

***A hora da estrela* and its adaptations**

Cinema, television and literature between realism and reflexivity

***A hora da estrela* e suas adaptações**

Cinema, televisão e literatura entre realismo e reflexividade

Eduardo Miranda Silva

Professor at Universidade Estácio de Sá and PhD in Literature, culture and contemporaneity (PUC-Rio).

Universidade Estácio de Sá, Departamento de Cinema, Rio de Janeiro (RJ), Brasil.

Utopian retreat and its consequences in audiovisual culture

In post-utopian times in a Brazil just out of the military dictatorship, the national cinematography of the 1980s did not experience the unity of any aesthetic and political movement, as occurred with Cinema Novo in the previous two decades. From the point of view of social sciences, the field of arts and culture was reorganizing after a hangover that stripped the intellectual of the role of “translator of social demands”, as interpreted by Marcelo Ridenti (2000, p.52). The diagnosis was also matched in Latin America, as shown by the message that Argentine literature theorist Beatriz Sarlo addressed to intellectuals, perhaps reflecting bitterly about her own condition as an intellectual.

They thought they were at the forefront of society; who were the voice of those who had no voice. They thought that they could represent those who were oppressed by poverty and ignorance, without knowing what their true interests were or the way to reach them. They thought that ideas could go down to those who, workers, peasants, outcasts, submerged in a blind world, were victims of their experience. They felt they had a promise: to obtain the rights of those who had no rights at all. They thought that they knew more

<https://doi.org/10.46391/ALCEU.v21.ed44.2021.250>

ALCEU (Rio de Janeiro, online), V. 21, Nº 44, p.243-256, mai./ago. 2021

than ordinary people and that this knowledge gave them only one privilege: to communicate it and, if necessary, impose it on majorities whose social condition prevented them from seeing clearly and, consequently, working towards your interests. (SARLO, 2004: p.159)

In this sense, it is noteworthy that director Suzana Amaral took the risk of reissuing, despite the criticism made of the intellectual in cultural production, the artist with a social role in filming the story of Macabéa, a Alagoan character from the book *A Hora da Estrela*, Clarice Lispector. Another bold step by the filmmaker was the option to leave out the film the intradiegetic narrator Rodrigo S.M. Lispector's last work was his first to portray a character of a different social class from hers. Perhaps simulating insecurity with the new approach, the writer delegated to the narrator the crisis of conscience in the face of the task and the power to tell the story of Macabéa.

When she masked herself, to give SM a voice, Clarice stopped using as a pretext to create an intimacy with her character the fact that she spent her childhood between Maceió and Recife or, coincidentally, using in her craft as a literature author a writing, the same working tool as the typist Macabéa. In interviews, the writer went on to say that the diction of the other she tried to apprehend with visits to the Feira dos Nordestinos, in São Cristóvão, in Rio de Janeiro. The narrator of the novel also has similarities with both the author and Macabéa. In this sense, Rodrigo takes the opportunity to question the reader, as if he doubts what will be narrated in the face of so many social differences between him and the character:

How do I know everything that will follow and I still don't know it, since I never lived it? It's just that in a street in Rio de Janeiro I caught a glimpse of the feeling of perdition on the face of a girl from the Northeast. Not to mention that as a boy I grew up in the Northeast (LISPECTOR, 1977, p.12).

While postponing the beginning of the story, S.M. also presents the reader with his sacrifices to approach the life that will be narrated. It is necessary, according to him, to eat fruit sparingly and drink white wine, "because it is hot in this cubicle where I locked myself and where I have the desire to see the world", it is necessary to abstain from sex and football, not to shave for days, acquire dark circles, "dress myself with torn old clothes. All of this to put me at the level of the Northeast" (Ibidem: 20). The narrator also believes that this rite of passage will transform him into another person: "Will I ever go back to my previous life? I doubt it very much". In addition to the many inferences that S.M.makes until almost half of the book, before he begins to narrate the story of Macabéa, he deduces that his unimportance as a narrator is equivalent to that of his character as a human being. In the event of being replaced by another

narrator, S.M. imposes, however, one condition: only a male writer can tell the story of the northeastern woman, “because a female writer can tear up mushy”.

Thus, Suzana Amaral's aesthetic option of eliminating SM from the plot by taking Lispector's *A Hora da estrela* as the basic text for her film can be seen as an act of subversion of Clarice's literary transvestism to Rodrigo in the name of of a male detachment that would supposedly be compromised if the narrator was a woman. With the change, Amaral is attentive to the complex cinematographic diegesis, in which several instances (light, voice, music, interpretation of the actors) narrate, as opposed to literature, whose only code is that of writing. But, above all, she claims the status of a great narrator, undermining the will and autonomy of Rodrigo SM. Questioned about the reasons for the exclusion of the intradiegetic and self-referring narrator, the director synthesized the issue by the problems of metalanguage in cinema, without leaving, however, to evoke the classic sentence by Gustave Flaubert when he was in court, accused of offending morals and religion, about who Madame Bovary would be (“Emma Bovary c'est moi”, replied the writer).

Metalanguage does not work. It is just a matter of filmic language. Films that talk about films, stories wrapped up in stories, all these mise-en-abyme constructions. I thought that all of this was very complicated for our audience. People would not understand. So I decided to tell the story directly, 'straight to the point', as they say in English. In other words, I eliminated the narrator because, in my opinion, I was the narrator. (ROSSBERG apud STAM, 2008, p.323)

By suppressing the modernism of the original text in favor of the presentation of the story itself, Amaral refuses reflexivity to put Macabéa in the spotlight, going “straight to the point”. As a consequence, S.M.'s opinions about the character he portrays are distributed in the dialogues of the Northeast with other characters. However, according to Robert Stam, Rodrigo's absence has consequences, such as making the viewer less aware of the narrator's bourgeois universe and more immersed in the history of the lower class worker. The theorist, who usually addresses the intersections between literature and cinema, concludes that Amaral's choice can be seen as less “elitist”, since it causes us greater identification with Macabéa, who is without intradiegetic mediation, that is, without narration that would take the focus off the main theme: Macabéa. On the other hand, this lack of contemplation of the two poles by the viewer “suppresses the reality of the class as we become less aware of the social differences between the narrator and the character”, shifting these inequalities to another register - between the characters themselves - “Where the social range is much more closed” (STAM, 2008, p. 326).

Therefore, in another sense the film could be seen as more elitist, since the recognized social differences between the character and the narrator are conveyed in a pseudo-objective way. The film's 'impersonal' narration shows Macabéa's social difference in revealing that she fails to meet bourgeois norms of socially correct behavior, norms that need not be formulated because they have been internalized by the middle-class audience who judge the characters according to them. (Ibidem)

Some of S.M.'s reflections in Lispector's novel corroborate Stam's thesis. One is the narrator's imagination about the potential for receiving the story he is about to tell. Without the prospect that his literature has any revolutionary mission, Rodrigo puts himself in the role of "escape valve and the massacring life of the middle bourgeoisie": "if the reader has some wealth and a well-accommodated life, he will leave himself to see what it is sometimes the other". The narrator is also aware of the nullity of the penetration of his story in the class about which he writes. "If you are poor, you will not be reading me because reading me is superfluous for those who have a slight permanent hunger" (LISPECTOR, 1977: p.30). Rodrigo SM's substitute narrator, Suzana Amaral, at least explicitly at the plot level, does not reflect, for example, on the condition of the intellectual, as the Lispector narrator does: "I am a man who has more money than those who go hungry (...) I have no social class, marginalized that I am. The upper class has me as a strange monster, the middle [class] with suspicion that I can unbalance it, the lower class never comes to me" (Ibidem: p.19). About the aesthetic that will be used, SM also reflects, as if asking his interlocutor in advance if there is common sense in his choices (whereas, eliminating this long preamble of making of, Amaral's film has an aesthetic already given and not questioned, if we look at the transposition of the novel from a modernist perspective):

Would I enrich this account if I used some difficult technical terms? But there you have it: this story has no technique (...) I, too, who would not stain for anything in this world with brilliant and false words a meager life like that of the typist (p.36).

As a counterpoint to the disadvantages - the ones we pointed out above - assumed by Amaral when removing self-reflexivity from the film text, the narrator gives herself the luxury of providing Macabéa with what Rodrigo says is impossible, far from his reach, "to give him a good bath, a plate of hot soup, a kiss on the forehead while covering her with a blanket (...), making sure that when she wakes up she simply finds the great luxury of living". Thus, differently from the outcome scheduled for Macabéa in Clarice's novel (the death), the final scene of the film is a cut-in passage from being run over to the apothecic encounter between the character and the blond man announced by the fortune teller. This gesture recovers, if not intradiegetically, Amaral's power at least as the great narrator of history. The freezing of the image of a Macabéa that won "a good shower" and found "the great luxury of living" as the ultimate plan of the film

is the filmmaker's refusal to accept the fatalities of fate. Suzana Amaral's choice reaffirms, in realistic aesthetics, her role as an intellectual, when she refuses to also die. For, following Macabéa's death, we saw, in Lispector's novel, the symbolic death of the narrator. "Macabéa killed me (...) Don't be alarmed, dying is an instant, pass it on, I know why I just died with the girl", says Rodrigo S.M. (Ibidem: p.86).

Metalanguage as demystification or domestication?

Macabéa's life and death as a literary invention in the hands of the narrator are taken up in the program *Cena Aberta*. Exhibited in four episodes, in 2003, on TV Globo, the attraction was conceived by filmmakers Jorge Furtado and Guel Arraes and had the presenter and actress Regina Casé dressed in Rodrigo SM, sometimes in a great narrator¹, sometimes in the role of fortune teller, now in the character Glória, friend of the protagonist of the novel by Clarice Lispector. We are especially interested in the role of Casé in the place of S.M. In the manner of a great making of, which is what the program proposes, the facts in *Cena Aberta* can be narrated, but they can also go back in time. Screenwriter of the plot, Furtado explains dualities that gain strength and importance in the audiovisual language, such as the differences between telling and showing, as well as the implications contained in each of these categories. Thus, Regina Casé, whom we will refer to as a narrator, reads the excerpt from Lispector's work in which Macabéa dies, but interprets, as an actress, a rejection of the staging of death. "Now that we have told her that she dies, who knows, we may not be able to stop the story there in the middle, with a happier ending?", Proposes Casé, already at the beginning of the program. Its power over the narrative aims to extrapolate even the modernist strategy of self-reflexivity, by confusing its function within history and the function of slogans that could be given both at the level of the plot (as a character) and at the level of the language (as the narrator) . Thus, in the role of the fortune teller, seeing only tragedies in Macabéa's past and present, Casé orders "cut!", As if asking again for the scene to be interrupted. The ambiguity lies in the fact that, as in the literary work, the expression "cut" is a request from the fortune teller for Macabéa to

¹ The concept of "great imagist" is by Albert Laffay (*Logique du cinéma*, 1964) and will be taken up and explained by André Gaudreault and François Jost in *A cinematographic narrative* (2009). According to them, the different narrative instances of cinema, in addition to what exists in the diegesis, make what the spectator sees something less simple than the "show". Gaudreault and Jost also remember the different names given to this cinematic particularity - "invisible narrator" for Ropars-Wuilleumier (1972), "enunciator" for Casetti and Gardies (1983; 1988), "implicit narrator" for Jost (1988) or, still, "meganarrador" for Gaudreault (1988), Here is the concept: "In the course of the events that form the narrative plot, cinema actors, unlike theater actors, are not, then, the only ones to emit 'signals'. These other signals, which come from the camera's point of view, are plausibly emitted by an instance situated somehow above those first level instances which are the actors; by a higher instance, therefore, that would be the cinematographic equivalent of the scriptural narrator "(GAUDREULT; JOST, p. 41, 2009).

separate the cards from the deck so that the fortune teller can start reading her future. At the narrative level, however, the presenter could be ordering the removal of the tragic elements of the story.

The intention of blurring the boundaries between elements that are on the plot axis and others that are on the language axis reverberates, too, in the attempt to scramble between fiction and reality. From the beginning, the presenter explains that the program will choose a Macabéa among the various Macabéas in the real world. Following this clarification of the rules of the game, we see a line of girls in their 19s who wait to do the casting test, the making of the making of, the narrative in the abyss of television, very characteristic of programs like *Video Show*, shown for decades on the same broadcaster, or humorous attractions that parody, on the same channel, the personalities they are already playing. According to the criticism of Robert Stam, “in the contemporary postmodernist era, reflexivity is the norm, not the exception”, which leads the theorist to conclude that reflexivity is not equipped with a priori political value, it can be used “By the aestheticism of art through art, by the specific formalism of each medium, by publicity or by dialectical materialism”, it can be narcissistic or intersubjective, “a sign of politically motivated urgency or nihilistic laxity” (STAM, 2006: p.176). The critic Jean-Claude Bernardet also relativizes these aesthetic-narrative assumptions of reflexivity and points to a tendency of Brazilian cinema, since the 1960s, towards a “childhood disease of metalanguage”, although he recognizes that other films can achieve a more complex through the resource². In a video recorded later about the program's creative process, director Jorge Furtado³ reinforces in his testimony the clear intention of blurring the boundaries between fiction and reality. “Watching the program today, I have difficulties in identifying what is Clarice Lispector's text and what is their text (the Northeasterners who were put on the scene in the program). It is amazing how Clarice managed to capture the speech of these women”, says the director.

Very “faithful” in the literal reading of Lispector's text and in some of the writer's proposals, *Cena Aberta* repeats the strategy of delaying the identification of his character. Rodrigo S.M. reveals Macabéa's name only on page 43, already in the second half of the novel. Attentive to the language of the audiovisual, Jorge Furtado postpones not the name, but the image of the face of the girl who will live Macabéa. Casé uses the same arguments as S.M. to justify this delay. The elected candidate is only revealed after 30

² Interview available at <<https://cultura.estadao.com.br/noticias/geral,o-critico-de-cinema-bernardet-e-homenageado-aos-70-anos,7631>>

³ Available at <<https://www.youtube.com/watch?v=wSBCdNsYvLc>>

minutes of a program that is less than an hour long. For both narrators, “like this woman from the Northeast, there are thousands of girls scattered around tenements, beds in a room, behind counters, working to the point of exhaustion. They don't even notice that they are easily replaceable”. With this, the television program, by postponing the choice of Macabéa's face, gives a temporary protagonism to all the girls who are on stage to dispute the role of the character. “We want to tell this story, everyone together, me from Macabéa, you from Macabéa, everyone here is already a little Macabéa”, says the presenter, addressing the candidates.

Again, the self-reference of television and its feedback language are highlighted. With the “cue” that she can also be the protagonist, Regina Casé, already aware that her power of communication with the popular public stems from her “poor face”, she asks, rhetorically, if the candidates know any artist with a face from the Northeast. As a reaction, the girls' laughter, which Casé pretends not to understand. The association between the Northeast and the face of the poor is made by the presenter herself. “Do I [look like a Northeasterner]?!?”, She pretends to be astonished and complements, already in an explanatory tone: “It is that today I am known, but I remain the same, with the face of the poor, the hand of the poor, poor. My grandfather came [to the south-east] from pau-de-arara ”. Casé proposes a game: “unmasking” candidates who are not from the Northeast and who dressed, according to stereotypes, as such. On stage, she asks a northeastern candidate if she wore jeans and a top-style blouse to look more modern: “Do you think that people in Ceará wear this?”, She argues, sending the candidates and the viewer both to a popular imaginary and to an imaginary that can be the product of Globo's representations of the Northeast in its teledramaturgy. Regina asks the girls to change their costumes and challenges the Northeasterner, now “in Northeastern clothes”, to say in front of the others: “I am Carioca!”. Little convinced, the girl repeats the statement. And the presenter jokingly replies: “It's naaada!”, Provoking a general laugh among the candidates for Macabéa. The narcissistic reflexivity of which Stam speaks is once again exercised by Regina Casé, who makes judgments based on celebrities from TV Globo, albeit with the intention of destabilizing stereotypes. “Xuxa does not have the face of the Northeast, nor does Angélica. And Carolina Dieckmann? She doesn't have the face of a Northeasterner either ”.

The proposal to build the character from the candidates' real life continues until the end as a strong point. To the candidate chosen to live Macabéa, Regina asks what are the characteristics of the other Northeastern girls that she will use to compose this collective Macabéa. In parallel to the fiction within the

fiction that is being built (the story of Macabéa), *Cena Aberta* highlights the similarity between the life stories of the girls and that of the protagonist. In real testimonies, the candidates - who are no longer candidates, but entered the plot in some other way - tell us why they ended up in Rio de Janeiro.

Another theme that appears in these statements is the notion of happiness. The awareness of what the state of happiness means places these characters again as subjects of their own stories, if we remember that Macabéa did not even have a clue about what it meant to be happy. Macabéa's role, represented by the voice granting to candidate-actresses, is also recovered with the call of Regina Casé so that the girls, Macabéas of history, help to compose the costume of the character Glória. In Lispector's words, Glória stood out for being "belonging to the coveted southern clan of the country". The simple choice of the costume of the carioca by the "northerner" reveals the inversion of the normatized perspective, which is, both in the film and in the novel, that of Glória always looking and criticizing Macabéa's appearance and manners, a perverse notion between subject and object.

In addition to the metalinguistic issues raised here that bring *Cena Aberta* closer to Clarice Lispector's novel, the program bears a structural resemblance to the film by Suzana Amaral. In both, the narrator S.M. was excised. In her own way, Regina Casé fills this place, materializing herself in the image as a meta-narrator. Her appearance is as broad as that of the peripheral voices of the discourse, due, in fact, to the program's ambition to open up to the real of "thousands of Macabéas". Her final act as a stage master is to prevent, once again, now in a metalinguistic way, the death of Macabéa. In the final scene, Casé replaces the actress Macabéa with the stuntman, who will be run over by a car. Thus, she saves the protagonist, who gains freedom to leave the scene, walking out of the picture next to Olímpico, while the fateful accident is recorded in the center of the picture.

Suzana Amaral, on the other hand, plays the role of a great narrator, of a showcase of images that orchestrates another type of realism, more affiliated with the tradition of the 19th century novel than with Lispector's literary modernity. And although our notes on Amaral's film seem to start from a modernist paradigm - that of recognizing the absence of the self-reflective narrator of Lispector's novel on screen -, the objective is not to value aesthetics. For this reason, having made the considerations about self-criticism in the narrative fabric itself, the movement to conclude this analysis goes towards the rehabilitation of the political potential contained in realistic aesthetics, closer to the film version of *A Hora da Estrela*. We must remember the example of the arrival of cinema in color, followed by several generations of viewers who

continued to see the film in black and white as more "realistic" than the color film⁴. Interestingly, the colored film was closer to what the human eye captures outside a movie theater, in the so-called "real world", and should therefore be more "realistic".

Realism of the ordinary

Aesthetic movements of cinema that presented themselves as an alternative to the more conservative realism (transparent in its edition, so that the perfect suture⁵ of film à la Hollywood would reveal a world on the screens, and not an artificiality that left language opaque, precisely to show that opaque to the real world) did not dispense with realism. Some of them had it as a reference: it is the case of surrealism, neorealism, poetic realism or psychological realism. On the other hand, there is also the fact that the film theory of the 1970s "used to see reflexivity as a political panacea, while failing to notice the progressive potential of realism" (STAM, 2008: p.31). The impasses about this potential of realistic aesthetics are great and find in the policy of self-reflexivity an obstacle for it to be considered progressive.

In cinema, the character of reflexivity occurs by calling the viewer to action (in the proposal and reading by Sergei Eisenstein according to some Cinema Novo filmmakers and films) and, later, in another key, such as *mea culpa* in relation to the invisible montage or to a "Invisible narrator" (ROPARS-WUILLEUMIER, 1972 apud GAUDREAU; JOST, 2009), third person, with the criticized "voice of god". In this second aspect, the response to the "sociological voice" of cinema came, above all, with documentary filmmaker Eduardo Coutinho⁶. His film *Cabra marcado para morrer* is emblematic of this "anthropological

⁴ In *A Imagem*, Jacques Aumont (2002) takes up some considerations made by art critic Ernest H. Gombrich, in *Art and illusion*, for whom realism is a convention that undergoes updates in history. This realism is more linked to conventions about what is understood as real in each era than properly due to the relationship established between the production of the image and the notion of reality.

⁵ Jean-Pierre Oudart (1969) borrows the Lacanian perspective of the relationship that is established between the subject and his discourse for cinema, understanding as "suturing" the articulation that is established between the cinematographic planes and the spectator subject, or even completeness that the present accomplishes with the absent, with the "lack", such as, for example, what is in the field and what is out-of-field, or "absent field". Jacques Aumont and Michel Marie explain that the concept ended up being trivialized at the moment when other theorists extended it to all kinds of raccord of looking (AUMONT; MARIE, 2003, p. 82). Here, we use "suture" as the transparent montage as opposed to the opaque montage, concepts debated by Ismail Xavier in *O cinematográfico discurso: opacidade e transparência*.

⁶ Bernardet, in *Cineastas e imagens do povo*, makes a series of reservations to the sociological documentary, which highlights the "voice of god" of a narrator in the studio. According to him, this sonorous instance of the film subdues the strength of the images of the people and puts them at the service of a voice that meets the wishes of the director and the sociological thesis that he wants to prove about that same people, about the nation and about aspects of a macrohistory. It is worth comparing Bernardet's considerations with the counterpoint presented by Fernão Pessoa Ramos (2008), in *Mas afinal... o que é mesmo documentário?*. For Ramos, the ideological issue is present, but the technical limitation of the time was co-responsible for this

turn” that raised new voices in the discourse. When he resumed in 1984 the film started in 1964 and interrupted for reasons related to censorship, Coutinho presents the material to the characters of the Peasant Leagues and not only hears criticisms of the film, but also contemplates them in the final product shown to the viewer and still places himself, in the figure of filmmaker and master of ceremonies, in the filmed. Ismail Xavier, with *Sertão Mar* and *Allegories of underdevelopment*, and Jean-Claude Bernardet, with *Brasil em tempo de cinema* and *Cineastas e imagens do povo*, are two theorists dedicated to a historiography of national cinema that understands aspects of cinemanovist and self-critical narrative opacity which would then come from filmmakers from Cinema Novo itself for its sometimes hermetic language, as well as from the CPC of UNE (Popular Culture Center of the National Students Union), for its excessively didactic language and to which Eduardo Coutinho was initially affiliated.

In his article *The Effect of Reality and the Politics of Fiction*, Jacques Rancière defends the openness to the social provided by the realistic novel. The philosopher reads the classic text by Roland Barthes, *The effect of reality*, in the light of contemporary criticism by authors like Gustave Flaubert. For these literary critics, the "descriptive excess" raised "the cost of narrative information", in Barthes' words. Rancière goes against this thesis and advances in his perception about authors like Dostoevski and Stendhal in the name of an “inversion of the hierarchical logic of the representative regime”. For the author, the reality effect, the descriptive excess - seen in a negative way by the conservative critic who sought a novel with a defined structure, with head, trunk and limbs - is an effect of equality. The equality mentioned by Rancière “does not only mean the equivalence between all the objects and feelings described by the novelist”, nor does it mean “that all sensations are equivalent, but that any sensation can produce in any woman belonging to the 'lower classes 'a dizzying acceleration, making her experience the depths of passion ”(RANCIÈRE, 2010: p.79).

Although this exhibition on the political potential of realism does not invalidate the intellectual's need for self-criticism, a gesture very well performed by Clarice Lispector through her narrator, Rodrigo SM, and reworked in the series *Cena Aberta* as a playful metalanguage, the realistic description of details of the Macabéa's life, in the film by Suzana Amaral, reveals, even in the words of Rancière, something

type of sociological film, that is, the impossibility of taking light cameras and sound recorders coupled to the streets that could synchronously capture the two main ones. elements that make up a film: the image and the sound.

provided by cinema, which turns out to be “a form of communism” that offers “the utopia of a spontaneously communist world for building a common perception” (Ibidem: p.89).

In the last decades, we have followed the narratives affiliated with a modernism that militated for the discovery of the procedures of fiction. On a more specific axis, from the 1970s onwards, autofiction functioned ideologically as a possibility of the author's retreat, accompanied by a comfort for not seeing himself in the face of the need to talk about and for the other, but, now, of himself. We have also seen the rise of the testimonial report, even in the realm of fiction, a model that has already shown some exhaustion. In his most recent work, the American art critic and historian Hal Foster, in the article “Real fictions”, points out the change of a witness's policy, based on individual testimony, towards a policy of defense of human rights (FOSTER, 2021: p.176), rehabilitating, in some way, the role of fiction. Thus, we can infer that, more than proposing narratives in abyss, that is, narratives that unfold and that intend to account for the unveiling of internal procedures of the narration or stories that can only be legitimized when there are similarities between the author's voice, the narrator and intimacy with the narrated, the potential of fiction is also in the author's ability to move towards alterities in the discourse and in the reception of the work.

Eduardo Miranda Silva

ORCID: <https://orcid.org/0000-0003-0146-4213>

Universidade Estácio de Sá, Departamento de Cinema, Rio de Janeiro (RJ), Brasil.

Doutor em Literatura, cultura e contemporaneidade / PUC-Rio

E-mail: edumirando@gmail.com

Received on: June 3, 2020.

Approved on: July 15, 2020.

<https://doi.org/10.46391/ALCEU.v21.ed44.2021.250>

ALCEU (Rio de Janeiro, online), V. 21, Nº 44, p.243-256, mai./ago. 2021

References:

AUMONT, J. **A Imagem**. Campinas, SP: Papyrus, 2002.

_____; MARIE, M. **Dicionário teórico e crítico de cinema**. Campinas, SP: Papyrus, 2003.

BERNARDET, Jean-Claude. **Cineastas e imagens do povo**. São Paulo: Companhia das Letras, 2003.

_____. **Brasil em tempo de cinema**: ensaio sobre o cinema brasileiro de 1958 a 1966. São Paulo: Companhia das letras, 2007.

LISPECTOR, Clarice. **A hora da estrela**. Rio de Janeiro: Nova fronteira, 1977.

RANCIÈRE, Jacques. O efeito de realidade e a política da ficção. **Novos estudos – CEBRAP** [online]. 2010, n.86, pp. 75-80. ISSN 0101-3300.

RIDENTI, Marcelo. **Em busca do povo brasileiro**: artistas da revolução, do CPC à era da tv. Rio de Janeiro: Record, 2000.

SARLO, Beatriz. **Cenas da vida pós-moderna: intelectuais, arte e vídeo-cultura na Argentina**. Rio de Janeiro: UFRJ, 2004.

_____. **Tempo passado: cultura da memória e guinada subjetiva**. São Paulo: Companhia das Letras; Belo Horizonte: UFMG, 2007.

STAM, Robert. **O espetáculo interrompido**: literatura e cinema de desmistificação. Rio de Janeiro: Paz e Terra, 1981.

_____. **A literatura através do cinema**: realismo, magia e a arte da adaptação. Belo Horizonte: UFMG, 2008.

XAVIER, Ismail. **O discurso cinematográfico**: a opacidade e a transparência. São Paulo: Paz e Terra, 2005.

Abstract

Starting from Rodrigo S.M.'s reflections in the novel *A Hora da Estrela*, by Clarice Lispector, the article aims to discuss some of the narrative options in two audiovisual adaptations of the literary work. In the first work, the homonymous film *A Hora da Estrela*, from 1985, director Suzana Amaral chooses to focus only on the story of Macabéa, leaving out the elocubrations of a guilty narrator. In a second moment, the 2003 *Cena Aberta* television program, by director and screenwriter Jorge Furtado, adjusts its focus precisely to the problem of speaking for the other class. Our initial

hypothesis suggests a difficulty for cinema to deprive the traditional intellectual of his power to narrate, in the case of Suzana Amaral's film. But it also points to the loss of the former shock power that metalanguage proposed. This same metalanguage is the first invoice instrument used by Jorge Furtado in the adaptation of Lispector for the TV Globo program.

Keywords: Cinema. Television. Literature. Realism. Metafiction.

Resumo

Tendo como ponto de partida as reflexões de Rodrigo S.M. no romance *A Hora da Estrela*, de Clarice Lispector, o artigo se propõe a discutir algumas das opções narrativas em duas adaptações audiovisuais da obra literária. Na primeira obra, o filme homônimo *A Hora da Estrela*, de 1985, a diretora Suzana Amaral opta por focalizar apenas a história de Macabéa, deixando de fora as elucubrações de um narrador culpado. Em um segundo momento, o programa de televisão *Cena Aberta*, de 2003, do diretor e roteirista Jorge Furtado, ajusta seu foco justamente na problemática de se falar pelo outro de classe. Nossa hipótese inicial sugere uma dificuldade do cinema de destituir o intelectual tradicional de seu poder de narrar, no caso do filme de Suzana Amaral. Mas também aponta para a perda do outrora poder de choque a qual a metalinguagem se propunha. Essa mesma metalinguagem é o instrumento primeiro de fatura utilizado por Jorge Furtado na adaptação de Lispector para o programa da TV Globo.

Palavras-chave: Cinema. Televisão. Literatura. Realismo. Metaficção.

Resumen

A partir de las reflexiones de Rodrigo S.M. en la novela *A Hora da Estrela*, de Clarice Lispector, el artículo tiene como objetivo discutir algunas de las opciones narrativas en dos adaptaciones audiovisuales de la obra literaria. En el primer trabajo, la película homónima *A Hora da Estrela*, de 1985, la directora Suzana Amaral opta por centrarse solo en la historia de Macabéa, dejando de lado los elocobracos de un narrador culpable. En un segundo momento, el programa de televisión de 2003 *Cena Aberta*, del director y guionista Jorge Furtado, se enfoca en el problema de hablar por la otra clase. Nuestra hipótesis inicial sugiere una dificultad para el cine al privar al intelectual tradicional de su poder de narrar, en el caso de la película de Suzana Amaral. Pero también apunta

a la pérdida del poder una vez impactante que propuso el metalenguaje. Este mismo metalenguaje es el primer instrumento de factura utilizado por Jorge Furtado en la adaptación de Lispector para el programa TV Globo.

Palabras clave: Cinema. Televisión. Literatura. Realismo. Metaficción.

Este artigo é publicado em acesso aberto (Open Access) sob a licença Creative Commons Attribution Non-Commercial (CC-BY-NC 4.0), que permite que outros remixem, adaptem e criem a partir do seu trabalho para fins não comerciais, e embora os novos trabalhos tenham de lhe atribuir o devido crédito e não possam ser usados para fins comerciais, os usuários não têm de licenciar esses trabalhos derivados sob os mesmos termos.