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## A hora da estrela

The comic scene-making of the Brazilian tragedy Manoel Freire Rodrigues is better known as the author of the introspective story, only recently has Clares Lispector sparked a scholar's interest in the social and ideological aspects that inform his work, especially some narratives. In general, criticism has ignored this aspect of Clarrick's storytelling by emphasizing the so-called existing, philosophical and metaphysical issues that he is approaching and thinking about. The text discusses some social-ideological aspects of the literary form at Star Hour, the latest novel published by the author and the work of the underlying work in his collection of fictional stories, to the extent that it includes and develops themes that are at the center of Clarice's concerns during her career, such as reflection on art and the problem of representation (its possibilities and limits). The possibility of complete knowledge through language, the possibility of a socially engaged literature, and the poverty of the world, ugly and predictable poverty as the author writes (1998, c. 22). These themes are sometimes found simultaneously in the same work as the author, but in certain texts some of them are crap. In this way, it can almost be said that in passion, given J.H., the problem of knowledge and the possibilities of its communication through language, as well as the issue of representation, although the social problem is already present with a certain intensity, as Solange R.D. Oliveira notes, for the first time the problem of class struggle is addressed in Cleary's stories (1985) . p. 8). In a learning or book of pleasures, there is also a problem with knowledge and communication with language and art forms, but here the central theme of Laurie's conversion is the central character of the novel, the work of Ulysses, a professor of philosophy who is a socialist who helps Laurie explore the world and herself. In his conversion, the apprentice finds another world after endless encounters with Ulysses, which is no longer his bourgeois world as the daughter of a dilapidated former millionaire. His learning is thanks to Ulysses' visionism, which confesses to his profession of teaching thanks to this sense of teaching that I want to convey (1998, p. 53). Now on Star Hour in a certain manner all these themes and issues addressed are mentioned in two novels, but with one fundamental difference: here the problem of poverty and the marginalization of the oppressed social classes appears explicitly, configured in the novel's central character, Macabéa, a retired Northeastern who survives in an all-built city against (1998, vol. 15). What appears to have only been declared in passion according to G. H. still put in a restrained or implicit way, thus, class conflict, appears openly on star hours, as the narrator declares as well as the character of Rodrigo S.M., who claims to write an outspoken story, but which contains secrets (page 13). The confrontation between different social classes per star hour is configured on several levels and shows a gap that separates people from different social classes in Brazil, the distance that separates the poor (workers, the underdigest and the unemployed) from the most privileged social strata of society, including the holders of economic power, those who really dictate the rules of the game, and those who are not economically privileged. They can consider themselves somehow privileged, because they have certain assets in their hands that distinguish them socially from the marginalized mass. These are the holders of what we could have called cultural capital, which assures them that they have a more or less comfortable position in society as provided by author Rodrigo S. M, the narrator of the novel is represented. This contrast is initially configured with long reflections and narrator speculation about the possibility of writing history in the circumstances in which it is. Although he finds writing northeastern history necessary and urgent, Rodrigo S. M shows that it doesn't know how to do it, given the distance that's part of it from Macabéa, and therefore its massive problem to get close to the girl. The initial hurdle is useless, to tell the story of the girl, of the narrator's complex available tools: the accumulated knowledge of one of the classical and classical traditions, her language and her literary repertoire versus a very simple and very poor substance, the almost empty life of Macabéa. Life, aside from this, is almost lifeless, which the narrator fears he can't give visibility. What I'm suggesting to say seems easy in everyone's hands. But it's very difficult to explain. To clarify what is almost silent and hard to see (c 19). And the imaginary writer Rodrigo S. M continues trying to get close and put yourself at the northeast level and seeks to reach the height of expression, perfect for narrating his poor story. This search reaches the point of exhausting the reader, which is already impatient to postpone the story. In his prolific discussion the narrator seems to buy time sacrificing the beginning of a story he feels unable to narrate. Rodrigo S.'s Disability In finding the most appropriate expression for the narrative of Northeastern history, M demonstrates enormous difficulty, or who even finds it impossible for a Brazilian writer or intellectual to speak convincingly of people. This distance was very understood by Clarice, who in most of his work shows how difficult it is to get expressed with your language or the way you can speak honestly from another. Klais had a very clear understanding and a very acute awareness of the contradictory role and status of the intellectual and artist in a society as full of problems as Brazilian society of his time (which, more than that, has not changed much in this aspect to date). He fully recognized the author's ambiguous situation of dividing between commitment to the oppressed, had a kind of commitment to giving voice to those who have no voice, on the one hand, and on the other hand the condition of their dependence on the dominant system, from which it receives some privileges and that it helps through the production, reproduction and transmission of a set of aesthetic, legal and moral norms and values that preserve the tradition and legitimacy of the organization of the system. There's a passage from the star clock that seems to suggest, with the book's strange comic adjective, this ambiguity, this paradoxical and uncomfortable situation of the author: now I want to walk naked and in the playhouses, I want to experience at least once the lack of taste they say the host has. Eating the host will feel boneless from the world and bathe at No. It's my courage to leave old feelings comfortable before now: to talk about a girl I don't have to shave for days and take dark circles to sleep, I'm just napping with pure boredom, handy. In addition to dressing in old ripped clothes. All this to put me at the northeast level. Yet knowing that perhaps I should have presented myself more convincingly to communities that complain a lot about those who are already even beating the car (page 19-20) excerpts contain elements that represent, problematic, intellectual status (in this fictional case) in Brazil's 60/70s society. To write the story in a more convincing and honest way, the narrator has no doubt that he should attack the northeastern girl's world and almost dress in her skin so that she can feel and at least once experience the lack of taste they say the host has, which is also necessary to not only know the girl's life but also feel, because it also feels about knowing the implication. Overcoming this is a difficult impasse, as the author himself recognizes that he cannot completely penetrate the girl's world, so they meet apart and far apart. She knows that she can only sometimes enter the world of Macabéa, but can neither nor wish to stay in it, only while writing stories - fictionally - she will be able to walk naked and in tatters to be able to The uncertainty world of the girl, it will be very difficult to unleash the old feelings now comfortably. Letting go of old feelings and comfortable would be difficult and risky because the author, about Rodrigo S. M, having to speak differently, knows ugly, in this case the life and world of Makabe, but knows that this implies the aggression of the current codes, to create a new expression. So, to speak of the ugly, that, poverty, which is ugly for Clarais (and for Rodrigo S.M.), the narrator seeks the right shape, a form that can no longer be evaluated by aesthetic conventions of beauty and good taste. The way the narrator seeks to tell The Story of Makabe is driven by an ugly aesthetic or bad taste that Clarais deliberately follows in his latest writings, among which is the Star Hour. Sonia Ronkador (2002) points out that this happens especially in the author's works published in the 1970s, in which there will be a rupture in relation to her author's style before this period. In this period, he said, Clares abandons the delicate form of his first works to adopt an ugly aesthetic and deliberately produces incorrect works, and this rupture in the form plane is in line with a change in the subjects addressed to the novelist. The critic states that the most careless writing that appears in the author's latest works is his reason for seeking an ugly and impermissible expression that identifies the themes addressed by Clarais in the final years of his career, when he is heavily involved with certain social themes such as economic misery and affection, hunger and social injustice (2002, p. 150). And it's within this new aesthetic directive adopted by Kleis that we can locate star clock, a work in which there is a confluence of the author's various fictional writing tendencies, especially the last stage of his work. This division of trends in fictional style by Clarais Liptor is also noted by Vilma Arêas, for which Clarais's work can be understood in two different styles or phases: the first involves the distance that goes from the publication of *Perto do coração selvagem* (1944), and a *paixão segundo G. H. e Ai legião* foreign (1964). The literature produced by Clarais was called by himself at this point, according to Vilma Arêas, the literature of the intestines, which is a deep and serious literature, committed to great human themes and obedience to aesthetics known as good taste, so the literary value is high. Here the author presents himself as one of the highest From Portuguese-speaking literature, where the search for expression is just, the exact and subtle phrase, in the perfect way seems to have been a goal to pursue. The second phase, which the author calls fingertip-made literature, offers a break in the author's style with a debatable literary value according to the conventional standards and standards of good taste, with these patterns, with most of Kleis's final work. This phase includes works carried out after the 1985 military coup d'état, in which (or in most of them) one understands the author's particular frustration with literature, or at least in relation to what is considered great literature, which Kalaric denies, in addition to doing so in the very configuration of these works, literally expresses at several crossings of his work during this period, in which he practices non-aesthetic literature, which is observed in books such as Star Hour and The Crucis Way of the Body, in which deliberately ugly choice in itself constitutes an aesthetic value. Clarice's choice for literature of bad taste, which is largely present in his latest writings, constitutes an aesthetic attitude directly related to a writer's attitude in the political-ideological context, which is because the author's reaction to Brazilian social reality has become increasingly degraded. It is because of these circumstances that the author decides to openly and explicitly deal with certain themes that have only been implicitly suggested in his previous books. The author's direct contact with the ruthless Brazilian reality seems to have provoked a sense and desire for openly social and committed literature, denouncing - but without piecing to stereotypes and without prose - the author's social adversities, increasingly acute and evident, is now difficult to hide in hypocritical discourse and in a purely cosmetic literature. So the conditions of the post-64 period and its implications for this new attitude of Klais Lee Spector acted decisively (cf. ARÉAS, 1977). In another passage of this work, I suggested that the star clock in a certain way form a synthesis or confluence point of different tendencies written by Clarice Lee Spector, both from the perspective of themes and from the stylistic aspects of the author's work. This, in my view, shows that there cannot be a rigid separation between the two phases of Claridis's work, which cannot be separated into two distinct and distant phases or tendencies, because an introspective and profound literature, on the one hand, and on the other hand, realism is raw and intense, an adjective of the Brazilian stories of the late 20th century that Pasta Jr. (2002) referred to. More coherent it seems to say there is no cut but a passage in which some elements of the early writings (stronger) remain in the latter, although they have declined, while others are less prominent in the former in the latter, with some kind of contamination between them, as Willima Arias notes: pollution often means that short stories written with fingertips are organized in close relation to intestinal texts, obeying only one type. Modal variation, sometimes done through parody, is sometimes emphasized or refined by a subject or even with the most brutal contrast within the tragic record, the structural tension of much of Clarais's writings (p. 2-3). Well, the watch is the star of Kleis's work, which best expresses the encounter of different ends of his story, because in this book the problem of representation and incapable of language to communicate what is is the difficulty of one class to speak of another, from another, and thus the difficulty of understanding it, the problem of hunger and misery, social inequalities and its consequences, as well as another delicate and complex subject that less artists are concerned about. It is: the relationship between the author and literature with the market and with the cultural industry. So there is a collection of complex and important themes in this little book, which is apparently very simple. The issue of representation, or more precisely the representation of the national popular element in literature, is an important point of star clock on which the narrator speculates that boredom often gives a comic treat to the subject where there is still a certain pessimistic irony, as suggested by Pass: To speak of the girl, she didn't have to shave for days and that dark circles gained little to sleep, only for pure fatigue [...] In addition to dressing in old ripped clothes. All of this to put me at the northeast level (page 19). In these circumstances, every attempt to show the girl - and the poor, therefore - seems false and artificial, which is still somewhat true, as it is nearly impossible to descend the narrator to the northeastern level. But the path Kleis has found to speak of the poor in his confrontation with another is to satisfy with the classes of interest, if not eliminated, the perception of being artificial, to the point that it levels the characters by being a comic bias. Vilma Arêas's observation of Clarais Circus inspiration on Star Hour is interesting, suggesting that there are certain reductions of differences (or reduced distance) that have the characters' serenity, since all in the novel gain comic configuration, including the narrator, who is also involved in introducing in the text the performance of the regisseur, of the circus master-of-ceremonies (ARÉAS, 1991, p. 152). And not only the narrator and The Makabe, but all the characters in the novel have comic traits that in a way lower them to such an extent that it's not so much higher than makabe, the star of the show. By de-specifying the Northeast as negative in person, it means that the lack of total attributes worthy of appreciation, and putting it in a world where other extras, although smarter, are not far from it. Clarais ends up exposing a poor, ugly and promesco world, to the point where the turning point is macabéa's absurdity, and where everyone participates, there is not much distance between them and the girl. Seeing figures that take part in northeastern history and are decisive in configuring their own destiny, it is seen that in a certain way everyone is participating in some of their own misfortunes. If none of them suffer from material deprivation, mental suffering, and Makabe's naivety, it is not enough to exempt them from the conditions of exploited and marginalized society, merely as necessary parts for the functioning of the system: some illiterate and semi-illiterate, ignorant and alienated all (including the doctor there). In all of them there is a lack of any uplifting sense of existence: no project, no ideal other than gross material existence, for which there is only one meaning: money to consider, as the Olympic bid and doctor. So, pointing to the characteristics of these characters that can distinguish them substantially from Macabéa is difficult, they are left only by some intelligence, absent in it. Olympia Issa is also northeast, who came from the Paraíba region to better try her luck in the capital, Rio de Janeiro, where she conquers the metalworker position she is very proud of. What is at the Olympics that makes him superior to Makabe is his intelligence (in the worst sense) and ambition to conquer power and money, the desire for power to send and discover how to exploit him. Unlike Makabe, Olympia was not innocent at all despite the world's public sacrifice and carried the seeds of evil inside herself, alongside a desire for revenge and the desire for revenge that gave her life force (page 47). Despite having the seeds of evil and enjoying Olympic vengeance, he could not see another horizon other than the exploitation of capitalism he has been a victim of, because his desire is not to conquer the alternative society in which he lives, but simply moves from exploited condition to explorer, to conquer power and money regardless of the means he should use for it. It is known from the narrator that he stole and a real technician in (c) And killing him was a man in capital letters. The Olympics were not ashamed, it was what was called the of satan in the northeast (c 46), claiming that one day he would be vice president. In this way, if Makaba does not have a horizon and can hardly ask some questions that there is no answer for them, the Olympics have a horizon and this is the horizon of the ruling class. That's why he was more responsible for redemption than Makabe, because it was for nothing that killed a man (p.57). Thus, the cosmos of the star clock is marked by exploration, in which there is only the possibility of redemption for those who are willing to use the most responsible means to reach a comfortable and respectable position. Good customs, training and respect are no exception, subsisting only in the empty mind of Macabéa, who is those who are those who are having received the best inheritance, the good customs that his aunt had taught him, in what is not readily approved by the Olympics, for which the best inheritance is actually a lot of money (c 45). Another character who opposes Makabe is Gloria, her partner who takes her boyfriend (if you can call the relationship Olympic and dating Makabe). It also opposes Makabe because it is smarter and more agile in the workplace, in addition to its physical resources being considered superior to northeast sources. Gloria is the embodiment of molato and ordinary sensual flirtation, which awakens the lustful desire of men. There's no other reason the Olympics will soon fall in love when they see her, leaving Macabe, who, far from having gloria's physical and lustful qualities, is a hair in soup, because she doesn't want to eat (c. 60). In different ways, Gloria had a good Portuguese in her blood and was also walking in Bamboléo because of hidden African blood. Although white, he had the power of Mulatis in itself. He oxygenated in curly-haired yellow eggs with always black roots. But even her oxygen was blonde, which meant an extra step for the Olympics. In addition to having a great advantage that the Northeast cannot [...] the fact that he was from Rio de Janeiro caused him to belong to the county's ambitious southern tribe. Seeing her, she soon guessed that, though ugly, Gloria was well fed. And that made the material of good quality (c 59). As in much of Kleis's work, social criticism here was realized by the bias of humor and humor. The form of glory described by the narrator is quite comical and functions as ridiculous of the specific conventions and stereotypical discourses of Brazilian culture about mulatto, intended as a symbol of tropical lust and fully exploited by the dominant display industry in society Gloria fits the convention format of an apology ideology of misremence, which produces stereotypes around the assumed supremacy of a mixed Brazilian woman, the prominent features of which are mainly features related to lust. We see that although White, had the power of mulatice, which in a community of strong slave heritage quality that carries a certain dichotomy, now regarded as positive, is now seen as negative, given the situation. Clarais, smart and a very enthusiastic impression for seemingly insignificant details and details, does not stop understanding the ambiguous behavior of Brazilian society in response to bizarre aspects such as the racial issue. However, in a society marked by a strong presence of the black race but politically and economically dominated by the white element, the characteristics of the black race are evaluated based on conventions established by whites, which, with the culture of dominant groups, are considered positive for those black or semi-racial characteristics that satisfy the demands of whites. In this way, in the case of a black or mixed-race woman, its most celebrated quality is lushfulness, a characteristic that has excited the white man since ancient colonial times. It should be noted that Gloria, even having physical characteristics that satisfy erotic thirsty men, convinces society that it is not just a molata, requires oxygenation from curly yellow egg hair because she knew that her blond appearance meant another ring for the Olympics and, of course, for the whole community. Gloria's physical appearance advantage over Makabe is stunning and changes the Olympic pity. But he had another advantage that the Northeast could not be without, because Karyuka was of gem and belonged to the ambitious tribe of the south of the country. The effect of this on the Olympic mind is strong and immediate. Removing Tangido's coming to the northeast with the threat of starvation, conquering somewhere of metallurgy in rio's capital, dating (or, who knew, getting married) a blond girl, Karioka from The Grem and the Butcher's Daughter, would be a bit, especially because she wished to move to other classes at all costs. The comical of the situation is also on the way to the Olympics influenced gloria's characteristics. The girl's physical strength to the Northeast reminds her of her superiority in relation to Makabe and many of her north-east allies: it is never Gloria Hunger: Seeing him, he guessed that, however ugly, the glory was well fed. The narrator further highlighted the ridicule for obtaining the comic effect of the situation when Gloria compared to a material, in the thought of Olimpio, who believed it was good quality material for being well fed. Comics are present throughout the book, alternately with humor and irony when they don't occur simultaneously. I previously suggested that other characters get caught up in their ridicule when they met Macabéa. Although one of these figures cannot be properly considered a narrative character, since it only appears on one occasion in the story, it is the doctor. The doctor's condition is also extremely risky. His work is certain because he was a poor doctor and did not require much sacrifice or preparation for medical practice, as the narrator suggested: This physician had no purpose. Medicine was just to earn money and never out of love for his profession or the patient. He was uneducated and thought poverty was an ugly thing. I worked for the poor and I hated dealing with them, they were very high for him to rebirth a society that he doesn't belong to. I knew I was obsolete in medicine and clinical news, but it was good for the poor. His dream was to have the money to do exactly what he wanted to do: nothing. (p. 67-8). Clarice's social criticism here is remarkable, but not panflarian, the necessary balance, but always easy to achieve by those compromised through songs of social literature. The author always paid attention to detail, with great sharpness, understanding the contradictions and contradictions that hide behind the immediate appearance of social and human conditions. While the risky situation exposes ordained medical care to the poor, the author demonstrates some elements of the process mediator, is located between the system itself, or the power of the service responsible, and the quality of the service that reaches the poor, by showing the physician's behavior that is still a victim, is also subject to this process and responsible for part of the results. The narrator informs that the doctor had no purpose in the profession, and that the medical practice only makes money resulted from unhelpable care given to Makabe (to the poor). He worked unhappy because he found poverty an ugly thing and felt he was trading with the poor and recounting a high society that doesn't belong, for which he was also exploited, his frustration. It also draws attention to Sloch in relation to his professional life and his own, because 'he knew it was obsolete' But it didn't matter, because it worked for the poor and served everything. Without the love of the profession and without respect for the client he was in, he didn't care about professional training, because his only desire was to make a lot of money so he could do all he wanted to do. Having a lot of money to do nothing is ideal for people who have formed a culture that makes the work lyrical, suitable for communities with strong slave heritage, as it is in Brazil, where work was seen as something mean not for good citizens, but for slaves. Clares reveals traces of a retarded capitalism in which the most discrete elements are interwoven: ignorance, extreme poverty living side by side with wealth, ambition for money and contempt for honest and steady work, this typical image of Brazilian capitalism configured horribly and comically on star hour, a work that offers X-rays of the Brazilian capitalist model, as Vilma Arêas (1995, p.83) observes. But in addition to his contempt for the poor and working, other traits are also offered to make the doctor's figure comical, make him meaningless to the level of other characters including Macabéa. It is mainly with physical characteristic that the comics of his form are produced: The very fat, sweaty doctor had a nervous tic that repels him rhythmically from time to time. The result was that it seemed like when you were going to cry you would puple a baby (c 67). Physical defects are always potentially comical, especially when they are caused by some spiritual weakness or moral imperfection, as Bergson (1993) and Propp (1992) show us. Obesity itself can have a comic effect, and its comics increase when it relates to laziness and parasiticism, so it has to do with moral or spiritual flaws, and recalls that for Bergson human comics it's almost always the result of a physical or moral flaw, both present in the doctor who participates in Makabe. The doctor's figure also represents an example of a kind of comic produced by repeating inorganic movements, as he had a nerve tic that made him re-fill the lips every now and then and thus indulge in ridicule because he seemed to make the puppy baby when he's going to cry. In Christian culture gluttony is considered a sin, so moral imperfection is human, and potentially comical, because the gluttony person is always exposed to exposing himself and being caught in ridiculous situations. One feature of Dr. Gluttony is, because although the narrator does not explicitly say it, we know this in his own words, by telling Macabéa that his massive belly is 'the result' Noodles and a lot of beer. There is another important character in the story of Makabe, Cartomante or Ms. Carlotta, who also has comic traits, although the tragic story is directly related to his person, as he reveals the tragic fate of The Makabe to the reader. Like other characters, Ms. Carlotta's comic begins with her physical characterisation, her appearance produced by make-up: Miss Carlotta was Hendi, painting the black mouth in bright red and wearing fat faces with two glowing roaring slices. It looked like a semi-broken cutlery (c 72). As tragic is the basis of the star clock structure, alongside its comic traits, as cartomante's other characters also reveal aspects of Brazilian social tragedy, such as prostitution, charlatanism and lewdness, that he has always practiced harassing the police, but protected by Jesus Christ, from which he is one of the fan, also confessing to being mad for him (c 73). Ms. Carlotta's arrival reveals another strangeness of Brazilian society, a fragile and ambiguous border that separates a law from illegal, disorderly order, because Cartomante is part of an informal and forbidden world in which its practices, although officially prohibited, are implicitly permissible and coexist side by side and peacefully with what is called formal and legal life. So, although at first glance it seems the simple story of a poor Northeastern girl, The Star Hour makes up, by the various elements it offers, the comic scene-making of the Brazilian tragedy. 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