

**BOREDOM, ILLNESS AND ABERRANCE:
THE POSTURE OF LYING DOWN IN “DEVANEIO E EMBRIAGUEZ DUMA
RAPARIGA” AND “O DELÍRIO”**

Lingchen Huang¹

Abstract

This essay investigates the lying-down posture in two short stories by Lispector, aiming to reveal the ambiguity of the seemingly negative somatic experience of the individuals weaned on moral discipline, social and familial duties. Employing Woolf's writing on illness, the essay argues that the ailing and recumbent bodies constitute a site of deconstruction of enforced normalcy and boundaries between masculinity and femininity, human and nonhuman.

Keywords

Illness. Normalcy. Somatic experience. Posture of lying down.

1) Introduction

Clarice Lispector is well-known for her strategies in representing the complex and diverse forms of bodily experience. There is a substantial body of analysis on Lispector's somatic writing (e.g. Muller's article on the problematics of the body in *Laços de Família*). However, when it comes to the posture of lying down, which appears frequently in her novels and short stories, the studies are relatively scarce.

David Hilman and Ulrika Maude have noted body's role in “socio-political resistance”: the individual's “non-standard” posture may “pose challenges to established orders” (HILMAN & MAUDE, 2015, p. 6). Studies on the non-normative body, which is a depository of human desires and struggles, prove illuminating in revealing the individual's predicament in a certain social milieu and in depicting how he or she negotiates and resists it.

This essay analyses Lispector's way of representing the recumbent bodies in two

¹ Completed an MSt in Modern Languages (Portuguese) with distinction at the University of Oxford (2019-2020).

short stories, namely, “Devaneio e Embriaguez duma Rapariga” in *Laços de Família* (1960) and “O Delírio” (1940), one of her earliest short stories in *A Bela e a Fera*². My argument is that the postures of recumbency due to weariness, illness or feigned illness in these two short stories, constitute a deviance to the normative life and discipline, which, in the dynamics of the stories, figure as impossible or not allowed. The shaming, lying-down posture of female and male protagonists alike, in contrast to the normal and laudable “upright” posture of able bodies, opens up the possibility of self-liberation and creativity.

It is necessary to explain the concept of “uprightness” before applying it to further analysis. In David J. Getsy’s study on human gestures in sculpture, the upright position, contrary to the lying-down one (“horizontality”), is considered as “a primary sign of subjectivity and mental activity”, while the latter represents “weakness or vulnerability”, common only to women, except for those “being dead, wounded, or asleep” (GETSY, 2007, p. 122). Lying down, a posture conventionally gendered or generalized as invalid according to Getsy, would be interpreted as ambiguous in the present essay and can be a site of deconstruction for the enforced normalcy.

Drawing on Virginia Woolf’s writing on illness, the first part of my essay reads “Devaneio e Embriaguez duma Rapariga”, in which a drunk housewife lies down in her bedroom, refusing to do the housework. I consider her posture of immobility as a result of tiredness as well as a symptom of boredom, which provokes the existential crisis and makes room for self-reflection. The second part explores the recumbent posture as a resistance to the social authority of uprightness by analysing the male patient’s state of physical vulnerability and mental instability in “O Delírio”. By juxtaposing the two lying-down bodies, I further contend that they share an affinity in representing the body’s flexibility to challenge normativity and conventional virtues. On the other hand, while in “Devaneio e Embriaguez duma Rapariga”, the housewife’s drunken body still shows the sign of passivity and ends up falling to the patriarchal order, the fevered body in “O Delírio” proves to be not invalid but instead paradoxically indicates productivity through

²*A Bela e a Fera* is a collection of Clarice Lispector’s short stories published posthumously. Critical material on “O Delírio” is rather scarce.

literary creation.

2) The Drunken Body in “Devaneio e Embriaguez duma Rapariga”

2.1) The Posture of Weariness

In her essay “On Being Ill”, Virginia Woolf indicates that illness gives people the license to rest and to be freed from the normal pace of life that they should keep up when in good health: “Directly the bed is called for, or, sunk deep among pillows in one chair, we raise our feet even an inch above the ground on another, we cease to be soldiers in the army of the upright; we become deserters” (WOOLF, 1926, p. 37).

As Lennard J. Davis argues, the norm that “permeates our contemporary life [...] is part of a notion of progress, of industrialization and of ideological consolidation of the power of the bourgeoisie” (DAVIS, 1995, p. 49). The upright, soldier-like posture is considered as standard in the efficiency-oriented and accelerating capitalist society, while the seemingly non-productive recumbent body of the “deserter” is regarded as invalid and shameful, opposing the imposed ideology and enforced normalcy. In this sense, opting to lie down and rest, rather than to walk upright and keep in motion, seems to be “quietly defiant” (HORNBY, 2019, p. 219).

The female protagonist in “Devaneio e Embriaguez duma Rapariga” feels extremely reluctant to move due to her inertia resulting from drunkenness:

Só acordou com o marido a voltar do trabalho e a entrar pelo quarto adentro. Não quis jantar nem sair de seus cuidados, dormiu de novo: o homem lá que se regalasse com as sobras do almoço. E, já que os filhos estavam na quinta das titias em Jacarepaguá, ela aproveitou para amanhecer esquisita: túrbida e leve na cama, um desses caprichos, sabe-se lá. (LISPECTOR, 2009, p. 10)³

Her exhausted, motionless body, which oscillates between sleep and self-

³ “She awoke only when her husband came home from work and entered the bedroom. She didn’t want to have dinner or go out of her way, she fell back asleep: let the man help himself to the leftovers from lunch. And, since the children were at their aunties’ farm in Jacarepaguá, she took the opportunity to wake up feeling peculiar: murky and light in bed, one of those moods, who knows.” (LISPECTOR, 2018, p. 112)

consciousness of her role as wife and mother, has such an overwhelming desire to rest that she comes up with the pretext to “capriciously” remain in bed: this is facilitated by the absence of her children and the temporary break from child-rearing duties. The torpor compels her to lie down, instead of making breakfast for her husband or checking his suit for tidiness as usual: “O marido apareceu já trajado e ela nem sabia o que o homem fizera para o seu pequeno almoço, e nem olhou-lhe o fato, se estava ou não por escovar, pouco se lhe importava se hoje era dia dele tratar os negócios na cidade” (ibid., pp. 10-11).⁴

Her lying-down posture indicates a sense of indifference to what seems to be the priority in her everyday life. The negative diction like “nem”, “e nem” and “pouco se lhe importava” functions as a defiance to fixed routine and to the procession of ideal, docile women that hold on to their female “uprightness”. Here, an analogy can be drawn to the scenes represented by Woolf in ‘On Being Ill’, where she criticises uprightness as a social norm by ironically juxtaposing ‘heroism’ with quotidian scenes, where individuals are routinely engaged in trivial activities that keep them in constant motion:

Meanwhile, with the heroism of the ant or the bee, however indifferent the sky or disdainful the flowers, the army of the upright marches to battle. Mrs. Jones catches her train. Mr. Smith mends his motor. The cows are driven home to be milked. Men thatch the roof. The dogs bark. The rooks, rising in a net, fall in a net upon the elm trees. (WOOLF, 1926, pp. 38-39)

Hornby interprets Woolf’s metaphor as a way of linking “the ideology of uprightness to the moral bearing of the everyday” (HORNBY, 2019, p. 220). Despite being far from heroic actions, to catch a train, to mend a car, or, like in the narrow role of the *rapariga*, to look after her husband and children, are considered as a moral and upright form of living, as long as people are in conformity with the others who are able and normal, rather than being immobile and left behind.

Apart from staying motionless and indifferent, the *rapariga*’s lying-down body of

⁴ “Her husband emerged already dressed and she didn’t even know what the man had done for breakfast, and didn’t even glance at his suit, whether it needed brushing, little did she care if today was his day to deal with matters downtown.” (ibid., p. 113)

weariness defies normality in an even firmer and more obstinate way: “Mas quando ele se inclinou para beijá-la, sua leveza crepitou como folha seca: – Larga-te daí!” (LISPECTOR, 2009, p. 11)⁵ The woman’s indifference turns into an outburst of repulsion and she vehemently refuses to be kissed by her husband. Meanwhile, she appears to be weightless (“leveza”), dried out like “folha seca”, or, as Woolf describes it, like ‘the dead leaves on the lawn, irresponsible and disinterested’ in her husband’s presence (WOOLF, 1926, p. 37). Her inert, untouchable body is immediately pathologized by the man for standing against normativity, that is, the female body as a sexual being always available to satisfy male desire. Her refusal to kiss, however, signifies the rejection of intimacy and sexuality.

Ele parece pensar melhor e declarou:

– Ó rapariga, estás doente.

Ela aceitou surpreendida, lisonjeada. (LISPECTOR, 2009, p. 11)⁶

In face of her husband’s “diagnosis” of her “illness”, she feels flattered, in that her small action of aberrance is not reprimanded but even gains “carinho” and sympathy from him (ibid.). She therefore “accepts” her “illness”, obtaining the permission to be a Woolfian “deserter”: “Durante o dia inteiro ficou-se na cama, a ouvir a casa tão silenciosa sem o bulício. dos miúdos, sem o homem que hoje comeria seus cozidos pela cidade. Durante o dia inteiro ficou-se à cama” (ibid.)⁷.

The repetition of “o dia inteiro” and of the description of her in-bed position emphasises her longtime immobility as well as her purposeful pose. She seems to be comfortable in her ailing position, since being ill conforms to the “sentimental conventions of female suffering and victimization” (WARD, 2007, p. 69). While she is feigning her illness, a sense of weakness emerges, impeding her from standing up. She then falls back to the horizontal posture, starting to believe that she is really sick:

⁵ “But when he leaned over to kiss her, her lightness crackled like a dry leaf: ‘Get away from me!’” (ibid.)

⁶ “He seemed to think better of it and declared: ‘Come now, young lady, you’re ill.’

She acquiesced, surprised, flattered.” (ibid.)

⁷ “All day long she stayed in bed, listening to the house, so silent without the racket from the little ones, without the man who’d have lunch downtown today. All day long she stayed in bed.” (ibid.)

Dum momento para outro, com raiva, estava de pé. Mas nas fraquezas do primeiro instante parecia doida e delicada no quarto que rodava, que rodava até ela conseguir às apalpadelas deitar-se de novo à cama, surpreendida de que talvez fosse verdade [...] (LISPECTOR, 2009, pp. 11-12)⁸

Excused from the housework, the protagonist enjoys the justifiable “rest cure” for her feigned illness without the disturbance of her children and husband. In this silence and immobility, she remains intoxicated by imagination and fantasy: “Nessa noite, até dormir, fantasticou, fantasticou...” (ibid., p. 12)⁹. Woolf suggests that in illness, “the mind concocts a thousand legends and romances about them for which it has neither time nor liberty in health” (WOOLF, 1926, p. 33). Likewise, the woman takes the opportunity to indulge herself in rebellious and immoral imagination, that is, dreaming of a nonexistent lover:

Ela ainda à cama, tranquila, improvisada. Ela amava... Estava previamente a amar o homem que um dia ela ia amar. Quem sabe lá, isso às vezes acontecia, e sem culpas nem danos para nenhum dos dois. Na cama a pensar, a pensar, quase a rir como uma bisbilhotice. (LISPECTOR, 2009, p. 11)¹⁰

The woman’s indulgence in the romantic fantasy accompanied with her tranquil and still posture in bed seems to show a fleeting sense of self-satisfaction. She is pondering spontaneously (“improvisada”), enjoying her moment of liberty as “the votive form of modern idleness”, that is, a sense of “doing nothing” and “deciding nothing” (BARTHES, 1985, p. 342, p. 345). Nevertheless, this state of self-satisfaction appears to be precarious and dubious, as she soon gets irritated when she probes into the reason why she feels content: “A pensar, a pensar. O quê? ora, lá ela sabia. Assim deixou-se a ficar.

⁸ “From one moment to the next, infuriated, she was on her feet. But in the faintness of that first instant she seemed unhinged and fragile in the bedroom that was spinning, was spinning until she managed to grope her way back to bed, surprised that it might be true [...]” (ibid., pp. 113-14)

⁹ “That night, until she fell asleep, she fantasticized, fantasticized [...]” (ibid., p. 114)

¹⁰ “She still in bed, peaceful, improvised. She loved ... In advance she loved the man she’d one day love. Who knows, it sometimes happened, and without guilt or any harm done to either of the two. In bed thinking, thinking, about to laugh as at a bit of gossip.” (Ibid., p. 113)

Dum momento para outro, com raiva [...]” (ibid.)¹¹

Her sudden change of mood may indicate that her immobile, horizontal posture with her mind full of fantasies actually reflects her state of boredom, which is, according to Elizabeth S. Goodstein, “a peculiarly self-sufficient form of malaise” (GOODSTEIN, 2005, p. 12). Her transitory state of ecstasy is soon transformed into “a negation of ecstasy, and ultimately to nothingness” (KUHN, 1976, p. 174).

2.2) The Posture of Boredom

Reinhard Kuhn proposes that “monotony”, “immobility” and “distortion of the sense of time” are symptoms of boredom (ibid. p. 13). When the *rapariga* remains in bed, the whole day not being occupied with housework seems to be extremely long and tedious, which showcases her state of ennui: “A manhã tornou-se uma longa tarde inflada que se tornou noite sem fundo amanhecendo inocente pela casa toda” (LISPECTOR, 2009, p. 11)¹². Her immobility indicates the feeling of “emptiness that the soul feels when it is deprived of interest in action, life, and the world” and “a disaffection with reality” (KUHN, 1976, p. 13). Her numb body that constantly falls into slumber and rejects her usual active role reveals the loss of interest in her life. On the other hand, the remainder of desire shown by her ecstasy at the imagination of a non-existing lover indicates “a certain longing after something” that “is condemned to remain unsatisfied”, which leads to the ennui (ibid., p. 168). As Adam Phillips proposes that boredom can be considered as “an acknowledgment of the possibility of desire” (PHILLIPS, 1993, p. 76), the *rapariga*’s awareness of the sameness and continuity of life reduces her faith in a preestablished future, suggesting to her the “alternative states of existence” when she might no longer feel bored (MORAN, 2003, p. 179). When her daydreaming is suddenly disrupted by reality when her husband comes back home, she explicitly shows her disaffection and nausea, but her mind in the midst of nothingness has difficulty in articulating her thoughts and feelings:

¹¹ “Thinking, thinking. What? well, what did she know. That’s how she let herself go on. From one moment to the next, infuriated [...]” (ibid)

¹² “The morning became a long, drawn-out afternoon that became depthless night dawning innocently through the house.” (ibid.)

Obstinada, ela não saberia responder, estava tão rasa e princesa que não tinha sequer onde se lhe buscar uma resposta. Zangou-se: – Ai que não me maces! não me venhas a rondar como um galo velho! (LISPECTOR, 2009, p. 11)¹³

It should be noticed that, by dramatically juxtaposing “*rasa*” and “*princesa*”, Lispector demonstrates the *rapariga*’s body as horizontal but with power. This contrast can also be found in “O Delírio”: “Na sua cama, no seu quarto, os olhos fechados, ele é rei” (LISPECTOR, 1999, p. 65)¹⁴. Suffering from fever, the male protagonist in “O Delírio” weakly lies in bed but feels himself to be like a king. The two seemingly paradoxical situations represent the recumbent bodies as the promise of a small moment of power and liberation: by lying down, they enjoy a fleeting and temporary suspension from normality.

Goodstein contends that boredom embodies “the loss of meaning” (GOODSTEIN, 2005, p. 5). The inert body relieved of all duties constitutes a quotidian manifestation of the “meaninglessness of existence” (ibid., p. 46). After the *rapariga* dimly recalls the night at restaurant with her husband, she overtly reveals her feeling of dullness: “Aborrecimento, aborrecimento, ai que chatura. Que maçada. Enfim, ai de mim, seja lá o que Deus bem quiser. Que é que se havia de fazer. Ai, é uma tal coisa que se me dá que nem bem sei dizer. Enfim, seja lá bem o que Deus quiser” (LISPECTOR, 2009, p. 17)¹⁵.

The monologue loaded with synonyms like “aborrecimento”, “chatura”, “maçada” constitutes a monotonous cadence, vividly showcasing her multilayered tedium and boredom. The repetition in the *rapariga*’s first-person narrative shows the disorder in the process of reasoning at the state of mental emptiness, while her self-interrogation uncovers the existential crisis. As “ennui itself leads ineluctably to philosophical self-reflection”, she tries to enumerate the elements constituting her role and ways of existence,

¹³ “Obstinate, she wouldn’t know how to answer, so shallow and spoiled was she that she didn’t even know where to look for an answer. She lost her temper: “Oh don’t pester me! don’t come prowling around like and old rooster!” (ibid.)

¹⁴ “In his bed, in his room, eyes shut, he is king.” (ibid., p. 45)

¹⁵ “Tiresome, tiresome, oh what a bore. What a pain. Oh well, woe is me, God’s will be done. What could you do. Oh, I can hardly say what’s happening to me. Oh well, God’s will be done.” (ibid., p. 119)

struggling to “create meaning” (GOODSTEIN, 2005, pp. 50-51): “desiludida, resignada, empanturrada, casada, contente, a vaga nausea” (LISPECTOR, 2009, p. 17)¹⁶. The subjective “casada” is equated with the other adjectives, which insinuates that her identity as a married woman actually programmes her mood and feelings. Her final conclusion of her image as “a vaga nausea” seems to show her self-disgust due to the failed effort to find out her meaning of existence. Disillusioned by her encounter with meaninglessness as a result of reflection, her pathological symptoms go beyond bodily immobility and horizontality – she becomes deaf: “Foi nesse instante que ficou surda: faltou-lhe um sentido” (ibid., p. 17)¹⁷.

According to G. Thomas Couser, deafness is a sign of “communication disorder”, which obstructs normal interpersonal relations (COUSER, 1997, p. 240). Much as the *rapariga* may pride herself on her skillfulness in social occasions (“Naturalmente que ela palestrava. Pois que lhe não faltavam os assuntos nem as capacidades”¹⁸), her sudden deafness might indicate that she is actually bereft of communication (LISPECTOR, 2009, p. 13). The banal conversations in the restaurant do not prevent her from suffering “social death” (COUSER, 1997, p. 234).

Moreover, the *rapariga*’s boredom constitutes a kind of “subjective crisis” that blurs the boundary between the subject and the object in her unconsciousness (GOODSTEIN, 2005, p. 5):

Mas finalmente a dificuldade de chegar em casa desapareceu: remexia-se agora dentro da realidade familiar de seu quarto, agora sentada no bordo de sua cama com a chinela a se balançar no pé [...] como entrefechara os olhos toldados, tudo ficou de carne, o pé da cama de carne, a janela de carne, na cadeira o fato de carne que marido jogara, e tudo quase doía [...] As coisas feitas de carne com nevralgia. (LISPECTOR, 2009, p. 16)¹⁹

¹⁶ “disillusioned, resigned, gorged, married, content, the vague nausea” (ibid.).

¹⁷ “Right then she went deaf: one of her senses was missing.” (ibid.)

¹⁸ “Naturally she kept up the conversation. For she lacked neither subjects nor talent.” (ibid., p. 115)

¹⁹ “But at last the difficulty of getting home disappeared: she fidgeted now inside the familiar reality of her bedroom, now seated at the edge of her bed with her slipper dangling off her foot [...] since she’d half-closed her bleary eyes, everything became flesh once more, the foot of the bed made of flesh, the window made of flesh, the suit made of flesh her husband had tossed on the chair, and everything nearly aching [...] The things made of flesh had neuralgia.” (ibid., p. 118)

Still in bed, she drowsily shakes the slipper on her foot, while concentrating on the familiar surroundings in her room. Her sleepy body “slide[s] away from subjectivity and toward inconsequentiality” (HORNBY, 2019, p. 218): the furniture, clothing and everything around her that is lifeless seem to be made of flesh (“de carne”) and imbricate her invalid and dehumanized body. In unconsciousness, her subjectivity is dissolved into the object world, while the ache and “nevralgia” in the objects made of her flesh may imply her anxiety and terror over the objectification of her body. The representation of the anesthetized body’s confusion over the subjective and objective world can also be seen in the first chapter of Marcel Proust’s *In Search of Lost Time*. The narrator, compulsively lying in his bedroom due to chronic illness, dozes off and shortly reawakens “in a momentary glimmer of consciousness”, feeling that his body blends with the world that surrounds him: his sleep “lay heavy upon the furniture, the room, that whole of which [he] formed no more than a small part” (PROUST, 1992, p. 2).

Here, the *rapariga*’s boredom as an embodiment of the crisis of subjectivity on the verge of falling into a state of unconsciousness is not unlike that of the narrator in Proust’s novel, which can be interpreted as “bourgeois melancholia” (CRANGLE, 2008, p. 217), with an effect of entering into “metaphysical reflection” (GOODSTEIN, 2005, p. 20). This is further represented in the moon-gazing scene at the end of the short story, where “time becomes palpable” with the movement of moon, leading to the protagonist’s perception of the transiency of the moment in which she “is dropped from the calendar”, enmeshed in ennui like the Sunday dweller in Baudelaire’s *spleen* poems (BENJAMIN, 1968, p. 184).

Nonetheless, the other side of her boredom turns out to be different, that is, according to Sara Crangle, “the boredom of the urban, anonymous, over-stimulated, and distinctly average human being” (CRANGLE, 2005, p. 217). When she is engaged in conversations with “pessoas secas” in the restaurant (LISPECTOR, 2009, p. 14), her boredom transforms into a “sagrada cólera” towards an unmarried woman in an extravagant outfit (ibid., p. 15). As Naomi Lindstrom suggests, the protagonist’s resentment results from her jealousy towards this unmarried woman, who “represents a

female not yet constrained by domesticity” (LINDSTROM, 1981, p. 12): “E se pensas que t’invejo e ao teu peito chato, fica a saber que me ralo, que bem me ralo de teus chapéus” (LISPECTOR, 2009, p. 15)²⁰. The protagonist’s deliberate stress on her not feeling envious, actually betrays her covert desire for living as the unmarried woman whom she points a finger at. The boredom shown in the *rapariga*’s way of defining and criticising others from the stance of the patriarchal society that suppresses her as well, ironically uncovers its function as “a defense”: a “refusal to feel that protects a self threatened by its own fear or desire or need for what it seems to eschew” (GOODSTEIN, 2005, p. 2).

The protagonist’s anger towards the unmarried woman, especially her gaze upon her body: “peito chato” and “cintura fina [...] que não era capaz de parir [para seu homem]” (LISPECTOR, 2009, p. 15), shows her constant “anxiety prompted by sexual competition and masculine demands” (HANSON, 2015, p. 93). Accustomed to evaluating body “with the eyes of the men, and with the body-market in mind”, that is, “thinking of it as something to sell”, the *rapariga* is actually alienated from it, indulging in performing and pleasing (FEDERICI, 2012, p. 26). Her heightened awareness of the “peculiarities” of female body “imprison[s] her in her subjectivity, circumscrib[ing] her within the limits of her own nature” (BEAUVOIR, 1989, p. 15). In this sense, despite boredom’s function to stimulate imagination and desire to express one’s emotion and state of mind, the *rapariga* fails to transform her momentary rebellion into a continuing power against the norm of how a woman should behave. It is noticeable that even in her semi-consciousness, the *rapariga* never manages to completely free herself from her sense of duty. Instead, she constantly feels ashamed of her drunken body: a posture of laziness and a body which is unable to contribute. She is a typical middle-class woman who has an extreme sensibility to female virtues:

Acordou com o dia atrasado, as batatas por descascar, os miúdos que voltariam à tarde das titias, aí que até me faltei ao respeito!, dia de lavar roupa e cerzir as peúgas, aí que vagabunda que me saíste!, censurou-se curiosa e satisfeita, ir às compras, não

²⁰ “And if you think I’m jealous of you and your flat chest, I’ll have you know that I don’t give a toss, I don’t give a bloody toss about your hats.” (ibid., p. 117)

esquecer o peixe, o dia atrasado, a manhã pressurosa de sol.
(LISPECTOR, 2009, p. 12)²¹

Even without witnesses, she is self-conscious of her role and responsibility, feeling pleasure in reprimanding herself (“censurou-se curiosa e satisfeita”). Her self-accusation demonstrates a seemingly willing “acceptance of the validity of the values or standards of [her] society” (LYND, 1985, p. 35). According to Luce Irigaray’s interpretation, Freud considers masochism “as a factor in ‘normal femininity’”, that is, woman’s inclination to “correspond to man’s desire” in the male-dominated, asymmetrical power structure (IRIGARAY, 1985, p. 44, p. 70). Programmed by this patriarchal normativity, the *rapariga* is even complicit with the social order that oppresses her, thus not being “able to develop all [her] talents of mind and body” (HANSON, 2015, p. 93). In the face of such ambiguous boredom, the *rapariga* finally decides to create meaning and fill the void, that is, to reenter her usual role as mother and wife. As she promises, “depois de amanhã aquela sua casa havia de ver: dar-lhe-ia um esfregaço com água e sabão que se lhe arrancariam as sujidades todas!” (LISPECTOR, 2009, p. 18)²² By saying “havia de ver”, the author tactfully omits the subject of the sentence. It seems that the *rapariga* is unclear of who the inspector of her house will be, or it does not even matter to her: her self-consciousness and a sense of ubiquitous surveillance have already prompted her to take her responsibilities. She is entangled in such an omnipresent constraint as well as the self-imposed one, so her “devaneio” is doomed to be transitory. Her horizontal posture ends up with sitting on the edge of the bed (“[s]entada no bordo da cama”²³), which may imply the reduction of rebellious power and a return to normativity (ibid.). However, this return is accompanied by sadness (“tristeza”), as she recognizes her helplessness (“resignada”). She is no longer able to comfortably stay recumbent, but her boredom is overwhelming: “Ai que tristeza. Que é que se há de fazer

²¹ “She awoke behind in the day, the potatoes still to be peeled, the little ones returning from their aunties’ in the afternoon, oh I’ve even let myself go!, the day to get the wash done and mend the socks, oh what a trollop you’ve turned out to be!, she chided herself curiously and contentedly, go to the shops, don’t forget the fish, behind in the day, the morning hectic with sun.” (ibid., p. 114)

²² “But the day after tomorrow just wait and see that house of hers: she’d give it a good scrub with soap and water and scrape off all that grime!” (ibid., p. 120)

²³ “[s]eated at the edge of the bed” (ibid.).

[...] Inclinou-se um pouquinho, desinteressada, resignada” (ibid.)²⁴. Her exclamation is reduced to powerless sighs in the face of the still unchangeable cycle of life marked by the rising moon: “A deslizar, a deslizar... Alta, alta. A lua” (ibid.)²⁵.

3) The Fevered Body in “O Delírio”

3.1) The Posture of Fatigue and Infirmary

The male protagonist of the story is undergoing a period of rest cure in a convalescent house. Due to his illness, he suffers from fever, headaches and fatigue. His body is stiffened with anesthesia, acting against his will: “Sente a cabeça endurecida na nuca, os movimentos tão difíceis. Os dedos dos pés são qualquer coisa gelada, impessoal” (LISPECTOR, 1999, p. 65)²⁶. His body that shrinks into itself in bed (“se aconchega no pijama de flanela”; “Encolhe-se profundamente”) is similar to the rapariga’s lying-down posture (ibid., pp. 65-66): immobile and disengaged.

Like a Woolfian “sky-gazer”, through the window, the man observes the street, which is bright and busy as usual, serving “as a background for man” (WOOLF, 1926, p. 37):

Da janela enxerga a rua clara e movimentada. Guris brincam de botão à porta da Confeitaria Mascote, um carro buzina junto ao botequim. As mulheres, de sacola na mão, suadas, vêm da feira. Pedacos de nabos e alfaces se misturam à poeira da rua estreita. E o sol, puro e cruel, espalhado por cima de tudo. (LISPECTOR, 1999, p. 65)²⁷

Through the window of the room to which his body is restricted, he gets a glimpse

²⁴ “Oh what sadness. What can you possibly do [...] She leaned forward ever so slightly, indifferent, resigned.” (ibid.)

²⁵ “Gliding, gliding... Up high, up high.” (ibid.)

²⁶ “His neck feels stiff at the nape, his movements so difficult. His toes are some frozen, impersonal thing.” (ibid., p. 44)

²⁷ “From the window he can see the bright and bustling street. Boys are playing marbles in the doorway of the Mascote Bakery, a car is honking near the corner bar. Women are coming back from the farmers’ market carrying bags, sweating. Scraps of turnip and lettuce mingle with the dirt on the narrow street. And the sun, glaring and harsh, shining over it all.” (ibid.)

of the outside: a world bright with its cruelty, where groups of able, upright people, boys and women alike, are moving at their own pace, doing what they are supposed to do, in contrast to his immobility. The sun is pure and cruel, shining brilliantly over everything outside, still “[d]ivinely beautiful” but “also divinely heartless” (WOOLF, 1926, p. 37), aloof and “indiferente” to the patient’s plight (LISPECTOR, 1999, p. 65).

In face of “the army of the upright”, a sense of disgust draws him to his bed (WOOLF, 1926, p. 37):

Afasta-se com desgosto. Volta para dentro, olha a cama desfeita [...] vai andando devagar, arrastando as pernas moles, levanta os lençóis, bate no travesseiro e mete-se lá dentro, com um suspiro. Torna-se tão humilde diante da rua viva e do sol indiferente... (LISPECTOR, 1999, p. 65)²⁸

When confronted by the scene outside the window, which represents the normal world characterised by its bustle and vitality, he humbly accepts his posture of recumbency, and slides back to his bed. Although lying in bed seems to be a humble posture (“tão humilde”), his ailing body, represented by “as pernas moles” and difficulty in moving, renders his horizontality justifiable. In the convalescent room, a temporary space of his own secluded from a world ruled by normalcy, with his eyes closed, he enjoys the freedom as well as the power of mastery like a king: “Na *sua* cama, no *seu* quarto, os olhos fechados, ele é rei” (ibid., italics added).

Nevertheless, far from willing to completely resign himself to recumbency, the protagonist, even in delirium, shows his obsessiveness for uprightness, honour and the effort to march forward. Feeling a spider clawing into his pupils, he refuses to lower his eyelids, inasmuch as it seems to him a dishonourable action of retreat: “É verdade que se abaixar as pálpebras, a aranha recolhe as unhas e reduz-se uma nódoa vermelha e móvel. Mas é uma questão de honra. Quem deve se retirar é o monstro” (ibid., pp. 67-68)²⁹.

²⁸ “He moves away in disgust. He turns back inside, looks at the unmade bed [...] He starts walking slowly, dragging his lethargic legs, lifts the sheets, pats the pillow, and slides back in, with a sigh. He’s so humbled at the sight of the lively street and indifferent sun ...” (ibid., pp. 44-45)

²⁹ “It’s true that if he lowers his eyelids, the spider retracts its claws and is reduced to a red, moving speck. But it’s a question of honor. The one who should leave is the monster.” (ibid., p. 47)

He feels ashamed of and humiliated by his vulnerable body and recumbent posture, especially when he realises that even a lamp can turn out to be threatening for him: “Ele se sente humilhado, profundamente humilhado. Então? Seria tão fácil explicar que era uma lâmpada... Só para feri-lo” (LISPECTOR, 1999, p. 68)³⁰.

Like the drunk woman in “Devaneio”, his lying-down posture indicates a certain degree of erosion of subjectivity, in that his incapacitated body and semi-conscious state render him excluded from the group of “tyrannical ‘I’[s]” who strive to conquer the world (WOOLF, 1926, p. 40). While his body lies down like a dead child (“menino pequeno, pequeno e morto”) (LISPECTOR, 1999, p. 66), which is no better than a passive object, the nonhuman material exemplified by the lamp that emits light seems to have its vitality and exert power upon his inert body: “A luz está incomodando” (ibid., p. 68)³¹. The lamp is like the cruel sun outside that holds him entirely in its power: despite staying indoors, he still cannot escape the light.

The protagonist’s delirium can further demonstrate his anxiety about humans’ overemphasis on and confidence in their subjectivity in the face of Nature. In his dream, man is decentred and shrunk into a diminutive “homenzinho” (ibid., p. 67):

A Terra continuamente exaurida murcha, murcha em dobras e
 rugas de carne morta [...]
 A vitória de quem foi? Ergue-se um homem pequenino, da última
 fila. Diz, a voz em eco, estranhamente perdida:
 —Eu posso informar quem ganhou. [...]
 O homenzinho intimida-se, porém continua:
 —Mas eu sei! Eu sei: a vitória foi da Terra. Foi a sua vingança,
 foi a vingança... (ibid.)³²

The picture of a symbiotic relation between man and the natural world suggests the protagonist’s ecological awareness, while his fear for the Earth’s revenge may indicate

³⁰ “He feels humiliated, deeply humiliated. Now what? it would be so easy to explain that it had been a light bulb ... Just to hurt him.” (ibid.)

³¹ “The light’s bothering [him]” (ibid.)

³² “The continuously depleted Earth shrivels, shrivels in folds and wrinkles of dead flesh [...] Whose victory was it? A tiny man stands up, in the last row. He says, in an echoing, strangely lost voice: ‘I can tell you who won.’ [...] The little man is intimidated, but goes on: ‘But I know: it was the Earth’s victory. It was her revenge, it was revenge ...’” (ibid., p. 46)

his reflection on the human behaviours of conquering the world in response to the mandate of an ever-expanding capitalist society and the norm of uprightness: “Depois ela [a Terra] se vingou. Porque os seres criados sentiam-se tão superiores, tão livres que imaginaram poder passar sem ela. Ela sempre se vinga” (ibid., p. 68)³³. He overtly criticises the prevailing human arrogance and self-centredness, with “a childish outspokenness” owing to his illness (WOOLF, 1926, p. 36). It is also the illness that exempts him from joining the army of tyrannical men: his invalid body is dehumanized and objectified according to normativity.

The protagonist’s fevered body shows signs of disorder and instability: his fragmentary speech without clear logic and his constant mediation between agitation and sleep. Apart from these symptoms, fever also leads to a temporary moral infirmity. During his delirium, the landlady’s goddaughter pays him a visit. On the one hand, it is a regular course of surveillance for the patient and constitutes a confinement to the protagonist. In the presence of the *moça*, he is no longer a king of his room, but feels humiliated by his incapacitated body. Despite the sympathy of the *moça*, he cannot escape from the feeling of shame. Like the *rapariga* in “Devaneio”, his shame is also self-inflicted due to his consciousness of the decency and ethics imprinted by society, that is, a pattern of ableness and uprightness of man. On the other hand, the *moça*’s approach is accompanied by sensuality and arouses his desire:

A moça morena agora mistura seus dedos com os seus cabelos úmidos, revolve-lhe as ideias com movimentos suaves. Ele pega-lhe no braço, desfia seus dedos por aqueles dedos finos. A palma é macia [...] O pulso. Fino e tenro, faz tic-tic-tic. É uma pombinha que ele aprisionou. A pombinha está assustada e seu coração faz tic-tic-tic [...] Moça, aproxime-se [...] Me ajude, que minha terra está murchando [...] Então na sua boca enxuta dois lábios frescos pousam de leve, depois com mais firmeza. (LISPECTOR, 1999, pp. 68-69)³⁴

³³ “‘Later on she got her revenge. Because the creatures felt so superior, so free that they imagined they could get by without her. She always gets her revenge.’” (ibid., p. 48)

³⁴ “The dark girl is now running her fingers through his damp hair, sending his ideas spinning with gentle motions. He takes her by the arm, interlaces his fingers with those delicate fingers. Her palm is soft. [...] Her wrist. Delicate and tender, it goes tick-tick-tick. It’s little dove that he’s caught. The little dove is frightened and its heart goes tick-tick-tick [...] Miss, come here, I want to tell you as secret: miss, what

In his incoherent speech, the “Terra” trickily passes to “minha terra”. In this sense, here the shriveling land refers to his body that desires the *moça*’s intimacy. The use of the word “pombinha” has an overt sexual implication, which is in contrast to his previous narrative full of concerns for human destiny like a lofty figure. In the state of physical and mental infirmity and disorder, he “can no longer govern [himself], and [his] passions attain such violence that [he] can no longer master them by reason” (MOSSO, 1904, p. 238). By calling the *moça* for help (“Me ajude, que minha terra está murchando”), it seems that he is struggling against bodily exhaustion by seeking somatic excitement. He surrenders himself to the sensual pleasure that “the destructive power of fatigue” brings about (RABINBACH, 1992, p. 40):

É verdade que há também a fadiga que o prende ao assento, molemente, na mesma posição. Mas a ela abandona-se voluptuosamente, observando com benevolência aquele seu desejo confuso de respirar muito, bem forte, de se descobrir ao sol, de pegar na mão da moça. (LISPECTOR, 1999, p. 70)³⁵

In this escapade, the young man recognises his desire and the demands of his body that have long been repressed or ignored: “Há tanto tempo não se enxerga, nada se concede...” (ibid.)³⁶ As Virginia Woolf puts it, in illness, “things are said, truths blurted out, which the cautious respectability of health conceals” (WOOLF, 1926, p. 36). It is the let-off brought by illness that guarantees him pure happiness and a child-like smile:

Sorri, de pura alegria, quase infantil. Qualquer coisa suave brota do peito em ondas concêntricas e espalha-se por todo o corpo como vagas musicais. E o bom cansaço... Sorri para a moça, olha-a reconhecido, deseja-a levemente. Por que não? Uma aventura, sim... D. Maria tem razão. E seu corpo também reclama direitos...

should I do? Help me, for my world is shriveling[...] Then two cool lips alight on his parched mouth, gently, then more firmly.” (ibid.)

³⁵ “It’s also true that fatigue keeps him in his seat, lethargic, in the same position. But he surrenders to it voluptuously, benevolently observing his confused desire to breathe frequently, deeply, to bare himself to the sun, to take the girl’s hand.” (ibid., p. 49)

³⁶ “For so long he hasn’t been able to really examine himself, hasn’t allowed himself a thing ...” (ibid., p. 50)

(LISPECTOR, 1999, p. 70)³⁷

His convalescent pose of fatigue and infirmity (“a suavidade da convalescença”) instigates his further “aventura”, while the *moça*’s smile seems to him a permission: “uma ajuda para que ele entre por um caminho mais cômodo, em que se permita mais...” (ibid., p. 71)³⁸ It means to the protagonist not only a permission justifying his temporary aberrance but also an invitation to a life with less self-discipline and burden: “Sim, pensa um pouco relutante, ser mais humano, despreocupar-se, viver” (ibid.)³⁹. However, a little bit of reluctance in thought (“um pouco relutante”) betrays his “modern sensibility” that would not allow this state to last for long: “order, method, and control over all stimuli are deployed against the source of his moral infirmity, his fatigue” (RABINBACH, 1992, p. 41). A sense of pressure prevents him from carrying on this escapade: “Sente pelo contrário uma ligeira impaciência, uma vontade de se esgueirar como se o estivessem empurrando” (LISPECTOR, 1999, p. 71)⁴⁰.

After his frustrated attempt, he asks the *moça* to bring him paper and pencil so that he can start to work again. Like the *rapariga*’s husband who gives her the license to rest by saying “estás doente”, the *moça*’s kind refusal constitutes a persuasion towards recumbency: “O senhor não pode trabalhar... Mal se levantou da cama... Está magro, pálido, parece que chuparam todo o sangue de dentro...” (ibid., p. 72)⁴¹ Nonetheless, his will prompts him to work and to stay upright. At this moment, however, the response to the mandate of uprightness does not appear honourable but sad: “Sorri um sorriso triste, um nada orgulhoso talvez”⁴², in that apparently he is helpless and has no power to choose the easier way of living (“caminho mais cômodo”) (ibid., p. 71), as he ambiguously

³⁷ “He smiles, out of pure joy, almost childish. Some gentle thing wells up from his chest in concentric waves and spreads throughout his body like musical swells. And the good weariness ... He smiles at the girl, looks at her gratefully, lightly desires her. Why not? An escapade, yes ... Dona Marta is right. And his body has its demands too.” (ibid.)

³⁸ “helping him go down a more convenient route, where more is permitted ...” (ibid., p. 51).

³⁹ “Yes, he thinks a bit reluctantly, be more human, don’t worry, live.” (ibid.)

⁴⁰ “On the contrary, he feels a slight impatience, an urge to steal away as if he were being pressured.” (ibid.)

⁴¹ “But ... Sir, you can’t work now ... You’ve hardly left your bed ... You’re thin, pale, you look like someone sucked all your blood ...” (ibid., p. 52)

⁴² “He smiled a sad smile, a little proud perhaps” (ibid.).

confesses by saying “a Terra não pode escolher” (ibid., p. 73)⁴³.

3.2) A Site of Deconstruction and Ambivalence

As I have discussed above, lying down has often been seen as an unproductive and gendered posture. In this part, I argue that in “O Delírio”, Lispector’s presentation of an ill man of letters may evince the deconstruction of the binary opposition in gender as well as the dichotomy between productivity and recumbency.

Louise Hornby suggests that “the link among verticality, masculinity and the false mythology of the heroic” in normativity is negated in the horizontal pose of the body (HORNBY, 2019, p. 221). Despite the male protagonist’s self-conscious insistence on “honra” and military heroism even in front of a spider, though quite satirical, his body restricted to bed by illness constitutes a site where the categories of gender and of life and nonlife implied by the posture in social norm is significantly challenged. As Candace Ward proposes, “fever disorders just as persistently crossed categorial lines, collapsing distinctions of gender, race and class, often leaving them in disarray” (WARD, 2007, p. 23). The protagonist’s fevered body is reduced to that of “um bebê” (LISPECTOR, 1999, p. 69), with no signs of gender or hierarchy: confined to the room, his survivability even depends largely on the two female characters. If the lying-down posture of the drunken woman in “Devaneio” can be explained as typically feminine, since the passivity that this posture showcases might be associated with women’s lack of the right to decide their way of living in the entanglement of patriarchal family, the male protagonist’s similar physical position in “O Delírio” contributes to flattening the hierarchy and undoing the gender encoded in the posture.

Apart from this, the “disruptive potential” of fever dissolves the protagonist’s body into a hollow substance: “Há um momento em que sente a escuridão dentro de si, um vago desejo de se diluir, de desaparecer [...] Ah, ele se aprofundará na cadeira infinitamente, suas pernas se desmancharão, nada restará dele...” (ibid., p. 72)⁴⁴ The

⁴³ “the Earth cannot choose” (ibid.).

⁴⁴ “For a moment he feels the darkness itself inside him, a dim desire to dissolve, to disappear [...] Ah, he’ll sink into the chair infinitely, his legs will go to pieces, nothing will remain of him ...” (ibid., p. 51)

dissolution of body as an organic being seems to imply an erasure of any personal traits (“nada restará dele”). While the posture of passively sinking into a chair blurs the absolute distinction between personal and impersonal, the assemblage of body and chair may suggest a deconstruction of the binary opposition between life and matter, which questions the existence of human subjectivity. In this sense, the protagonist’s state of prostration, with its fluidity and ambiguity, constitutes “a transgressão e o atravessamento das fronteiras”, problematizing the normalized classification of identities (LOURO, 2001, p. 551).

Nevertheless, the fever does not render the protagonist completely invalid. The moment of physical weakness as well as the dissolution from daily confinement that the fever promises to offer are transformed into intellectual fertility and mental power: “Endireita-se sobre a cadeira, um pouco surpreso, deslumbrado. Pensamentos alvoroçados se entrecruzam de repente em sua cabeça” (ibid.)⁴⁵. Fueled by an impulse to write, the protagonist makes a great effort to get upright again (“[e]ndireita-se”), his brain high-functioning.

Hornby concludes from reviewing Woolf’s diaries during the period of her creation of *The Waves*, that “the solitude and stillness of bed rest” due to her illness constitute “the condition for the labor of the imagination” as she is free from “conventional economies of motion and mobility” (HORNBY, 2019, p. 208). The period of rest cure and seclusion from the bustling world that Lispector’s protagonist sees through the window open up the space for his literary creation. As Woolf presents in “On Being Ill”, “[i]llness in its kingly sublimity sweeps all that aside” (WOOLF, 1926, p. 42), the protagonist, constrained by physical immobility, is thoroughly absorbed in his poetic conception. He is writing with his whole body to the sacrifice of his health:

E principalmente se ela soubesse que esforço lhe custava escrever... Quando começava, todas as suas fibras eriçavam-se, irritadas e magníficas. E enquanto não cobria o papel com suas letras nervosas, enquanto não sentia que elas eram o seu

⁴⁵ “He sits up in the chair, a little surprised, dazzled. Frenzied thoughts suddenly collide in his head ...” (ibid.)

prolongamento, não cessava, esgotando-se até o fim...
(LISPECTOR, 1999, pp. 72-73)⁴⁶

By representing the bodily reactions relating to the protagonist's process of literary creation, Lispector recuperates the somatic experience as well as the sensory organs that are involved and intervene in writing. Woolf proposes that in "[t]hose great wars [the body] wages by itself", "the mind" is even "a slave" to the body (WOOLF, 1926, p. 33). The protagonist's consciousness is tied to his physical condition: the fantasies and illusions that emerge in delirium become his source of inspiration ("material poético") (LISPECTOR, 1999, p. 72). In this way, "the doings of the mind" is bound up with the normally ignored "daily drama of the body", that is, in this context, the war "against the assault of fever" "in the solitude of the bedroom" (WOOLF, 1926, p. 33). The contrast between active creation in delirium and the motionless, horizontal body poses a challenge to the normative boundary between recumbency and productivity, while the ailing body's power that boosts the imagination and creativity constitutes the breakdown of the mind-body dualism.

Unlike the *rapariga*, who is deeply entangled in her family ties, the male figure is situated in a temporary house, a space with relatively less confinement. D. Marta and the *moça*, despite giving him their counsel, finally accede to his request: "D. Marta balança a cabeça. Vai buscar lapis e papel" (LISPECTOR, 1999, p. 73)⁴⁷. In this sense, in spite of the man's physical weakness that renders him dependent on the two female figures, they hardly constitute a shackle to his will or literary creation. By contrast, for the *rapariga*, even her illness diagnosed by her husband cannot warrant a real transition in her mindset or life cycle. Although her self-reflection evoked by the break from daily routine shows the sign of subjectivity, she ultimately fails to develop it into intellectual reasoning as the man in "O Delírio" does. Her day of aberrance appears to be a mere "devaneio" that generates ephemeral chaos before she returns to the status quo ante. While the male

⁴⁶ "And most importantly if she only knew how much effort it took him to write ... When he began, every fiber in his body stood on end, irritated and magnificent. And until he covered the paper with his jittery scrawl, until he felt that it extended him, he didn't stop, depleting himself until the very end ..." (ibid., p. 52)

⁴⁷ "Dona Marta nods. She goes to get pencil and paper." (ibid.)

protagonist's identity remains unclear, the *rapariga* is obviously portrayed as a Portuguese middleclass housewife. The contrast in their ways of negotiating normativity due to the different degrees of restraint they suffer and of their remaining subjectivity seems to highlight the patriarchal repression of women: the possibility of their being able to act against the conformity of social order is rather remote.

Apart from this contrast, the affinity between the two bodies in lying-down position is still manifest. The two protagonists end up striving to return to the normal state, or better, to the way in which they are supposed to behave, while a kind of melancholy is ambiguously felt by both of them: they “tak[e] refuge to the point of inaction” but are controlled by something that prevents them from carrying on with their recumbent pose, something that is beyond their comprehension (KRISTEVA, 1992, p. 10). Their struggles are finally balanced in a “controlled interaction of opposite energies” that embodies the Greek notion of melancholia (ibid., p. 7).

The *rapariga* constantly complains with frustration and sadness but at the same time masochistically enjoys her self-reprimand confronting a house to clean, without specifying who the inspector is. The male protagonist is trapped in a similar predicament. Impelled by an unnamed pressure, he cannot spare any efforts in writing, with an ineffable sadness and powerlessness like those of the *rapariga*. Their ambivalence and over self-consciousness might be considered as a result of their acceptance of normativity imposed on them and a sense of human decency formed by society and tradition. Moreover, the anonymity of the two figures may imply that they are representative of the group of ordinary people, and are even themselves members of the “army of upright”, who in most of the time would stand in conformity with social standard but occasionally attempt in vain to defy it, even without being conscious of doing so.

Conclusion

This essay analyses the ambiguity of lying-down posture in “Devaneio e Embriaguez duma Rapariga” and “O Devaneio” by Clarice Lispector. On the one hand, this posture is interpreted as sign of weariness, boredom and moral infirmity. On the other hand, the seemingly negative posture represents power and productivity. Both the

drunken body of the *rapariga* and the fevered body of the male protagonist constitute a defiance to the standard of being healthy, vigorous and upright.

Lispector skillfully represents the body as a site of multilayered deconstruction. By depicting the passive, immobile posture with the minimal signs of human subjectivity, Lispector shows the vague distinction between human-beings and non-life matter in contrast to the notion of anthropocentrism, which is almost regarded as common knowledge in high capitalist society. The ailing body with the reduced degree of gender traits and hierarchical implication, but increased power of imagination and creation, contributes to dissolving the dichotomy between productivity and recumbency, male and female that the norm about upright and horizontal bodies implies.

The two protagonists' ambivalent positions in the tension between staying recumbent and returning to normalcy, represented by their constant feeling of shame and self-criticism, indicate the remote chance of self-liberation for ordinary people, especially for women entangled in patriarchal family ties. The two anonymous figures who ultimately fail in their defiant attempts are representative of the group of normal, decent citizens, who may once in a while unconsciously manifest their dissatisfaction of maintaining conformity with the collective standard, but are still powerless before normativity and traditional values that permeate their mind and they are even unintentionally complicit with the norm imposed on them.

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ABORRECIMENTO, DOENÇA E ABERRAÇÃO:

A POSTURA DEITADA EM “DEVANEIO E EMBRIAGUEZ DUMA RAPARIGA” E “O DELÍRIO”

Resumo

Este trabalho investiga a postura deitada em dois contos de Lispector, tendo como objetivo revelar a ambiguidade da experiência somática aparentemente negativa dos indivíduos moldados pelas noções de disciplina e deveres sociais e familiares. Foi utilizada a escrita de Woolf para argumentar que os corpos enfermos e acostados constituem um local de desconstrução da normalidade e das fronteiras entre masculinidade e feminilidade, humano e não humano.

Palavras-Chave

Doença. Normalidade. Experiência somática. Postura deitada.