - Representing the Underrepresented***

The struggle for compelling and proportionate representation of marginalized communities in popular art forms is aligned with the struggle for the liberation of these communities. When authors and filmmakers who do not belong to such groups assume the task of telling their stories, the artists' lack of similar first-hand experiences of oppression lends itself to a focus on common human experiences that transcend class, race, gender, and other factors of one's identity. To explore the common humanity of privileged and disenfranchised individuals alike without acknowledging the need for alternative narratives which also expose the externally imposed and unjust differences which shape them can be a detriment to the dismantling of inequality. Illuminating similarities between subjects and readers or viewers fosters new empathy for those subjects whose stories have been stifled, but without acknowledgement of the unique challenges inherent to their experiences, this singular focus leaves room for blaming the victims of systemic oppression for their plights. Because privileged creators lack the insight necessary to provide accounts of oppression as accurate and thorough as those of creators who have themselves experienced such oppression, if the privileged are to opt to instead focus on their common humanity, they face the challenge of also acknowledging the reasons for the absence of fuller discussion of their differences.

I aim to explore the ways in which artists of diverse backgrounds and mediums approach the task of representing disproportionately voiceless marginalized "Others." I will focus on three Brazilian works from three mediums of narrative: Clarice Lispector's 1977 novel *A Hora da Estrela* (*The Hour of the Star*), Eduardo Coutinho's 2004 documentary *O Fim e o Principio* (*The*

*End and the Beginning*), and Racionais MCs' 2002 lyrical rap song "Negro Drama." These works span a trajectory from distanced representation of a marginalized Other, to interaction between a relatively privileged creator and such Others, to self-representation with complete creative autonomy by marginalized authors who carve out a platform for themselves despite belonging to a historically voiceless community. As Ileana Rodríguez notes in "Reading Subalterns across Texts, Disciplines, and Theories: From Representation to Recognition," "Within the realities of peripheral modernities, the concept of class cannot override the categories of ethnicity and gender" (5). I use the term "Other" in reference to a vastly diverse group of disenfranchised characters, which includes northeasterners, poor migrants, and afro-Brazilians from peripheral *favelas*. In particular, I will explore the differences in the narrative modes of these works used to explicitly address the problem of authentic artistic representation of people beyond those who resemble the select few who disproportionately have the privilege of producing creative content.

Both Lispector's *A Hora da Estrela* and Coutinho's *O Fim e o Princípio*, despite belonging to different eras and artistic mediums, explicitly document their navigation of the problems of representing a marginalized Other within a nation marked by staggering levels of economic inequality. Documentary as a genre, in this case being composed of the first-person testimonies of its subjects, more closely approaches self-representation than the novel, but ultimately, it is Coutinho's name attached to the film and, as he exposes without inhibition, his creative influence which determines its character. In this way, *O Fim e o Princípio* is a narrative hybrid positioned between Lispector's novel, dependent on its own inability to transcend the distance between authors and subject, and the authoritative first-person accounts found in the

lyrics of Racionais MC's. Instead of constructing the illusion of authority to fill in for people so often denied their own artistic platform, Lispector and Coutinho project their own realities onto their subjects in a conscious, self-reflective way. They are hyper-aware of the problems, literary and ethical, of portraying underrepresented individuals whose experiences are so distant from their own. Their works openly address the ways in which authors and filmmakers alike approach this distance by using the Other as a vessel for exploring themselves as individuals and creators, as well examining as the experiences which unite, rather than divide, the creators from the characters in their works. By interweaving a critical exploration of their creative processes within the admittedly distanced stories of their subjects, they foster empathy for disenfranchised individuals while also inviting readers and viewers to contemplate the unequal distribution of opportunities for self-representation in the realm of art, and the role of the artist who assumes the task of representing the disproportionately voiceless. In contrast, in "Negro Drama," Racionais MCs' Mano Brown and Edi Rock are unwavering in their confidence as a true authority on the subject matter of their work. Yet, because of disparities in artistic representation, their narrative is similarly self-conscious of the implications of its distribution, as well as the external and internal creative barriers to its conception. The narrative's setting, era, multiple audiences, and roots in historical reality are emphasized with more urgency in this self-representative work than in Lispector's and Coutinho's treatment of the Other. Lispector and Coutinho recognize that artists like Racionais MCs are better equipped to testify to the impact of injustice on the formation of one's identity, and for this reason, they construct narratives which focus on the most consequential of universal human experiences while indirectly emphasizing the need for a multitude of perspectives in a broader body of narrative. In all three works, the narrative mode is

marked by its self-conscious nature, but only in “Negro Drama” does this method of storytelling result in a complete portrait of the marginalized individual which reveals the extent of the injustice committed against him in addition to the qualities he shares with all audiences.

***Clarice Lispector - “verdadeira embora inventada”***

In 1977, months before cancer would prematurely take her life, Clarice Lispector’s final novel was published. Her readers would mourn her death alongside the death of her helpless northeastern protagonist, Macabéa. The poor *nordestina* Lispector has constructed as her protagonist represents humanity stripped of its excesses in a way that allows her as a writer and as an individual to confront her own death by projecting her concerns onto her fictional subjects. “Se ainda escrevo,” says Clarice through her narrator, “é porque nada mais tenho a fazer no mundo enquanto espero a morte” (73). Whether or not she had a sense of her impending illness at the time her last novel was written, Lispector devised Macabéa’s economical, social, and intellectual poverty to serve as a bare backdrop for this timely confrontation with death. She describes *A Hora da Estrela* in her only televised interview as “a história de uma moça, tão pobre que só comia cachorro quente. Mas a história não é isso, é sobre uma inocência pisada, de uma miséria anônima.<sup>1</sup>” This description likens her use of an impoverished subject to Coutinho’s, in that poverty itself is not a central focus, yet somehow it is an essential condition for achieving her artistic purpose. Macabéa does not lay claim to any significant wealth, status, or accumulation of possessions, nor is she anchored to any particular home or even other people. Her adult relationships are shallow. Her three roommates, a homogenous and inconsequential

---

<sup>1</sup> the story of a girl so poor she only ate hot dogs. But that’s not the story; it’s about an innocence that’s been stomped on, an anonymous misery.

body of women, all named Maria, express no fondness for her, her boss sees her as entirely dispensable, and her first semblance of a romantic relationship is a degrading and uncomfortable failure. The few mentions of her childhood reveal that she was orphaned at a young age and left in the loveless care of an aunt, yet Macabéa demonstrates no conscious remorse over the circumstances in which she was raised. It is this utter lack of external factors from which to derive any illusory sense of self that makes the “moça que nunca se viu nua porque tinha vergonha<sup>2</sup>” (30), a departure from Lispector’s usual middle class characters, the writer’s ideal protagonist in the final moments of her life. “Escrevo sobre o mínimo parco enfeitando-o com púrpura, jóias e esplendor. É assim que se escreve? Não, não é acumulando e sim desnudando,” says Lispector’s narrator, Rodrigo. “Mas tenho medo da nudez, pois ela é a palavra final<sup>3</sup>” (83). Lispector, her narrative middle man, and her protagonist are united in their fear of the utter vulnerability of nudity, and it is through the use of an impoverished Other that the author confronts this fear. Poor and destitute in every aspect of her life, without even a clear consciousness of her misfortune to cling to as a defining factor of her identity, Macabéa is a blank canvas for her creator, who admittedly seeks to explore herself through her subjects, which is made evident by the narrator’s musings on his curious connection to the protagonist.

The use of Rodrigo S.M. Relato as narrator intentionally undermines Lispector’s authority to accurately depict a character who occupies a position so different from her own. “Desculpai-me mas vou continuar a falar de mim que sou meu desconhecido<sup>4</sup>” (24), he admits. Rodrigo frequently interrupts the protagonist’s story to allude to his own, which occurs on its

---

<sup>2</sup> She’s never seen herself naked because she was ashamed (Lispector, Moser 14).

<sup>3</sup> I’m writing about the meager minimum adorning it with purple, jewels and splendor. Is this how you write? No, it’s not by accumulation but by stripping naked. But I fear nakedness, since it is the last word (Lispector, Moser 72).

<sup>4</sup> Forgive me but I’m going to keep talking about me who am unknown to myself (Lispector, Moser 27)

own separate fictional plane. As his surname suggests, he is a writer of fiction. Throughout the novel, he explicitly describes the process and challenges of inventing Macabéa's character, as well the all-encompassing connection he shares with her that blurs the boundary between reality and fiction - between author and character. María Inés Lagos explains that this "modo metaficticio le permite a la escritora expresar la paradoja de contar la historia de Macabéa sin aparecer como una autoridad que tiene pleno conocimiento de la experiencia de una joven pobre, inocente y sin educación, tan diferente a la de la escritora."<sup>5</sup> Moreover, his being a male, "claramente incrementa la distancia entre autora y personaje."<sup>6</sup> This distance refers only to their social realities. Though much of her childhood was spent in the northeast, and at times, in poverty, as a highly educated Ukrainian born Jew, a literary icon, and the well-traveled wife of a diplomat living comfortably in Rio de Janeiro, she is not able to construct Macabéa's circumstances from first-hand experience, much less act as spokesperson for all poor Brazilians or northeastern migrants. Her work reflects her consciousness of the difficulty of inhabiting a marginalized character, and the process of reconciling this barrier with the compelling responsibility she feels to foster empathy for Macabéa.

Despite the establishment of such distance, her depiction of Macabéa is marked by a curious fusion between herself, her narrator, and her protagonist. At times, Rodrigo's speech obscures the distinction between himself and the character he writes. "Encontrar-se consigo própria era um bem que ela até então não conhecia," he says. Instead of continuing to recount her experience in third person, he says awkwardly, and without quotation marks, "Acho que nunca

---

<sup>5</sup> metafictional mode enables the author to express the paradox of telling Macabéa's story without appearing an authority who has full understanding of the experience of an innocent, uneducated, poor young girl, so different from the author herself.

<sup>6</sup> clearly increases the distance between author and character.



fui tão contente na vida, pensou<sup>7</sup>” (48), grammatically conflating their experiences of this moment of introspective clarity. Macabéa herself says few words throughout the novel, which maintains an air of elusiveness around her interiority. Much of what the reader learns of her comes from Rodrigo speaking for her from a place of frustrated distance. He laments, “Quisera eu tanto que ela abrisse a boca e dissesse: – Eu sou sozinha no mundo e não acredito em ninguém; todos mentem, às vezes até na hora do amor, eu não acho que um ser fale com o outro, a verdade só me vem quando estou sozinha<sup>8</sup>” (72). He desperately wants her to say this aloud because, to his frustration, he is not omniscient. He only has access to what he can discern from a position of external observation, and as his interjections make clear, this alone is not enough to construct her character. When filling the void left by Macabéa’s incomprehensibility with his own voice, he seems unaware that the words he imagines for her mirror his own truth. “Quanto a mim, só sou verdadeiro quando estou sozinho<sup>9</sup>” (72), he says just a few paragraphs later. Here he has let slip the origin of the words he wished for Macabéa: such inventions are projections of himself onto an incomplete being. On another occasion, he interrupts a vague musing on what Macabéa might say with a parenthetical admission of his shortcomings: “(Vai ser difícil escrever esta história,” he says, because, “Apesar de eu não ter nada a ver com a moça, terei que me escrever todo através dela por entre espantos meus. Os fatos são sonoros mas entre os fatos há um sussurro. É o sussurro que me impressiona)<sup>10</sup>” (32). All he has as an outsider to Macabéa’s

---

<sup>7</sup> I don’t think I’ve ever been so happy in my entire life, she thought (Lispector, Moser 33).

<sup>8</sup> How I’d like her to open her mouth and say: I am alone in the world and I don’t believe in anyone, everyone lies, sometimes even when making love, I don’t think one being speaks to another, the truth only comes to me when I’m alone (Lispector, Moser 59).

<sup>9</sup> As for me, I’m only truthful when I’m alone (Lispector, Moser 60).

<sup>10</sup> It’s going to be hard to write this story. Even though I don’t have anything to do with the girl, I’ll have to write out all of myself through her amidst frights of my own. The facts are sonorous but between the facts there’s a whispering. It’s the whispering that astounds me (Lispector, Moser 16).

situation are her quiet sighs between the glaringly apparent facts about her, which are of no use to a writer trying to capture the essence of her experience. Much of the power of fiction lies in its ability to explore the inexplicable, personal phenomena beyond what sociological data can explain, but Lispector's narrator points to a possible limitation of this art form. She suggests that the writer may not be able to capture, at least not without glaring voids, the experience of anyone but him or herself. Lispector's distance from this narrator allows her to paint him as conscious of his connection to Macabéa, yet not always aware of his use of auto-representation as compensation for ignorance. Through this confused, impassioned narrator, Lispector documents the problems of the writing process, as well as the conscious and unconscious approaches of writers to these problems, especially when writing characters belonging to groups who occupy distant realities and are not usually given the opportunity to represent themselves. The trials Rodrigo suffers behind his typewriter are portrayed with such intimacy and nuance that each time he refers to himself with a masculine pronoun is a jolting reminder that it is not Lispector herself speaking. His side of the story is undoubtedly representative of Lispector's own experience as a writer, and in this way, her presence permeates the fictional realm of Rodrigo, and by extension, the metafictional realm of Macabéa.

For Lispector, the use of a marginalized protagonist entails an obligation to acknowledge not only the distance between herself and Macabéa, but also the responsibility of the reader to question his own relationship to Macabéa and those she represents. Lispector, unlike Coutinho, includes in her novel brief, but explicit calls to action. Although her readers are not left with the unsettling knowledge that her subjects continue to exist beyond the pages of the work, with regard to the cultivation of social outcry, compared to Coutinho, her work is "uma mentira que

convence mais que a verdade<sup>11</sup>” (47). Through Rodrigo, she states, “De uma coisa tenho certeza: essa narrativa mexerá com uma coisa delicada: a criação de uma pessoa inteira que na certa está tão viva quanto eu.<sup>12</sup>” Macabéa is alive in the sense that, even though Rodrigo and Lispector cannot quite grasp these experiences from her perspective, the hunger and wretchedness she suffers from are alive in real people. Lispector asks of her readers, “Cuidai dela porque meu poder é só mostrá-la para que vós a reconheçais na rua, andando de leve por causa da esvoaçada magreza<sup>13</sup>” (28). Though it shies away from poverty as central focus in favor of great universal equalizers like death, *A Hora da Estrela* does present scenes that may provoke moral indignation and ultimately incite action against systemic injustice, such as Macabéa’s encounter with a doctor who has no methodology for, nor interest in, treating her malnourishment. But ultimately, Macabéa’s condition, being recounted from an outsider’s limited perspective, is secondary to the condition of the writer struggling to depict her. In some moments, the writer feels as if does not have “nada a ver com a moça<sup>14</sup>” (32), and in others, as if “todos nós somos um e quem não tem pobreza de dinheiro tem pobreza de espírito ou saudade por lhe faltar coisa mais preciosa que ouro<sup>15</sup>” (22). His approach to the daunting task of reconciling his intimacy with his literary creation and his lack of understanding of the larger social condition she represents is understandably confused. This question is complicated even further by the inability to place Rodrigo either within Macabéa’s class or in its stark opposite. Like the author herself, Rodrigo

---

<sup>11</sup> a lie that was more convincing than truth (Lispector, Moser 33).

<sup>12</sup> I’m sure of one thing: this narrative will deal with something delicate: the creation of a whole person who surely is as alive as I am (Lispector, Moser 11).

<sup>13</sup> Take care of her because all I can do is show her so you can recognize her on the street, walking lightly because of her quivering thinness (Lispector, Moser 11).

<sup>14</sup> anything to do with the girl (Lispector, Moser 16)

<sup>15</sup> all of us are one and he who is not poor in money is poor in spirit or longing because he lacks something more precious than gold (Lispector, Moser 4).

“[se criou] no nordeste<sup>16</sup>” (22), and fails to clearly identify himself within any social class: “A classe alta me tem como um monstro esquisito, a média com desconfiança de que eu possa desequilibrá-la, a classe baixa nunca vem a mim<sup>17</sup>” (27). Feeling an outsider himself, though not exactly one relegated to poverty, only augments his frustration over not managing to inhabit his exploited subject. If Lispector’s novel and Coutinho’s film succeed at inciting social or political action, they do so in large part by leading viewers and readers by example to explore their own ignorance, as well as that of supposed authorities on the plights of groups to which they do not belong, rather than providing them with a sense of newly heightened expertise. Much like Rodrigo’s seemingly contradictory declarations about the simultaneous distance and connection between him and Macabéa, the universally relatable humanity of Lispector’s and Coutinho’s subjects permeates their stories despite the creators’ self-criticism, and readers and viewers are faced with the task of reconciling this conflict.

### *Eduardo Coutinho - “Ela que sabe”*

The unavoidable difference between Macabéa and Rosa, Chico Moisés, Tia Dora, and the rest of the figures that make up *O Fim e o Princípio* is that, as Rodrigo impresses upon the reader, the story of Macabéa “é verdadeira embora inventada<sup>18</sup>” (22). The author, narrator, and even reader may feel the impact of her death as if it were their own. “Morrer é um instante, passa logo, eu sei porque acabo de morrer com a moça<sup>19</sup>,” he says (87). But after that instant passes,

---

<sup>16</sup> grew up in the Northeast (Lispector, Moser 4).

<sup>17</sup> The upper class considers me a weird monster, the middle class worries I might unsettle them, the lower class never comes to me (Lispector, Moser 10).

<sup>18</sup> is true though invented (Lispector, Moser 4).

<sup>19</sup> death is an instant, it passes like that, I know because I just died with the girl (Lispector, Moser 76).

“por enquanto é tempo de morangos<sup>20</sup>” (88). All can return to their own lives, free of the weight of Macabéa’s distant suffering. In contrast, while the life of Coutinho’s subjects on screen is limited, at the film’s end, it is not “tempo de morangos.” The artist and his viewers do not enjoy the same liberty to forget the people with whom they have spent the duration of the film or of its making. Documentary filmmaking like Coutinho’s imposes on those involved the problem of the continued existence of its real human subjects offscreen, whereas in fiction, one can only marvel at the author’s success in creating the sensation of an “offscreen” existence where there is none. In this sense, Coutinho’s work seems on the surface to have greater potential for fomenting a spirit of protest against the systemic forces behind poverty and inequality. Many of his earlier films, like *Boca de Lixo*, which follows a group of trash collectors outside of Rio de Janeiro, certainly foster such indignation. Images of hardworking people subsisting off of discarded remnants of food, a man shedding a tear over being laid off and having no choice but to work in the landfill, and vultures taking the place of the workers at nightfall contribute to a sense of moral responsibility to improve these conditions. *O Fim e o Princípio*, however, is a departure from this use of documentary to expose injustice. He makes this clear in his explanation of his dissatisfaction with the first two interviews, in which the interviewees make statements like, “Eu sou pobre sim ... mas eu não conto minha vida pra ninguém!<sup>21</sup>” and “aquí tudo é difícil.<sup>22</sup>” These comments did not constitute the “intimacy” he had hoped to convey in this film, yet he includes them in order to provide transparent insight into the trial and error of his creative process. In order to redirect the tone of his interviews, he would go on to ask universally relatable questions

---

<sup>20</sup> for now it’s strawberry season (Lispector, Moser 77).

<sup>21</sup> Yes, I’m poor, but I don’t share my life with anyone!

<sup>22</sup> Here everything is difficult.

about life, death, marriage, child-rearing, and religion in a community in which he can fully take advantage of his mediator's familiarity with his subjects.

The impact of both Coutinho's and Lispector's works depends on the use of Othered subjects. Coutinho's relationship to his subjects is conflicted. "Rather than generalize, Coutinho individualizes; he refuses to extract a theory from the experience of others, thus renouncing the role of social scientist," notes Cecilia Sayad. Coutinho himself has said, "I'm only interested in the singular. I don't make films about Brazil" (Sayad 138). He does not seek to expose the injustice which has bred the undeniable poverty in which those interviewed in *O Fim e o Princípio* live. His first attempt at selecting a community fails because he is not satisfied with the skepticism and lack of intimacy which leads the inhabitants to focus on their economic situation. Rosa, a young woman from a neighboring community who has taken on the role of mediator, remains at a noticeable distance from those who live in this community. She greets her confused acquaintances tentatively and formally, occasionally laughing nervously while explaining the intentions of Coutinho and his film crew. The first woman interviewed, whose name is not revealed, guesses the crew is there on behalf of *Cisterna*, a government program to install water tanks. After learning they are filmmakers, when asked to share something about her life, she declares that she is poor, but she has the dignity not to make a habit of discussing it. José, the next man interviewed, speaks in generalities about the difficulties of working and subsisting during the region's worst droughts. Coutinho explains in a brief voice-over that these conversations "não iam muito além de questões de trabalho."<sup>23</sup> He resolves to interview subjects within Rosa's own community, in the hopes that her mediation will foster more intimacy among

---

<sup>23</sup> didn't go beyond work-related issues.

people with whom she has a closer relationship. The trial and error of the selection process itself forms part of the film's major focus, revealing a willingness to display vulnerability as a creator. The inclusion of this process in the final version of the film reveals something about what Coutinho hopes to ascertain from his interviews, as well as the assumptions these rural northeasterners have about the kind of information those who typically represent them would seek. The importance of Rosa's presence also becomes increasingly clear, suggesting a profound disconnect between Coutinho - a renowned white filmmaker from São Paulo - and the rural northeastern Brazilians of his film, many of whom are illiterate and have presumably seldom left the region.

Coutinho introduces a technique in *O Fim e o Princípio* that had not been used in any of his prior films. More aware now than ever of the distance between himself and the people who make up the body of his film, he employs a local school teacher as a mediator. Though Rosa's connections fall short in the first neighboring community entertained as a possible location, her presence among the members of her own family and small community proves invaluable. She organizes the route they will follow, helps select and notify the people they will interview, and is often the one asking the questions, sometimes invented by herself, sometimes presumably suggested by Coutinho. Her work begins by drawing a map of the region's homes under the names of their heads of household. As she draws, she shares the relationships between the residents, including herself, and intimate details, like the fact that Leocádio can be pompous because he knows how to read, or that Maria witnessed the birth of all her siblings. In contrast to her hesitancy in the first community, Rosa now enters people's homes without being invited in and prompts them to share specific stories she knows form part of their repertoire. She provides

clarification when people appear confused at Coutinho's strange pronunciation, or when he forgets differences between his own world and theirs, such as the prevalence of illiteracy. He asks Tia Dora if her son ever writes to her, to which she responds with a tentative, ingenuine nod of the head. Rosa interjects, "telefona,"<sup>24</sup> navigating the conflict between Coutinho, who takes literacy for granted, and Dora, who takes for granted that letter writing is extremely uncommon, and cannot quite think of how to explain that despite this fact, they are in contact. Her value as a bridge between filmmaker and subject is not underestimated. At times, Coutinho even refers her to answer questions he himself would seem better suited to answer, like what it is they are doing in the community, who he is, and what the film is about. "Ela que sabe; explica pra ele,"<sup>25</sup> he says. He formally acknowledges the magnitude of her help by including in the credits, before and separate from every other category, "Mediadora: Roseleine Batista de Sousa (Rosa)." Though Rosa's participation in the making of the film is a sort of bridge between two worlds, it is an incomplete one. Coutinho's transparency regarding his influence on topics of discussion, tone, comfort level, and the film's unifying principles, suggests that although creators should strive to bridge gaps between themselves and the underrepresented, their works will always primarily be extensions of themselves. If the creator is to utilize or replicate the voices of the Others in his work, the most honest and complete approach would be to do so with critical and transparent self-reflection. This reflection might entail posing the question of whether representing a distant reality is worth attempting at all.

Coutinho's unobscured presence in *O Fim e o Principio*, as in his other films, has set him apart as a documentarian, and continues to be the subject of much critical discussion of his work.

---

<sup>24</sup> He calls.

<sup>25</sup> She's the one who knows; explain it to him.



He remains so close to his subjects that at times one can hear his heavy breathing, or view an interview from behind the corner of the lens of his glasses. In one instance, a man named Leocádio accidentally hits the camera while using emphatic hand gestures. Given the frequency of Coutinho's visual and auditory appearances on screen, the development of the relationship between him and his subjects and the implications of his presence themselves constitute an intentional topic of interest. Excluding a couple of brief voice-overs explaining his initial intentions (or lack thereof) and choice of location, Coutinho does not speak directly to viewers like an informational host. Instead, his presence takes on the form of interactions with those he interviews. Rarely does the viewer hear a community member speak without also hearing the preceding question, which does away with the illusion of the interview as a monologue independent of the filmmaker's creative influence. Instead of prompting his subjects to speak in self-contained sentences and editing himself out of shots and interviews, Coutinho directs his focus toward the effect of the camera and the presence of himself and his crew on those with whom he interacts. After her husband yells for her to hurry up, Rosa asks a woman in a bright yellow floral dress, "Trocou de vestido?"<sup>26</sup> She blushes and admits she has. The ways in which being on film influences one's behavior are undeniable, especially among people who have likely never been filmed before. It is not the camera alone which has such an effect, but also the interaction of the populace at hand with someone from another region and social class. Chico Moisés, for example, repeatedly makes clear his admiration of Coutinho. "Fiquei feliz agora - falar com uma pessoa sabida...",<sup>27</sup> he says with a curious smile. Coutinho tries to refute this idea by quietly responding, "o senhor é mais sabido que eu,"<sup>28</sup> but has little success convincing him of

---

<sup>26</sup> Did you change your dress?

<sup>27</sup> This has made me happy - to talk to a wise person...

<sup>28</sup> You are more wise than I am.

this. “Se eu fosse sabido eu que andava filmando,<sup>29</sup>” he says. His retort reveals their conflicting uses of the word “sabido.” Coutinho espouses a definition more commonly accepted in theory, that is, that wisdom is an equalizing trait, just as likely to occur in a poor, uneducated peasant as in an acclaimed, affluent filmmaker. But if the wisest of people are, as Chico Moisés suggests, those who gain recognition and platforms to put their knowledge to use, then he and those he interacts with on a daily basis are unable to garner this distinction. The man who has access to this recognition has no problem with the egalitarian understanding of wisdom, but the Other acknowledges that in practice, the distinction is typically reserved for a class of people to which he does not belong. Chico Moisés’ response could be any combination of internalization of a hierarchy which places him below the filmmaker, and understanding of the unequal nature of the system which decides who has the right to be an artist, and consequently, be considered wise. Instead of downplaying or failing to include this conversation in order to maintain an air of authority, Coutinho situates it at a climactic moment in the film. After this point, the film transitions into coverage of the process of the announcement of his departure, which reveals an emotional disparity between Coutinho and the the inhabitants of Araças. As he and his crew prepare to leave, one man prolongs their goodbye, emphasizing repeatedly that their departure “deixa grande saudade,” while the crew’s van, packed and running, appears anxious to drive off. The man’s anguish is genuine, while Coutinho’s delayed response, “nós também,” is markedly less convincing. Accustomed to traveling and sharing temporary connections with those he interviews, Coutinho’s capacity for navigating transient relationships is greater than that of those

---

<sup>29</sup> If I were wise I would be the one filming.

he interviews, whose generally more grounded, community-oriented lifestyle lends itself to a network of relationships often sustained for a lifetime.

Though his interviews are left in the form of conversations, Coutinho refrains with careful intentionality from revealing many personal opinions within these conversations. When Leocádio, in what seems to be a state of inebriation that elicits heightened confidence, attempts persistently to interview the interviewer, Coutinho does not give in to his desire for a substantial answer. Leocádio asks him if he believes in God, to which he responds with various iterations of “não sei” and “queria saber,<sup>30</sup>” despite his subject’s clear dissatisfaction with this answer. When the opportunity arises to return the focus to the Leocádio, Coutinho provokes his elaboration. “Ah, é? ... como assim? ... explica mais,<sup>31</sup>” he asks eagerly when Leocádio responds that he does not believe anyone goes to heaven. Despite his unabashed presence, Coutinho appears to have little intention of becoming a subject himself. Sharing his own stories, beliefs, and opinions with those he interviews would dilute the evidence of the influence on his subjects of his mere presence, free of any personal information that may affect the way they relate to him. It is the pervasiveness and the ramifications of his presence alone, and by extension, the potential limitations of his art form, that he intends to bring center stage.

Coutinho’s refusal to expound his own stories or opinions in his film does not prevent him from orchestrating the film’s central theme. Now noticeably older and greyer than at the peak of his filmmaking career, despite not having in mind, as he states in the film’s first voiceover, “nenhum tema em particular” at the outset, the project becomes a film about aging and death. His selection of location and interview candidates that share a communal, rural way of

---

<sup>30</sup> I don't know, I wish I knew.

<sup>31</sup> Is that so? How is that? Explain that more.

life distinct from his own, as well as his choice of questions and transitional shots, reflect what can only be his own contemplation of aging, death, and the act of assessing one's own life in its last stages. While it may be true that he did not set out to expound any particular topic, his consistency in all of these aspects of the film make undeniable the eventual conscious establishment of a unifying theme. The first step in establishing this theme is the visit to the first community, where he makes clear what he does *not* want to explore, namely, generalities about poverty. Neither of the people interviewed in this community are youth, a pattern that will remain consistent among those he interviews throughout the film. Whether an intentional choice on Coutinho's part or the result of widespread migration of young people towards work in urban regions, the prevalence of elderly interviewees lends itself more naturally to discussion of mortality. The most consistent, and perhaps most polarizing question posed to his subjects is "o senhor/a senhora pensa na morte," or "tem medo da morte?"<sup>32</sup> Most either claim to fear nothing, as their death is in the hands of God, or admit to being privately plagued by this question. In either case, it seems to be a topic rarely addressed openly among themselves. Some of the most starkly contrasted answers come from a husband and wife, married over 40 years. After insisting apathetically that she has no worries about death, she is shocked to hear her husband declare with wide eyes, "Eu penso [na morte]!"<sup>33</sup>, revealing that they had likely never addressed this topic together before Coutinho's visit. Many interviewees attempt to lighten the tone established by Coutinho and his unsettling questions. Maria Ambrosina Danta, or "Mariquinha," pauses after speaking of her fear of death and says, "o senhor é muito sério," followed by, "Eu não gosto de gente muito séria,"<sup>34</sup> in what appears to be a playful tone. This provokes a fit of laughter among

---

<sup>32</sup> Do you think about death? Are you afraid of death?

<sup>33</sup> / think about about death!

<sup>34</sup> You're very serious. I don't like very serious people.

herself and Rosa, but Coutinho is not heard laughing with them. Chico Moisés, after describing an encounter with the devil in a dream, trails off and begins laughing, before being interrupted by Coutinho, who asked unamused, “o senhor tava lá no fogo sozinho?”<sup>35</sup> Chico Moisés ceases his laughter and continues to delve into recounting his nightmare. Without explicitly revealing intimate details about himself of the kind he provokes his subjects to reveal, Coutinho is able to remain in control of the tone of the interview, which, if not for his intervention, would presumably take on a much more light-hearted character.

The other commonly reused questions encourage people to reflect on, sum up, or make retrospective value judgments about their lives. Subjects are often asked, for example, “como foi o casamento?”<sup>36</sup> Whether because of Coutinho’s influence or not, many comment on the ways aging has inhibited them. A woman named Lize, asked if she ever intends to marry despite having remained single until now, laughs and responds “acabou-se.”<sup>37</sup> Another woman comments that if not for her aging body, she would be doing the agricultural work she always loved. When asked if she still performs the same duties she did as a housewife, Vermelha scoffs and explains that her children have taken over for her, as she is much too old to do so. Near the end of the filmmaking process, after having established intimacy with many of his subjects, Coutinho shares with some of them his intentions to return in one year to show the film to the community. Upon hearing this, Rosa’s Tia Dora puts her face in her hands and after a long pause says, “Deus queira que nós ainda se veja.”<sup>38</sup> Chico Moisés, more explicitly expressing the same concern, responds, “daqui a um ano? Eu não garanto eu tô vivo.” Coutinho asks, “Por que?” He responds

---

<sup>35</sup> Were you in Hell all alone?

<sup>36</sup> How was your marriage?

<sup>37</sup> That’s over.

<sup>38</sup> May God will that we see each other again.

simply, “Porque não.<sup>39</sup>” This, the film’s final interview, is followed only by a scene in which Rosa’s family eats a typical meal around their dining table with no audible conversation, then finally, an eerily silent shot of the same kitchen after it has been left empty. The film’s final note leaves one with the thought of himself and his loved ones ceasing to occupy the spaces that make up their day-to-day life.

Nato, a boisterous man, shares insight which further elucidates Coutinho’s purpose in making of this film. He is critical of the tendency to “trabalhar pensando que não morre,<sup>40</sup>” in constant pursuit of the next acquisition, never satisfied with one’s current circumstances. He admits to falling victim to this mentality himself, which is evidenced by a relatively abundant collection of electronics in the shot behind him, including tangled wires hanging from a portrait of Christ. Walter Benjamin, in his essay on how the art of storytelling has evolved in response to the modern condition, explains this phenomenon:

It has been observable for a number of centuries how in the general consciousness the thought of death has declined in omnipresence and vividness. In its last stages this process is accelerated. And in the course of the nineteenth century bourgeois society has, by means of hygienic and social, private and public institutions, realized a secondary effect which may have been its subconscious main purpose: to make it possible for people to avoid the sight of the dying (“The Storyteller” 93)

In the face of this erasure of death from the popular conscience, Coutinho has daringly undertaken the task of reminding his viewers of their mortality, so that they may escape the condition illustrated by Seu Nato. Harkening back to João Cabral de Melo Neto’s classic play in verse, *Morte e Vida Severina*, the film’s title, *O Fim e o Principio*, inverts the natural spoken and chronological order of life and death, or beginning and end. It places death at the work’s

---

<sup>39</sup> A year from now? I can’t guarantee you I’ll be alive. Why is that? Because I can’t.

<sup>40</sup> work thinking you’ll never die.

forefront, instead of addressing it as an afterthought, or a distant resolution. Though the subjects he interviews all give unique testimonies which Coutinho himself could not possibly produce, nor completely override with his own interference, he does not attempt to present them as a faithful representation of their reality as it exists independently of him. He aims to make his viewers aware of his careful decisions throughout the filmmaking process and how powerful of a role they play in determining the work's character. Like *A Hora da Estrela*, his work is admittedly as much of an extension of himself as it is an entrypoint into the experience of the Other.

In neither Coutinho's nor Lispector's case is the unity between creator and subject a testament to the former's success in representing the authentic experience of marginalized Other, but just the opposite. These creators have projected themselves onto the Other in an attempt to prove their inability to remove themselves from their work, or from the stories of others which constitute it. This influence of the creators over their subjects is not mutual. Rodrigo experiences a profound connection to Macabéa because of the traces of himself he has attributed to her for lack of an ability to bring her own nature to light, not because she has at any moment revealed herself to him. Neither does the extensive testimony about aging and death among Coutinho's interviewees testify to their own influence over the film's unifying theme, as his questioning process makes clear their resistance to speaking on this subject. The author and filmmaker do not inhabit their subjects, but impose themselves onto them. Both works demonstrate awareness of and special interest in this practice, and they expose it in a self-critical manner in order to provoke reflection on how their works relate to a larger body of art.

*Racionais - "Eu vivo o negro drama"*

The title, as well as the first and last words of the song, "Negro Drama," refers both to theater as an art form and to personal trauma. The piece's dual function as a performative story with a traditional narrative arc, as well as a tumultuous autobiography, is stated at the outset. Like *A Hora da Estrela* and *O Fim e o Princípio*, the story told in conjunction by Mano Brown and Edi Rock is concerned with its own conception. Brown prefaces his autobiographical verse with, "Forrest Gump é mato/ Eu prefiro contar uma história real/ Vou contar a minha."<sup>41</sup> The declaration of the song's intended function as a form of narrative poetry forms part of the story itself, as achieving both visibility and self-representation is one of the great indications of its triumphant resolution. Mano Brown and Edi Rock are not plagued by the personal failings or lack of first-hand knowledge that pose a problem to Lispector and Coutinho in telling the stories of the marginalized. The poignancy and success of their music ultimately triumph over the opposition of those in power. "Entrei pelo seu rádio, tomei, 'cê nem viu,"<sup>42</sup> says Brown. Having his story reproduced beyond the boundaries of his peripheral neighborhood is necessarily a covert operation because of the threat his influence poses to the preservation a system of exploitative racial segregation. "'Nóis é isso, é aquilo'/ O quê? 'Cê não dizia?"<sup>43</sup> Brown asks in reference to stereotypes used to justify the treatment of black Brazilians by the state and the upper classes. But because of the distribution of his music, which disrupts such reductive stereotypes, "Seu filho quer ser preto, ah! Que ironia."<sup>44</sup> Earlier in the verse, Brown refers to São Paulo as the Tower of Babel, emphasizing an inability for its diverse groups of inhabitants to

---

<sup>41</sup> Forrest Gump is dead. I prefer to tell a real story. I'll tell my own.

<sup>42</sup> I entered through your radio, I took hold, you didn't even notice.

<sup>43</sup> "We're this, we're that." What's that now? Didn't you say?

<sup>44</sup> Your son wants to be black, ah! How ironic.



understand each other. The victory over this crisis of communication is that the son of wealthy parents argues that the language used in rap is “gíria não, dialeto!”<sup>45</sup> The younger generation of white elites, after being exposed to the words and music of Racionais, undergo a departure from their parents’ opinion of the voices of the poor as perversions of their language, and begin to consider the artists’ way of speaking equally valid, if not superior, to their own. Because such a shift might naturally give way to empathy and change, the story of the construction and reception of his narrative is aligned with the battle for more tangible forms of justice.

Those people whose radios Racionais have infiltrated are identified and addressed directly throughout the work as a white elite audience. The first use of the second-person is an abrupt rupture from the narrative’s exposition, which is composed of bleak images of peripheral life, comfortably distant from the reality of upper and middle class listeners. “Você deve tá pensando o que você tem a ver com isso,” he states confidently. “Desde o início, por ouro e prata/ Olha quem morre, então, veja você quem mata.”<sup>46</sup> The audience addressed here can no longer be a passive listener, as they have been directly implicated in the murderous and exploitative history of Brazil. The use of the singular, rather than the plural, second-person accuses the audience not as a group, but as individuals, of participating in this system, fostering an inescapable sense of personal responsibility. Other instances in which the listener is addressed directly are similarly incriminating. “Ei, bacana, quem te fez tão bom assim?” Brown asks ironically. “O que 'cê deu, o que 'cê faz, o que 'cê fez por mim?”<sup>47</sup> Referring to the haphazard attempts at providing infrastructural aid of a government run by predominantly elite white men,

---

<sup>45</sup> not slang, dialect!

<sup>46</sup> You must be wondering what you have to do with this. Since the beginning, for silver and gold, look at who dies, and then look at who kills.

<sup>47</sup> Hey, bigshot, who made you so good? What did you give, what do you do, what have you done for me?

Brown tells this listener that he received their “esgoto a céu aberto e parede madeirite.<sup>48</sup>” In another instance, he addresses this listener as “senhor de engenho,<sup>49</sup>” continuing to elucidate how the conditions in which he was brought up are rooted in an inhumane past. This listener, he proclaims, would not survive nor tolerate such conditions. The tone behind these accusations is indignant, yet absolutely in control, unlike Coutinho, who sets out to quietly stumble upon his outlook somewhere along the creative process, or Lispector, who, along with her narrator, is overcome by his lack of understanding of the protagonist he creates.

“A alma guarda o que a mente tenta esquecer,<sup>50</sup>” says Rock in the first verse, referring to the post traumatic stress and survivor’s guilt of someone who leaves the favela. But the souls of his oppressors also hold knowledge of unwanted truths. Brown states in the outro that he wants more than the cars and riches of the elite, which he has already acquired. “Eu quero até sua alma,<sup>51</sup>” he says. His objective through addressing this audience is to revive the knowledge of their role in the current social paradigm that their minds try to forget. This is the last use of second-person to address a white elite audience, after which, the second-person is instead used to address an audience that comes from the same circumstances as the authors. “Você sai do gueto, mas o gueto nunca sai de você, morô irmão?<sup>52</sup>” marks this shift. He goes on to warn this new audience that no entry into a new social class will cure their condition, as the forces against them - the prior audience - will always be suspicious, vigilant, and disapproving of sharing their privilege. This, he says, is *negro drama*. It is a condition inherent to one’s immutable identity,

---

<sup>48</sup> open sewage and particle board walls

<sup>49</sup> plantation master, specifically, of a sugar mill, one of the industries that employed the most slaves and contributed most to Brazil’s prosperity.

<sup>50</sup> The soul holds what the mind tries to forget

<sup>51</sup> I want even your soul.

<sup>52</sup> You might leave the ghetto, but the ghetto never leaves you; understood, brother?

regardless of his external circumstances, further proving the continued use of race as a criteria for exploitation and externally imposed inequality, despite Brazil's tendency to tout itself as a racial democracy.

The use of a spoken outro helps to create an intimate space in which Brown can smoothly shift from one audience to another, affirming that his music is intended, above all, to liberate and uplift the latter audience, rather than simply catch the interest of the former. The spoken word portion also serves as an abrupt departure from rhythmic storytelling and anchors the song's story in a concrete reality, something that does not permeate the work of Lispector or Coutinho. Brown names each member of Racionais MCs, the artistic movement to which they belong, and the era of which this movement is a product: "Ice Blue, Edi Rock e KL Jay, e toda a família. E toda geração que faz o rap, a geração que revolucionou, a geração que vai revolucionar, nos anos 90, século 21, é desse jeito."<sup>53</sup> He also credits his mother for his success, referring to her both as *mãe* and Dona Ana. This is an affirmation of Rock's reminder in the first verse that the stories that follow are not "conto, nem fábula, lenda ou mito,"<sup>54</sup> and that there are other "histórias, registros, escritos"<sup>55</sup> of similar experiences. *A Hora da Estrela* and *O Fim e o Principio* can be placed in specific times and places; however, the stories are meant to transcend these details to achieve more universal relatability. Although Coutinho's subjects are of course just as real as the members of Racionais, he limits his questions to timeless topics, rather than asking about, for example, the northeast or the *sertão*. Macabéa's condition stems from her lack of belonging or allegiance to any person, city, or generation. When the experience of the Other is obscured, the

---

<sup>53</sup> Ice Blue, Edi Rock and KL Jay, the whole family. And the entire generation that makes rap, the generations that revolutionized it, the generation that will further revolutionize it, in the 90s, in the 21st century, that's how it is.

<sup>54</sup> stories, nor fables, legends or myths

<sup>55</sup> histories, registers, writings

importance of the specificity of the spaces they occupy is also less clear. Racionais, on the other hand, attempt less to illuminate a shared human experience than they do the uniqueness of their own, demonstrating that, paradoxically, emphasizing distance can help bridge a gap when done by artists portraying their own experiences.

Brown's first verse begins, "Daria um filme/ Uma negra e uma criança nos braços/ Solitária na floresta de concreto e aço."<sup>56</sup> His origins seem to him worthy of being the premise of a film, because stories like his, told from first-hand experience with authenticity, are exceptionally compelling. Unfortunately, such stories most often dissipate within a dehumanized crowd he describes as "um monstro sem rosto e coração."<sup>57</sup> Framing his story as something worth transmitting not only on radios, but on the big screen, combats the phenomenon of the amorphous crowd. "Luz, câmera e ação!/ Gravando, a cena vai/ Um bastardo, mais um filho pardo sem pai,"<sup>58</sup> he exclaims. Although his story reflects that of many people in his situation, in the simple act of focusing on an individual, it is a departure from statistics and views of enormous favelas in the distance that dilute the upper classes' perception of the individual humanity of each person who lives there. In asserting his individuality through transmitting his story, Brown argues for narrative as a form of radical resistance. He simultaneously becomes both "one more" and the star of a grand production, fostering empathy for marginalized people whether or not they are exceptions to the rules imposed upon them. Imagining this story as a film asserts its worthiness of being told among great works of fiction, but requires reminders of its verosimilitud. The outro affirms, "Eu não li, eu não assisti/ Eu vivo o Negro Drama, eu sou o

---

<sup>56</sup> It would make a movie, a black woman with a child in her arms, alone in the forest of concrete and steel.

<sup>57</sup> a faceless, heartless monster.

<sup>58</sup> Lights, camera, action! Recording, the scene begins. A bastard, another brown son without a father

Negro Drama/ Eu sou o fruto do Negro Drama.<sup>59</sup>” For Brown, acknowledging the autobiographical aspect of his narrative is as important as it is for Lispector and Coutinho to acknowledge their position as outsiders within the stories they tell. In achieving commercial and creative success and gaining recognition for it, Brown says, “eu era a carne, agora sou a própria navalha.<sup>60</sup>” That is, the subject of the story becomes the writer, and the exploited individual becomes the one yielding the power.

***Conclusion - “uma estrela, longe, meio ofuscada”***

At their worst, artistic attempts to represent a marginalized Other distant from the the artist’s own social realm can inflict great harm by perpetuating stereotypes or justifying oppression and violence against them. Clarice Lispector and Eduardo Coutinho, in contrast, may have given us examples of this kind of detached representation at its best. Their works owe this distinction to their self-aware quality. They are not works that attempt to thoroughly recreate the experiences that differentiate disenfranchised communities from more privileged creators, readers, and viewers, but those experiences which unite them. However, Coutinho and Lispector recognize a responsibility to disclose the distance between themselves as creators and their Othered subjects, as well as the ways in which project their own inner lives are projected onto these actors. This transparency is a statement about the purpose of narrative, given its inherent and inescapable relationship to the individual behind it, regardless of the differences between that individual and those they are portraying. Despite the proximity to his subjects Rosa helps Coutinho achieve, or the intimate fusion between Lispector, Rodrigo, and Macabéa, both creators

---

<sup>59</sup> I didn’t read it, I didn’t watch it, I live *negro drama*. I am the fruit of *negro drama*.

<sup>60</sup> I used to be the meat, now I am the knife.

make the unconventional choice to broadcast the creative roadblocks that stem from an irreconcilable social distance. This distance necessitates a focus on the most compulsory and unsettling of shared human experiences, primarily the contemplation and experience of death. No representation of the elusive Other suffices as an authoritative portrait of any group's experience of oppression, and their complex beauty in spite of such oppression, unless the Other himself is the author, in doing so, ceasing to be an Other at all. This is not to say that writers and filmmakers should not write or engage with diverse characters, but that instead of appointing themselves spokespeople for disenfranchised Others, they have a responsibility to advocate for such people to be able to speak for themselves in artistic realms alongside artists like themselves. By presenting intentionally incomplete representations of such Others that serve to communicate more about the creators themselves than the group at hand, Lispector and Coutinho illuminate the inherent shortcomings of the privileged artist in a position to portray those who have been silenced. They offer works that succeed in focusing on the universal similarities between humans of all demographics without neglecting to address the staggering impact of the imposed differences that divide them.

The first-hand knowledge of their subjects that Lispector's and Coutinho's works admit to lacking forms the basis of Racionais MCs' "Negro Drama." Further elucidating the term, *negro drama*, says Edi Rock, is "cabelo crespo e a pele escura/ A ferida, a chaga, à procura da cura."<sup>61</sup> In constructing an identity through the telling of his own story, the rudimentary pieces he begins with are the physical attributes of blackness and the wounds, physical and present, and well as internalized and historical, inflicted upon afro-Brazilians. Drama, in the theatrical sense,

---

<sup>61</sup> Curly hair and dark skin, the wound, the sore, the search for the cure.

forms part of this search for the cure. “Negro drama,” he says, “tenta ver e não vê nada/ A não ser uma estrela, longe, meio ofuscada.”<sup>62</sup> The artists are not immune to the creative barriers virtually all writers face. Their stories, early in the creative process, were no more than this “distant, partially obscured star,” which, they suggest, when representing oneself, can be thoroughly uncovered through narrative self-examination. In the distance, there is a semblance of a something great - a promising future and a clearer, more whole version of himself. “Aí, o Rap fez eu ser o que sou,”<sup>63</sup> says Brown in the outro. Having agency over their own stories gives shape to a collective identity which was previously obscured in popular forms of narrative, where it is often absent, misrepresented, or, in the case of Lispector and Coutinho, carefully repurposed to accommodate the creators’ perspectives. In order for more complete versions of the stories of the disproportionately underrepresented to prevail among the canonized works which rightfully address their absence, not only must readers and academic institutions make an effort to allow for the inclusion of marginalized artists and authors in traditional forms of literature, but they must expand their often rigid definitions of literature to include narratives in their diverse manifestations.

---

<sup>62</sup> *Negro drama*, you try to see and you see nothing, except for a star, far away, partially obscured.

<sup>63</sup> Rap made me be who I am.

Works Cited

- Benjamin, Walter. "The Storyteller." *Illuminations*, Schocken Books, 1969, pp. 83–109.
- Coutinho, Eduardo, director. *O Fim e o Princípio*. Videofilmes Produções Artísticas, 2006.
- Lagos, María Inés. "Sujeto y Representación: Viaje Al Mundo Del Otro En Narraciones De Julio Cortázar, Luisa Valenzuela y Clarice Lispector." *Letras Femeninas*, vol. 27, no. 1, 2001, pp. 68–82. JSTOR, JSTOR, [www.jstor.org/stable/23021264](http://www.jstor.org/stable/23021264).
- Lispector, Clarice. *A Hora da Estrela*. 23rd ed., Digital Source, 1977.
- Lispector, Clarice. *The Hour of the Star*. Translated by Benjamin Moser, New Directions Publishing Corporation, 2011.
- Rodríguez, Ileana. "Reading Subalterns across Texts, Disciplines, and Theories: From Representation to Recognition." *The Latin American Subaltern Studies Reader*, edited by Rodríguez Ileana and María Milagros López, Duke University Press, 2001, pp. 1–32.
- Sayad, Cecilia. "Flesh for the Author: Filmic Presence in the Documentaries of Eduardo Coutinho." *Framework: The Journal of Cinema and Media*, vol. 51, no. 1, 2010, pp. 134–150. JSTOR, JSTOR, [www.jstor.org/stable/41552571](http://www.jstor.org/stable/41552571).