



When “the Life of Sentiments Is Extremely Bourgeois”: Ideal Love and Nonconformism in the Love Poems of Hilda Hilst

Alva Martínez Teixeira

Fico perplexa como uma criança ao notar que mesmo no amor tem-se que ter bom senso e senso de medida. Ah, a vida dos sentimentos é extremamente burguesa.

—Clarice Lispector¹

Abstract The common misconception in studies of Hilda Hilst is that her work can be divided into two stages, the work before her foray into “pornographic” aesthetics and the work that followed this supposed pivot. Yet when read as a whole, Hilst’s poetic production reveals a remarkable unity owing to the author’s sustained and consistent engagement with erotic themes. This chapter explains the evolution of Hilst’s poetic personae and the poet’s renovation of classical, Renaissance, and modern tropes of love poetry, which she used to imbue her erotic poetry with spiritual and philosophical significance.

A. M. Teixeira (✉)
Universidade de Lisboa, Lisbon, Portugal
e-mail: alvamteixeiro@campus.ul.pt

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Apparently to some critics, the early work of Hilda Hilst's prolific and multiform production—poetry we conventionally classify as love poetry or erotic love poetry—distinguishes itself from the rest of Hilst's literary production with complete clarity.² The division is thus affirmed by the journalist and researcher Cremilda de Araújo Medina: "[Hilst's] questioning did not abandon her and if, at first, she wrote for love and exaltation, shortly thereafter she descended into the depths of catharsis."³

However, an attentive reading of this amorously inspired poetry demonstrates that when viewed holistically, Hilst's literary project is not formed by symmetric and independent entities. Rather, it is a dynamic collection based on integration, dialog, and intersections, as well as on the deep exploration of certain fixed ideas, disquiets, and intuitions. Thus, the difference between these two poetic moments resides with their intensity and not exactly their poetic value, as Nelly Novaes Coelho has already signaled.⁴

So by analyzing the diverse ways in which Hilst deploys amorous discourse—that is, analyzing her rhetorical system and the stylistic particularities that form the prevailing network of signs that govern her particular semantic universe, one which places convention and transgression in tension—we can establish, as I will do in the following pages, a tangential approach to one of the most central functions of Hilst's work: her treatment of the complex literary universe of the *character*, or in this specific case, the *speaker* in crisis. Questioning the meaning of life in vain, the speaker finds that bereft of love and ideas, life itself often appears void of meaning, much like the human condition.

Following Michaux's concept of *remuement*, this chapter consequently aims to interpret certain angles of Hilst's extensive and singular poetic production, establish the literary value of amorous thought, and offer proof of the different critical, interrogative, and assertive values that Hilst's collected poetic work gradually acquires through its versatility. I begin with the poetry commonly considered her "love poems."

Throughout its diverse poetic itinerary, Hilst's love poetry revolves around the asymmetry of "I love but am not loved"—that is, unrequited, difficult, or impossible loves. They are poems voiced with a

particular understanding of love, at times inspired by forms and conventions of love poems from across the poetic tradition, all in the quest for enhanced expression and clarity.

Thus, and in parallel with the rhetorical and symbolic particularity present in works such as *Balada do festival* (Festival Ballad, 1955) or *Cantares de perda e predileção* (Songs of Loss and Predilection, 1983), Hilst rewrites the very parameters of lived experience and amorous reflection by recuperating historical referents. This is especially the case in her books *Trovas de muito amor para um amado senhor* (Ballads of Much Love for a Beloved Gentleman, 1960) and *Júbilo, memória, noviçado da paixão* (Jubilation, Memory, an Apprenticeship in Passion, 1974). For example, she recuperates the medieval Galician-Portuguese *cantiga*, or ballad, "with apparent simplicity" and uses "the *fin'amor* as her backdrop,"⁵ as well as Renaissance forms such as "medida velha" and particularly the Petrarchan "medida nova," departing from the poetic conceptions of Bernardim Ribeiro and Luís de Camões. At the same time, certain compositions from *Ode fragmentária* (Fragmentary Ode, 1961) and other works demonstrate the influence of classical poetry on Hilst's project of representing and reshaping her understanding of love, that is, the understanding of a subject who defines herself, significantly, as the tripartite "Woman/Bard/Troubadour."⁶

Between this innovative discursivity and its *ad hoc* poetic-ideological appropriations, both modernizing and reminiscent, Hilst raises a poetic voice and a poetic reality that are both different from and consistent with a unique body of poems about the dialectic of the feminine erotic and the idealization of feminine love, as well as the dialectic between the physical world and the world of ideas. With respect to the first of these, in his editor's note preceding the collection of essays *Por que ler Hilda Hilst* (Reasons to Read Hilda Hilst), Alcir Pécora describes that dialectic as follows:

Her stylistic movement tends to the sublime, notwithstanding the contrasting traces of lowliness, and sets the bar of this desire for metaphysical aspiration, which emulates the poetic models of erotic poetry *a lo divino*, imitating the sixteenth-century mystical poetry of the Iberian peninsula, in which the lover is taken as an analogy of a desire for transcendence.⁷

Amid this confusion of aesthetic surface, poetic forms, and influence, a unity subordinates this apparent variability, as each composition is

integrated into a unified, nonfragmentary context through Hilst's use of a series of constant elements. First among these, as already discussed, is the asymmetry between the lover and the object of unrequited love—we might describe this nonreciprocal category as a poetry of *l'amur*, a Lacanian *Witz* in the sense that *l'amour est un mur*—as well as the identifying marks and particularities that are linked to or derived from this unbalanced love.

The first of these is the presence of a woman as the lyrical subject of this amorous poetry. Although this female figure at times corresponds with one of the archetypes of the tradition, that of the *cantiga de amigo* in the Peninsular lyric tradition (literally, “song of a friend”), she is an emancipated lyric subject. Her voice is possessed of an admirable freedom of choice. For if at times she adopts a reverential, Petrarchan attitude with respect to her beloved, she does not remain within the limits of poetry standardized by the past, nor within present conventions. This is demonstrated in Hilst's process of ironic distancing from the figure of the conventional, bourgeois lady in her poems—the commonsense lover that Lispector remembers when she laments the “extremely bourgeois” social expectations that govern women's love lives.

This new woman does not love with exclusivity: Hilst opts for modernizing the attitude of the Camõesian subject who sings to various beloveds, and converts her song into a “fascination of lovers and friends.”⁸ As we shall see, this artistic practice transforms seduction into transcendence.

Hilst seeks to reincarnate the lyric subject of the Rilkean myth of the “great passionate,”⁹ the lover seduced by passion. Like Rilke, Hilst is interested in seduction for its subtle feminine perspective and for the song of the greatness of love found “in the glorious burning that swears it will forever desire, for the rest of its existence, the Seduced.”¹⁰

This lineage of love arises from the impulses born of bodily parts, the “vortex” (“voragem”)¹¹ provoked by centripetal necessity—passive and absorbent of desire, but also of suffering and despair—that surpasses conventions, in a love song often based on the uncontrolled nature of love: “It's this hunger for you, this infinite love/A word that turns to lava in my throat.”¹²

These are the instincts of flesh and disorderly appetites that partially subjugate the lyric voice. And for this reason, carnality dominates a part

of the metaphoric system in compositions bestowed with great expressive density. This source of Hilst's symbolism, with its goal of exalting individual values of poetry, allows unconventional physical elements, such as flesh and nerves, to emerge: "Take me. Your mouth of linen across my mouth/Austere. Take me NOW, BEFORE/Before the flesh dissolves into blood."¹³

This woman, emancipated with respect to amorous relations, is daring. But given the reference to her asymmetrical love, she is also very fragile. Though audacious and irreverent, she remains an expectant subject, dependent on the other. And it is for this reason that she conceives the poem as a lyrical explication of the mental universe of the self and of feelings of suffering, martyrdom, and longing, extending Spiller's vision of the Sonnet as a "forensic instrument" ("instrumento forense")¹⁴ to all the other meters she uses in her love poems.

Thus, across her different compositions, the reader encounters a considerable diversity of attitudes, from the lover's self-denying dedication to a more imperative and firm posture. These stances reveal the speaker to be in possession of a strong *ethos*, as in the first poems of *Júbilo, memória, noviciado da paixão*, where she asks precisely whether her friend would not prefer a "more peaceful friend,"¹⁵ less constant in her amorous song, or, in a powerful amplification and multiplication of emotional representations, a friend less vengeful than the attitude that presides over many of Hilst's poems.

Indeed, the attitudes of someone who feels offended or wounded find their poetic target in the lover, the source of the second constant that holds Hilst's compositional unity together: "the appellative structure that principally singles out the lover in an argumentative line in which we preponderantly observe an exposition of the grievances provoked by the unrequited love."¹⁶

As it emerges, this antagonism, derived from the negation of love by the beloved, evens out texts that are of a radically different nature in terms of the various attitudes of the feminine lyrical subject that voices them. While the place of the thesis is occupied by these different attitudes of the lyric persona, the antithesis is always given by the "definition of the elusive and indifferent lover."¹⁷

The object of the song is an indifferent subject, characterized as "frigid," "elusive," and "fugitive."¹⁸ He is portrayed with a symbolism

that underscores his disinterest, with ears that “were like holes in a conch, / twisted / in the despair of not wanting to hear.”¹⁹

Nevertheless, in spite of the variety of its amorous object, Hilst’s poetry proves itself to be more attentive to an analysis of the subject’s interiority than to the enunciation and particularization of its objects. Crucially, all their names signal a sort of void: they exist not far from illusion, a mirage of duality.

The song of failed love is presented through recurring motifs that allow the reader to admire the gradation and the complementarity that characterize each of the poems in relation to the others: the lyric subject affirms the condition of love understood as cruelty, deceit, and pain, surmising that even her beloved’s attitude is a “radiance of sadism.”²⁰ These motifs are noticeable particularly in the tempestuous and violent slant of Hilst’s poetry when it faces the *impossibilia* of being possessed by the lover, as expressed in the *Cantares de perda e predileção*.

Love can make a martyr of the subject. Such a love eliminates all the lover’s strength and vitality, occasionally enlisting death as its ally. This song of the relation between love and death is present from the very first collection Hilst published, *Presságio* (Presage, 1950), and is articulated partially around the absence of and the hope for the beloved. But this alliance between love and death likewise resumes a *topos* that has been developed since the time of troubadour poetry, *dolce stil novo*, in addition to the Camõesian legacy.

Another possible unfolding of this tragic vision of love derives from the extension of the image of love conceived as a Camõesian battle, but now with an even more combative attitude, one distanced from the conventions of love poems that require the poet to feel honored for being conquered by his lady. This new posture is defended, to give just one example, in the compositional form of “Quase bucólicas,” (“Nearly bucolics”), which affirms that we are no longer in times of trumpets at dawn but rather a time “Before, of bayonets at the walls.”²¹ But there is no pretense or illusion that the poet’s end will be fatal, in spite of the violent—and far from conventionally Camõesian—poetic song that is present in *Cantares de perda e predileção*. To prevent her hands from committing the final act, the poet advises her lover: “Let us wrap the blades and mirrors / In thick folded wools. / And from prolonged disgrace, our resentment.”²²

Thus, in spite of the fragility and precarity of this love, the lyric subject decides to postpone any fatal conclusion, whether this be the death of the beloved or the assumed impossibility of the amorous relation. This is why, in opposition to lived experiences and memories of actual loves, a third time frame emerges: the future. It causes the song to acquire a pejorative tone, enunciating an imagined happiness that, illusorily, the poetic voice wishes to actualize. Thus comforted by this illusion of plenitude, Hilst complicates this new perspective of love that arrives at desire, paradoxically, in the *absence* of requited love. To make eternal the pleasure of hoping, she yearns for the continuity of the absence, the immobility of this new universe, fundamentally verbal and founded on illusion. She for this reason asks Dionísio (Dionysus)—one of the names that, in accordance with classical conventions, are used to conceal the name of her beloved—that he not come to her: "Because it's better to dream of your roughness / And taste reconquest every night / Thinking: yes, tomorrow he will come." So she instead spends her nights preparing "Aroma and body. And a verse each night / Fashioning itself from your wise absence."²³

Likewise, the lover finds a second solution for her irresolution in the speculative and undefined sublimation of a love-fiction that is concerned with the grandiose construction of a Platonic ideal of love, and not simply with its baleful practice. In this sense, Hilst approaches the Camõesian stylistic influence—and the tension between spirituality and carnality practiced by the author of *Os Lusíadas*. This line has also been explored by other Brazilian poets, much as Vinícius de Moraes had done in his "Soneto de fidelidade" ("Sonnet to Fidelity").

In any case, the profound contradictions expressed by the poetic persona by way of the various experiences of love mentioned here create tension between fascination with love as an ideal, the deceptions of love as a feeling, and the tenacious attraction of carnal love. These contradictions lead to a tragic conception of love, but one that lends itself to a tragic vision of the world and of the dominant mode of existence expressed in Hilst's work.

In Hilst's poetry, a confrontation with the deceptive reality of love inspires a "code of conduct" when facing failure, as well as a complex, rich, and often paradoxical symbolic and rhetorical system based on discontent, dissatisfaction, and contumacious steadfastness—and therefore, a fragile firmness—that are perfectly suited to the song of the fraught religious search conducted by the lyric subject. As Eliane Cristina Cintra has signaled, "This desire, which is the lack of all desires, seeks out

corporeality in the poetic word. Poetry thus becomes the place of Desire, a space frequented by sensorial and sensual images that are disturbed by the Other—the unattainable, the ineffable.”²⁴

The dialectic and the rhetoric of love allow the poet to establish a terrible parallelism between the silence of her lover and the silence of another subject, one even more sought-out and distant in Hilst’s work. This is God, an absent or silent figure in her afflictive spirituality. God dominates, almost absolutely, many of the characters and voices that are present in her writing. These beings reach, at a certain moment in their lives, a place where there are no more answers and, although many of them are aided by some type of revelation, others never attain the second stage, helplessly remaining in oscillation between their intuition of a theory of the absolute and their fear of the void, that shapeless abyss that envelops them with its impossibility of being known.

In keeping with this almost unbearable spiritual tension, the lyric voice is dominated, in this line of Hilst’s poetry, by a direct feeling of God, what Miguel de Unamuno called “a feeling of hunger for God, of a lack of God.”²⁵ The subject cannot exist without God, but thinking about God is for the subject an act of composing a discourse of absence.²⁶ This is because the absent referent, withdrawn or even inexistent, deprives the subject of any correspondence. The poet writes, “I’m alone if I think that you exist. / [...] / And equally alone if you don’t exist.”²⁷

Thus, man’s only truth, in the sense of failure that Bataille describes in the relationship between God and the human being, is to be a supplication without response, inhabiting the most absolute moral solitude. Ignored by uncertain skies, the subject experiences a radicalization of her anguish, provoked by her consciousness of the contingency and incoherence of passions at times human, at others divine.

Thus, with the intuition to seek intimacy with the divine, this poetry recuperates and deploys the hallmarks of an interrupted poetic tradition that is nevertheless of great importance in Iberian poetry and later, Ibero-American poetry: the mystic’s fascinated opening into the territory of love, in search of a correspondence that departs from a spirituality perceived on the plane of affect. The lyric voice is therefore situated in a position of amorous devotion that is familiar to her:

Finding ourselves before a desire that is articulated as a love that ascends, by degree, toward the Platonic level of the Good and toward

transcendental knowledge, the subject adopts her own imaginary lexicon of courtly love, in order to use it to better transmit, by means of metaphor, the anxiety, the desire for communion and for penetrating into sacred territory, and with this achieved, force the indifferent "lover" to feel.²⁸

From this point, the exposition of paradoxical feeling provoked by the lover's experience of unilateral affect can develop, as is typical in love poetry, a flexible posture. Once more, veneration and devoted and hopeful confession all inhere within a more impetuous posture.

In Hilst's poetry, the focus on relationships with an elusive divinity likely has its origin in the decade of the 1960s. In that period her work experienced an awakening of an "earthly consciousness that has its roots in Rilke's existential mysticism and in the enslaving feeling of the world expressed by Kazantzakis."²⁹ The latter's thought determined Hilst's poetic opening to the theory that God requires man to preserve his existence. This theory is manifested, for example, by the firm lyric voice in the *Trajetória poética do ser 1963–1966* (The Poetic Trajectory of Being, 1963–1966), from *Poemas malditos, gozosos e devotos* (Damned, Joyful, and Devout Poems, 1984), where Poem XVII opens with the following apostrophe: "I think you grow / When I think. And I say without ceremony / That you live because I think."³⁰ This thesis is even more apparent in the collection *Sobre a tua grande face* (Upon Your Great Visage, 1986).

Amid this iconoclastic and experimental exercise in subversion, decomposition, and reconstruction of aesthetic experience through the lover's lyricism, attention is able to displace itself from emotions to desperate desire, allowing the poet's discourse to resume the erotic dimension of love poetry, now placed at the service of the erotic possibilities of religious fervor. Ever since classical Greek literature, these possibilities are present in the relations between poetry and mysticism with respect to the forbidden access to the divine, as Hilst relates in her story "Qadós":

and Qadós's beak plunges in, pure eschatology is what you give to those who seek you and it must be repeated how Teresa Cepeda y Ahumada, who saw you as a man and she as woman, saved herself for you: you have few friends, my lord.³¹

Such matters have nothing to do, however, with choice. As Alcir Pécora suggests in the introduction to the *Poemas malditos*, the way of the

body is the only knowledge that remains: “that of ‘the woman who only knows man.’ And if male sexuality is the path she is condemned to take on her search for God, nothing on it can be translated as a lascivious act independent from the search for transcendence.”³²

This recuperation of the mystic connection between puritanism and its apparent opposite, libertinism, is present, for example, in *Sobre a tua grande face*, where the subject affirms: “Whatever happens, I must tell you you’re DESIRED, / Without hesitation, shame, or timidities. Because it’s better to show / Insolence in verse, than to lie with certainty.”³³ Likewise, at a higher level of induction, the Hilstian subject of *Poemas malditos, gozosos e devotos* hopes to strip God, capture him, and conquer his body. The speaker thus presents herself as a temptress-like subject, always seeking a way to stimulate the “lavas of desire.”³⁴

Nevertheless, this attempt is revealed to be impossible, which means that occasionally, the subject seeks alleviation in the conventions of the lover’s praxis to which she had appealed for assistance: “If I win you, my God, will my soul empty out? / If it happens to me with men, why not with God?”³⁵

The motive for this new failure resides in the fact that, as we know, mystic experience, aside from being intuitive, is passive and infused. As with the love poems, then, the insistence and vigor of the beloved is shown to be sterile, as the lyric voice finally affirms that she continues “vast and inflexible,” “Desiring a passing desire / Of an irate and obsessive Hunger.”³⁶ From this doubly failed experience, on the planes of earthly and divine love, she infers a radical conclusion: for this Hilstian lyrical voice, incapable of silence or forgetting the “incorporeal” desire that tantalizes her,³⁷ whether from the religious or profane source of her song, there is only one corresponded love. This is a love fit for a nonconforming, lucid, transgressive, and tormented subject: as we will see, this is the love of death.

The essential lack analysed in the preceding pages concentrates and irradiates the lines of meaning in a large number of Hilst’s texts. We obviously find ourselves before a literature dominated by a catastrophic condition, frequently oriented toward fundamental metaphysical questions explored in the writer’s work: the uselessness and absurdity of lives with no spiritual comfort, through either love or religion, abandoned to transitory existence, preparing themselves for death, at every moment anticipating the “Death-Time” that “comes with its thin blade.”³⁸

However, this impious consciousness of fleetingness and deception, allied with the frustration provoked by various experiences of failed love, nevertheless ends up guiding the lyric voice—guiding her, as we saw, through the ethic imperative to refuse to deny the deceptions of life, in pursuit of the consolation of accepting the only guaranteed alliance, which until then she had agonically refused: the final tryst with death.

In this way, the unbearable lightness of the duration of life—expressed, for example, either by humor in Hilst's stories, by tragedy in the prose she wrote in the 1970s and 1980s, or by the dramatic dialectic of love on display in *Júbilo, memória, noviciado da paixão*—becomes a placid ascension thanks to the full acceptance of her final destiny, of which the author offered a new interpretation in her work *Da morte. Odes mínimas* (On Death. Minimal Odes, 1980).

Here once more is the power of the lover's discourse: transgressive power, but also a power that is emboldening and animating with its idealizing dimension. In the first place, by setting profane and divine love in opposition, the loving death song can be interpreted as a transgression, a revolt on the part of this desperate subject. But in fact, it surpasses mere iconoclastic protest. In this collection of poems, one of the most serious, pondered, and misapprehended problems in Hilst poetry is considered from an original and unexpected perspective. The unknown, the fear and uncertainty that surround death, are substituted by a positive approach that derives from the idealizing power of the lover's understanding. The lyric voice displaces those questions without definite response regarding Shakespeare's "undiscovered country" in favor of the speaker's appreciation of the only proven, safe, and unquestionable truth of existence: "A poet and his death / Are alive and one / In the world of men."³⁹

All this suggests the subject's interest in death. The speaker experiences another way of relating to omnipresent death, one centered in affect and which articulates its imagination of death with an interesting turn toward the territory of love and of anticipated encounter, this time much more certain to occur.

No longer comforted by the illusions of plenitude found in mystic and love poetry, but rather by this other certainty, Hilst eternalizes the pleasure of waiting through a sensual and erotic imaginary. She uses these images to transmit, through metaphor, her role, which although passive is now more favorable than before. She enjoys, for the first time, an inexorable alliance:

Millennia ago I knew you
 And I never know you.
 We, consorts of time
 Beloved death
 I kiss your flank
 Your teeth
 I walk with your fate paced
 I mount you. I try.⁴⁰

In this assumed intimacy with death, the theme of *memento mori* advances toward *imago mortis*, the imagined figuration of death, as designated by terms like “negra cavalinha,”—the little black horse she addresses in poem XXVIII. This is a poetic exercise that transmits the feeling of waiting for someone who will certainly fulfill the moment of encounter and yearned-for epiphany found in mystic and love poetry: “Turgid-minimal / How will you come, my death?”⁴¹

This is the poet’s less conventional vision of death, one that paradoxically brings the speaker closer to the lyric mode. As Michael Hamburger has affirmed, “lyrical poetry, by its very nature, has always been less concerned with continuous, historical or epochal time, with *chronos*, than with *kairos*.”⁴²

Finally, thanks to love, this lyric subject, who has fed herself on a radical lack, finds an unexpected fusion of plentitude after arriving at the end of her vital and poetic paths. This fusion is not only individual; it is also an artistic encounter with a healthy irrationalism, a mythopoetic state that contemporary man has abandoned in the name of progress. Thomas Love Peacock expresses this idea in his brief and provocative essay *Four Ages of Poetry* (1820), in an eloquent and elucidating way. With respect to the applicability of his ideas to the Hilstian lover’s discourse, we might summarize Peacock as saying that the poet today is a semisavage within a civilized community.

The figure of a poet who arises as Hilst’s own projected silhouette is everywhere in her work. This figure is possessed of a universalizing tenor and, because it is an idealization, characteristics more vague than those of an alter-ego. It moves beyond a second-person aphasia of the “we,” as demonstrated by an annotation on page 6 of the unpublished “Notebook 3.4” titled “Mythology,”⁴³ where the author underscores the “sacred task not only of lived experience, which is shared by all,” but that of the “priest, the artist.”⁴⁴

This poet and this sacred task are those that, between the *quête* and the *enquête*, we can clearly identify in Hilst's varied amorous discourse, which, thanks to what Heloísa Buarque de Hollanda has called "*savage sensibility*" ("*sensibilidade selvagem*"),⁴⁵ allows us to introduce a significant and perturbing set of intuitions with respect to the cruelty, precariousness, and absurdity of the human existence. Hilst implicitly generates an entire literary corpus and vision from the dark and abysmal reality surrounding man's "alienated" nature.

This is not simply the case with respect to the compositions that express a certain irony that reveals the various indices for the profound disconnect between ideas, like that of love, and social experience—and here we would do well to recall, in this sense, the references in this love poetry to a bourgeois man who is constantly occupied by his banal existence. It is also the case, in a much more essential way, when it comes to the critical will that remains preoccupied with the human condition—with the blindness of modern society, with its inability to perceive the true problems of man satisfied in his own superficiality—centered now on the concepts of dereliction, time, and finitude.

The poet Hilda Hilst is a "semibarbarian" and "near-outsider" who, in spite of contemporary cynicism, still sings and aspires to ideal love with indocility and audacity. From the center of human social space, she embraces, through transgressive feelings of love, the true meaning of human incarnation, vehemently denied by the asepsis that presides over contemporary logic, and even by a supposedly iconoclastic erotic-love discourse now rendered banal: to be not only beings of flesh, but also of spirit and mortality.

Translated by Adam Morris.

NOTES

1. This essay takes its title from a 1968 column in the *Jornal do Brasil*, collected in Clarice Lispector, *A descoberta do mundo*. Rio de Janeiro: Nova Fronteira, 1984.
2. See also Eliane Robert Moraes's Chapter "[Figurations of Eros in Hilda Hilst](#)" in this book.
3. "As interrogações não a deixam e se, no começo, fez literatura para o amor e a exaltação, pouco depois desceu às profundezas da catarse." Cremilda de Araújo Medina, *A posse da terra – Escritor brasileiro hoje*

- (Lisboa: Imprensa Nacional-Casa da Moeda/Secretaria do Estado de São Paulo, 1985), 240.
4. Nelly Novaes Coelho, “Da poesia,” *Cadernos de literatura brasileira* 8 (1999), 73.
 5. Carlos Paulo Martínez Pereiro, “*Mudam-s’os tempos e muda-s’o al* – A varia actualización da poesía trobadoresca no Brasil e na Galiza,” in *Cantigas trovadorescas – Da Idade Média aos nossos dias*, ed. Graça Videira Lopes and Manuele Masino (Lisboa: IEM-UNL/Textus, 2014), 108–109.
 6. “Mulher/Vate/Trovador.” Hilda Hilst, *Exercícios* (São Paulo: Editora Globo, 2002), 178.
 7. “O seu movimento estilístico, que tende ao sublime, ainda que contraposto a traços de rebaixamento, estabelece as balizas de um desejo de aspiração metafísica, que emula modelos poéticos de erotismo a *lo divino*, à imitação da poesia mística seiscentista da península ibérica, nas quais o amante é tomado como análogo de um desejo de transcendência.” Alcir Pécora, “Nota do organizador,” in *Por que ler Hilda Hilst* (São Paulo: Editora Globo, 2010), 19.
 8. “fascinação de amantes e amigos.” Hilda Hilst, *Júbilo, memória, noviciado da paixão* (São Paulo: Editora Globo, 2003), 126.
 9. Fidel Vidal, *Arte na esquizofrenia e outros excessos* (Santiago de Compostela: Laiovento, 2008), 40.
 10. “está na ardência gloriosa que xa para sempre vai devecer, durante todo o resto da sua existência, á Seducida.” Ibid.
 11. Hilst, *Júbilo, memória*, 52.
 12. “É essa fome de ti, esse amor infinito/Palavra que se faz lava na garganta.” Hilst, *Júbilo, memória*, 43.
 13. “Toma-me. A tua boca de linho sobre a minha boca/Austera. Toma-me AGORA, ANTES/Antes que a carnadura se desfaça em sangue [...]”
 14. Maria Micaela Dias Pereira Ramon Moreira, *Os sonetos amorosos de Camões—Estudo tipológico* (Braga: Centro de Estudos Humanísticos/Universidade do Minho, 1998), 27.
 15. “amiga mais pacífica.” Hilst, *Júbilo, memória*, 22.
 16. “la estructura apelativa que elige principalmente al amante en una línea argumentativa en la cual observamos, de modo preponderante, una exposición de los agravios provocados por el amor no correspondido.” Alva Martínez Teixeira, “La actualización de la concepción amorosa tardomedieval y renacentista portuguesa en la poesía de Hilda Hilst,” in *Diálogos Ibéricos e Iberoamericanos. Actas del VI Congreso Internacional de ALEPH* (Lisboa: ALEPH/CEC-UL/AEH, 2010), 644.
 17. “definição do amado esquivo e indiferente.” Pécora, Alcir, “Nota do organizador,” in Hilda Hilst, *Júbilo, memória, noviciado da paixão* (São Paulo: Editora Globo, 2003), 12.

18. “frígido, esquivo”; “fugitivo.” Hilst, *Júbilo, memória*, 86.
19. “eram buracos de concha, /retorcidos/no desespero de não querer ouvir.” Hilda Hilst, *Baladas* (São Paulo: Editora Globo, 2003a), 28.
20. “brilhos do teu sadismo.” Hilda Hilst, *Cantares* (São Paulo: Editora Globo, 2002), 79.
21. “Antes, da baioneta nas muradas.” Hilst, *Exercícios*, 126.
22. “Envolveremos as facas e os espelhos/Nas lãs dobradas, grossas. /E de alongadas nódoas, o ressentimento.” Hilst, *Cantares*, 44.
23. “Porque é melhor sonhar tua rudeza/E sorver reconquista a cada noite/Pensando: amanhã sim, virá”; “Aroma e corpo. E o verso a cada noite/Se fazendo de tua sábia ausência.” Hilst, *Júbilo, memória*, 59.
24. “Esse desejo, que é falta como todos os desejos, busca na palavra poética sua corporeidade. A poesia torna-se, assim, o lugar do Desejo, espaço freqüentado por imagens sensoriais e sensuais que se inquietam pelo Outro – o inalcançável, o inefável.” Eliane Cristina Cintra, “A poética do desejo,” in *Roteiro poético de Hilda Hilst*, ed. Eliane Cristina Cintra and Enivalda Nunes Freitas Souza (Uberlândia: Editora da Universidade Federal de Uberlândia, 2009), 43.
25. “un sentimiento de hambre de Dios, de carencia de Dios.” Miguel de Unamuno, *Del sentimiento trágico* (Madrid: Espasa-Calpe, 1939), 142.
26. Alcir Pécora, “Nota do organizador,” in Hilda Hilst, *Poemas malditos, gozosos e devotos* (São Paulo: Editora Globo, 2005), 12.
27. “Estou sozinha se penso que tu existes. /[...]/E igualmente sozinha se tu não existes.” Hilda Hilst, *Poemas malditos, gozosos e devotos* (São Paulo: Editora Globo, 2005), 41.
28. “Ao estarmos perante um desejo que se articula como um amor ascensional ao modo platônico, de degraus para o Bem e para o conhecimento transcendente, o sujeito adota uma imagética própria do amor cortês, para com ela melhor transmitir, por meio da metáfora, o anseio, o desejo de comunhão e de penetrar no território do sagrado e, com esta demanda, sensibilizar o ‘amado’ indiferente.” Alva Martinez Teixeira, “Além dos limites do pensamento – A experiência mística na escrita de Hilda Hilst,” *Fólio. Revista de letras* 3, no. 2 (2011), 33.
29. “consciência terrestre que tem nas raízes o misticismo existencial de Rilke e o avassalante sentimento do mundo de Kazantzakis.” Coelho, “Da poesia,” 71.
30. “Penso que tu mesmo cresces/Quando te penso. E digo sem cerimônias/Que vives porque te penso.” Hilst, *Poemas malditos*, 53.
31. “e o bico de Qadós vai afundando, pura escatologia é o que dás àqueles que te buscam e deve repetir como dona Tereza Cepeda y Ahumada que te via homem e ela mulher e porisso contigo conversava: tens tão poucos amigos, meu senhor.” Hilda Hilst, *Ficções* (São Paulo: Quíron, 1977), 97.

32. “o da ‘mulher que só sabe o homem’. E se a sexualidade do homem é a via que está condenada a trilhar em sua busca de Deus, nada aí se traduz como lascívia autonomizada de sua busca de transcendência.” Alcir Pécora, “Nota do organizador,” in Hilda Hilst, *Poemas malditos, gozosos e devotos* (São Paulo: Editora Globo, 2005), 10–11.
33. “O que me vem, devo dizer-te DESEJADO, /Sem recuo, pejo ou timidez. Porque é mais certo mostrar/Insolência no verso, do que mentir decerto.” Hilda Hilst, *Do desejo* (São Paulo: Editora Globo, 2004), 112.
34. “lavas do desejo.” Hilst, *Poemas malditos*, 45.
35. “Se te ganhase, meu Deus, minh’alma se esvaziaria?/Se a mim me aconteceu com os homens, por que não com Deus?” Ibid.
36. “vasta e inflexível”, “Desejando um desejo vizinhante/De uma Fome irada e obsessiva.” Hilst, *Do desejo*, 22.
37. Ibid., 26.
38. “Tempo-Morte”; Ibid., 72: “passa com a sua fina faca.” Hilda Hilst, *Da morte. Odes mínimas* (São Paulo: Editora Globo, 2003), 74.
39. “Um poeta e sua morte/Estão vivos e unidos/No mundo dos homens.” Hilst, *Da morte*, 66.
40. “Há milênios te sei/E nunca te conheço. /Nós, consortes do tempo/Amada morte/Beijo-te o flanco/Os dentes/Caminho cadente a tua sorte/A minha. Te cavalgo. Tento.” Ibid., 31.
41. “Túrgida-mínima/Como virás, morte minha?” Ibid., 33.
42. Michael Hamburger, *The Truth of Poetry—Tensions in Modern Poetry from Baudelaire to the 1960s* (Middlesex: Penguin Books, 1972), 65.
43. Hilda Hilst, “Mitologia.” Caderno 3.4. Manuscript. Box 3 of the Hilda Hilst Archive at the Centro de Documentação Alexandre Eulálio (CEDAE) at the Universidade de Campinas (SP).
44. “tarefa sacral não só vivencial como o comum das pessoas”; “sacerdote o artista [*sic*].”
45. Heloísa Buarque de Hollanda, “Ensaio introdutório,” in AA.VV.: *Puentes/Pontes – Antología bilingüe/Antologia bilingüe* (Buenos Aires: Fondo de Cultura Económica, 2003), 285.

AUTHOR BIOGRAPHY

Alva Martínez Teixeira (b. A Coruña, Galicia, Spain, 1982), holds a doctorate in Brazilian literature from the Universidade da Coruña (2010); her thesis was titled *A obra literária de Hilda Hilst e a categoria do obsceno: o erótico-pornográfico, o social e o espiritual* (“The Literary Work of Hilda Hilst and the Category of the Obscene: The Erotic-Pornographic, the Social, and the Spiritual”) and was awarded Prémio Extraordinário. She is professor of Brazilian Literature and Culture at the University of Lisbon. She researches Brazilian literature as well

as Galician and Portuguese literature, including a focus on interartistic contemporary works, especially between art and literature. She is the author of *Maktub – Da retórica na ficção de Raduan Nassar* (Maktub: On Rhetoric in the Fiction of Raduan Nassar, 2006), *A pretensa nostalgia da autoridade – Unha interpretación parcelar d'O porco de pé de Vicente Risco* (The Alleged Nostalgia of Authority: Notes Toward an Interpretation of Vicente Risco's *The Standing Pig*, Ramón Piñero Prize, 2007), *O herói incómodo – Utopia e pessimismo no teatro de Hilda Hilst* (The Uncomfortable Hero: Utopia and Pessimism in the Theater of Hilda Hilst, 2009), and *Nenhum vestígio de impureza – Da necessidade estética na ética e na poética de Sophia de Mello Breyner Andresen* (No Trace of Impurity: On Aesthetic Necessity in the Ethics and Poetry of Sophia de Mello Breyner Andresen, 2013). With Dirk-Michael Hennrich and Giancarlo de Aguiar, she edited the collection *Vicente e Dora Ferreira da Silva – Uma vocação poético-filosófica* (Vicente e Dora Ferreira da Silva: A Poetic-Philosophical Vocation, 2015). In 2014, her essay “A linha de sombra de uma suspeita lição de zoologia – Do animal e do humano na narrativa de Lygia Fagundes Telles” (“The Shadow Line of a Suspect Lesson in Zoology: On the Animal and the Human in the Narrative Work of Lygia Fagundes Telles”) received the Itamaraty Prize at the Fourth International Monograph Contest of the Brazilian Ministry of External Relations.