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even so, the characters can only become aware of their existence as long as they are aware of their own will. but in clarice lispector, in the world of man as well as in the world of nature, there is no place for the will. there is no will to do anything. all is external to the i, as if the i were nothing other than what surrounds it. consequently, the characters are destined to be passive. the only thing they can do is to undergo the dehumanizing process of existence, feeling that they are nothing in the eyes of the world. this feeling of being nothing in the eyes of the world, or, what is the same, the awareness of the world's absolute indifference, is the source of the characters' pain. they are aware of their solitude and of their inability to communicate with each other, and this awareness leads them to despair. like the characters in the stories of clarice lispector, the characters who inhabit her world

never feel alive. the humanist commitment of lispector is clearly displayed in the following from *laos de familia*: i'm going to see if the woman i love is well. i hope that she will be well, that she will be well and that i will be able to tell her so.. the only thing that matters, the only thing i should do is to tell her that i love her. and then i can do everything, i can do everything and nothing will matter. (*laos de familia*, pp. 50, 52) lispector's feminist tendencies are best exemplified in her novels, particularly in *a hora da estrela*. she writes that she felt 'very much like a woman when i wrote *a hora da estrela*, having the courage to be a woman in a world of the most diverse varieties, a world of men.'⁶ her characterization of her gender role in this novel as a woman who speaks and fights 'from a position of the most abject feminine slavishness' that is nevertheless 'in opposition to masculine arrogance' goes beyond the simple identification of gender differences. she also admits that her *hora* is a novel of resistance and rebellion, written 'for the benefit of those who have not yet been able to cry out of frustration, those who have not been able to say "i want to be a woman," those who have not yet become women,' a novel for the latter group, who, like her, are 'faltando de gostar de gostar' (lacking in desire to desire).⁷

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clarice lispector's work also indicates a shift in her style, in that her post-second world war narrative, particularly her later stories, is characterized by a richer and more detailed language, and by a different use of metaphor, which draws on the linguistic and cultural diversity of brazil. in his book, olhares de clarice lispector (1981), nelson bello provides a fairly complete summary of the style of the author of *a cinza e a carga* and *a via crucis do corpo*. there are few authors whose writing is so marked by the particularity and variety of the languages they have used in their own texts. while one realizes that clarice lispector is not simply an "exotic brazilian writer," as many critics have suggested, it is also important to appreciate the complex use of her language in her fiction, which goes far beyond the work of other brazilian authors. "the figurative quality of language is the 'tonic' element of her style," says cristina miguez. "this quality, rich in allusion, mimics the characters who act it out, and it is with this quality that clarice lispector creates the world of her fictions."17 in her stories, the linguistic resources of the narrative space and the lexicon of the characters are constantly in contact, so as to form a world of which lispector's characters become the protagonists. the characters' anguish is the result of a situation that is simultaneously inexplicable and unbearable. the

individual, as an individual, does not have the means to understand his own existence. it is as if he is not even aware that he exists. but he can no longer avoid this knowledge, and he cannot escape the fact of his existence. he tries to escape his anguish and fatigue by consuming alcohol, sleeping, or by seeking distraction through the internet, television or books. the i is swept away by a type of romanticism that looks beyond the world of objects, images and the senses and, as if completely absorbed in the other world, forgets his own.²⁸ and yet it is precisely here that the absurdity of this world, which can only be revealed to him through the i, becomes all the more unbearable. the absurdity is the result of a fragmented and scattered existence that cannot be summed up in words, as if it were a hallucination. but the madness of life is experienced by the characters who inhabit the world of clarice lispector as being a kind of cosmic disenchantment. 5ec8ef588b

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