

## 49-The genesis documents of the novel *Água Viva* by Clarice Lispector and the printed tradition

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### Abstract

This work aims to present a transversal interpretative reading of the genesis documents of the work *Água Viva* (1973) by Clarice Lispector and the printed tradition, an excerpt from our doctoral thesis in Language Studies defended at the Federal University of Mato Grosso, in Cuiabá-MT. Our aim was to verify if there was a change in the textual body of the work, in the text transmission process, that could interfere in the writer's style and/or in the sense of the work. Our analysis performed in two stages: a) we compare the typescript with the first published edition; b) we compared the first edition in relation to the printed tradition. In this analysis, we used the theoretical and methodological orientation of Textual Criticism (SPINA, 1977; BLECUA, 1983; CANDIDO, 2005; CAMBRAIA, 2005; SANTIAGO-ALMEIDA, 2015, 2016). From the results, we highlight two considerations: the first concerns the edition published in 1973, which carries Lispector's "desire" for writing and has the authority to be the content-form of the writer's genuine will, not only for what it makes visible (the verbal sign), but by writing it in the white space of the page, what we call "lispectorian layout"; the second concerns the gesture of writing outlined as metamorphosing, since we notice in the testimonies changes in the architecture of the homepage in verbal and non-verbal characters, which denotes interference both in the author's style and in the sense of the work. Lispector is devoted to writing, to writing practice, in the form of a research paper; therefore, the changes identified must be taken into account in future publications, so that the work *Água Viva* can be read by new generations and being appreciated in its most genuine form.

**Keywords:** Clarice Lispector, *Água Viva*, textual criticism, genetic criticism, literature.

## Clarice Lispector'un *Água Viva* başlıklı romanının oluşum belgeleri ve basılı gelenek

### Öz

Federal University of Mato Grosso, Cuiabá-MT'te Dil Çalışmaları Bölümü'nde savunulan doktora tezinden üretilen bu çalışma, Clarice Lispector'un *Água Viva* (1973) başlıklı eserinin oluşum belgelerinin ve basılı geleneğin çapraz yorumlayıcı bir okumasını sunmayı amaçlamaktadır. Amacımız, eserin metinsel gövdesinde, metin aktarım sürecinde yazarın stiline ve / veya eserin anlamına müdahale edebilecek bir değişiklik olup olmadığını teyit etmektir. Çözümleme iki aşamadan oluşmuştur: a) müsveddeler ile ilk baskı karşılaştırılmıştır; b) ilk baskı, basılı gelenekle karşılaştırılmıştır. Çözümlemede, Metinsel Eleştirinin teorik ve metodolojik yönelimi kullanılmıştır. (SPINA, 1977; BLECUA, 1983; CANDIDO, 2005; CAMBRAIA, 2005; SANTIAGO-ALMEIDA, 2015, 2016). Bulgularımız iki noktaya işaret etmektedir: 1973 yılında yayımlanan baskı, Lispector'un

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yazma “arzusunu” ve yazarın gerçek isteğinin içerik-şekil olarak izlerini taşımaktadır; bu durum, sadece görünen (sözel göstergeler) ile değil aynı zamanda “lispektoryan mizanpaj” olarak adlandırılan sayfanın beyaz boşluklarına yapılan yazımlarla ortaya koyulabilmektedir. İkinci nokta, giriş sayfasının yapısında sözel ve sözel olmayan karakterlerle yapılan ve hem yazarın tarzında hem de eserin anlamında müdahaleye delalet eden değişikliklere rastlandığından, başkalaşım (metamorfoz) olarak özetlenebilecek yazım işaretleri ile ilgilidir. Lispector, bir araştırma makalesi biçiminde yazmaya ve yazma alıştırmaları yapmaya düşkündür. Bu nedenle, *Água Viva* eserinin sonraki nesiller tarafından okunabilmesi ve en gerçek haliyle anlaşılabilmesi için tespit edilen değişiklikler gelecekteki yayınlarda dikkate alınmalıdır.

**Anahtar kelimeler:** Clarice Lispector, *Água Viva*, metinsel eleştirisi, genetik eleştirisi, edebiyat.

## 1. Introduction

In this work, are presented some reflections on the reading of the genesis documents (*typescripts*) of the novel *Água Viva* by Clarice Lispector in comparison with the printed tradition of that novel. Such reflections correspond to a part of our doctoral thesis (Boeno, 2019), defended at the Universidade Federal de Mato Grosso (Cuiabá, Mato Grosso, Brazil), with the title *Cronótopo, diálogo e afiguração no romance Água Viva de Clarice Lispector [Chronotope, dialogue and depiction in Clarice Lispector's novel Água Viva]*. In our doctoral research, located in the areas of linguistic and literary studies, were built a philosophical, aesthetic and literary architecture of the novel *Água Viva* by Clarice Lispector, in order to allow the reader to develop new keys for reading the work.

The novel *Água Viva* by Clarice Lispector was published in 1973. It is a novel consisting of poetic prose, a trait that most literary critics praise and appreciate in Lispector's writing. The writing of Clarice Lispector in the novel *Água Viva* did not obey the standards of the classic novel, in relation to the content with plot, stories with sequenced facts, climax, outcome, as well as the textual form, as it already had a specificity that approached the form “incident” [the particular encompassing the general], as defined by Barthes ([1987] 2004b) in his research.

In this perspective and more specifically, we present the part of our thesis that deals with the reading of the “lispectorian layout” of the novel *Água Viva*, in which are considered the design, the graphic-literary project, the form-content (Bakhtin, [1979] 2011), using the modern method of Textual Criticism, through a diachronic approach, making the comparison between the genesis documents and the printed tradition of the novel. Following, some aspects about the writer Clarice Lispector are presented and her writing, as a presentation and tribute to the centenary of the writer's birth that is celebrated in 2020.

## 2. The writer Clarice Lispector

Clarice Lispector (Haia Pinkhasovna Lispector) was born on December 10, 1920, in a village called Tchetchelnik (Ukraine, then belonging to Russia). She and her family, of Jewish tradition, fled to Brazil, because Russia was experiencing a war. Lispector and his family lived in Maceió, Recife, Rio de Janeiro. Later, as an adult, Lispector lived abroad. Her Brazilian nationality was the one he most liked. Brazilian: that was how Clarice Lispector loved to be known (Boeno, 2019).

In the interview he gave to the Museum of Image and Sound of Rio de Janeiro (MIS-RJ), in october 1976, transcribed in the book *Com Clarice*, by Affonso R. Sant'Anna and Marina Colasanti, Lispector

talks about his first gestures as story creator. He says that, even before writing, he was already fabulous; after he learned to read, he devoured books and, in a way, initially thought they were “como árvore, como bicho, coisa que nasce [like a tree, like an animal, something that is born]” (Sant’Anna; Colasanti, 2013: 206). When he reflected and understood that behind a book there was an author, Lispector stated: “isso eu também quero [this I want too]”.

The writing gesture started early for Clarice Lispector. At the age of nine, motivated and inspired by a theater show she attended at the *Teatro Santa Isabel*, in Recife, Lispector wrote a play in three acts with the title “Pobre menina rica [Poor rich girl]”. He hid the piece written behind the bookcase because he said that he “tinha vergonha de escrever [was ashamed to write]” (Sant’Anna; Colasanti, 2013: 207). This theatrical text was lost over time.

Teresa Montero, one of Clarice Lispector’s biographers, organized the first texts published by the writer in the book *Clarice Lispector: Outros escritos*, from 2005. In this book, a beginning path of lispectorian writing was laid out. Some texts were unpublished and were signed “pela escritora iniciante, pela jornalista, pela estudante de direito, pela colunista feminina, pela dramaturga, pela mãe, pela conferencista e ensaísta Clarice Lispector [by the beginning writer, the journalist, the law student, the female columnist, the playwright, the mother, the lecturer and essayist Clarice Lispector]” (Lispector, 2005: 7).

Observing the legacy of Clarice Lispector, it is possible to say that her writing is a multiform writing and can be considered as one that has a visionary mission, a writing that sees without eyes, as reflected by Derrida (2010), in his work *Memórias de cego: o auto-retrato e outras ruínas*. And, due to this wealth of writing, Clarice Lispector’s work is studied and analyzed on various aspects and points of view of literary criticism: novelist, essayist, children’s literature writer, short story writer, novel writer, interviewer, letter correspondent etc. In continuity, were easy to started talking about the theoretical framework of this work.

### 3. Theoretical reference

To carry out the analysis between the genesis documents and the printed tradition of the novel *Água Viva* by Clarice Lispector, were used the theoretical and methodological orientation of Textual Criticism, through the diachronic approach (Spina, 1977; Bleuca, 1983; Candido, 2005; Cambraia , 2005; Santiago-Almeida, 2015, 2016), especially, because it is concerned with observing whether “um texto sofre modificações ao longo do processo de sua transmissão [a text undergoes changes throughout the process of its transmission]” (Cambraia, 2005: 1).

After developing our job it is possible to affirm that when analyzing the genesis documents and the printed tradition of the novel *Água Viva*, we do not want to return to the “lost” genuineness of the work (primary task of a critical edition when it comes to corrupted text during its transmission process), but to consider, in our analysis, the first published form or version of the novel *Água Viva* (Lispector, 1973), authorized by Clarice Lispector (1920-1977) in life, with “her own words” as author-creator (Bakhtin, [1920-24] 2010; [1979] 2011).

The Critical Edition that interests us here, therefore, is in a line of erudite investigation, which made us: to raise the tradition of the work from its genesis to the publications of the novel; select the published editions of *Água Viva* in the period that the writer lived (from 1973 to 1977), under her

supervision (and in this investigation, it was found that there was only the publication of a single printed edition, that of 1973); select editions currently published by Editora Rocco (publisher that has the copyright on the work of Clarice Lispector, since 1997).

In this theoretical-methodological path of Textual Criticism, we carried out a survey of testimonies (from the genesis documents and the printed tradition of the novel *Água Viva*), the basic text was chose that is the first published edition of the novel (1973), which is the basis of this work for reading and collating in two stages of analysis. The first edition published (1973) is configured as “the last expression” (Candido, 2005: 56) of Clarice Lispector’s creative intention for the novel *Água Viva*.

In addition to the vision of the Theory of Textual Criticism, our work is also guided by linguistic-semiotic and literary analysis from the perspective of the Theory of Language and Utterance by Mikhail Bakhtin and the Circle ([1920-24] 2010; [1929] 2009 ; [1963] 2013; [1965] 2013; [1975] 2010; [1979] 2011), as well as Roland Barthes’s Theory of Text ([1978-79; 2003] 2005; [1973] 2009; [1980] 2012; [1982] 2015; [1984] 2004a; [1984] 2004b).

#### 4. The genesis documents of the novel *Água Viva* and the printed tradition

Clarice Lispector wrote the novel *Água Viva* for a period of approximately three years. In her artistic creation, she carried out a work of writing, labor reflection and maintained many dialogues with her writing friends, until the final composition of her work when she understood it as a finished aesthetic product and expected by the writer. The titles of the genesis documents, full of life, matured with the outline and maturity of the creative process of the writer Clarice Lispector. Thus, the titles were thus arranged by the act and make creative.

Testimony	Title	Approximate year of Lispector’s artwork
A	<i>Atrás do pensamento: monólogo com a vida</i>	in between 1970-1971
B	<i>Objeto Gritante</i>	in between 1971-1972
C	<i>Objecto Gritante</i>	in between 1972-1973

**Chart 1:** Genesis documents of the novel *Água Viva* by Clarice Lispector

The genesis documents of the novel *Água Viva* (1973) are available in collections at Instituto Moreira Salles (Testimony A) and at Fundação Casa de Rui Barbosa (Testimonies B and C). These institutions are located in Rio de Janeiro, where we will resort to obtain more information about the referred work in order to develop a more accurate treatment based on the Textual Criticism. During the three years of gestation of the novel *Água Viva* some changes were made. Clarice Lispector carried out a literary work, which, according to herself, in an interview with *Revista Textura*, May 1974, stated: “Esse livrinho tinha 280 páginas; eu fui cortando – cortando e torturando – durante três anos. Eu não sabia o que fazer mais. Eu estava desesperada. Tinha outro nome. Era tudo diferente... [...] Era *Objeto Gritante*, mas não tem função mais. Eu prefiro *Água Viva*, coisa que borbulha. Na fonte<sup>2</sup>”(Gotlib, 2014: 399).

<sup>2</sup> “This booklet had 280 pages; I have been cutting - cutting and torturing - for three years. I didn't know what to do anymore. I was desperate. It had another name. Everything was different ... [...] It was an *Objeto Gritante*, but it has no function anymore. I prefer *Água Viva*, something that bubbles. At the source” (Gotlib, 2014: 399, our translation).

According to Severino (1989), when comparing Testimony A (of title *Atrás do pensamento: monólogo com a vida*) in relation to Testimony B (title: *Objeto gritante*), he stated that these two versions differ, above all, in terms of the biographical aspects of Clarice Lispector. Due to this biographical aspect, Clarice Lispector changed her text (Testimony B) resulting in the extraction of references that are too personal. In this comparison, researcher Severino (1989) realized that the heart of the novel was already in the first version (Testimony A).

In addition to the modifications and in-depth reviews carried out by Clarice Lispector, there were also additions to the first published edition. Severino (1989: 116) asserts that the additions “são tentativas de dizer melhor o que fora apenas esboçado ou dito de forma inadequada<sup>3</sup>”, “dando maior relevo aos aspectos impessoais do texto<sup>4</sup>”, because, for the critic, spontaneity and the precision of the written word, almost automatic, was Clarice Lispector’s scriptural mark. In this sense, the first published edition of the novel *Água Viva*, in 1973, can be considered the result of the aesthetic and ethical beauty of the writer’s artistic production, reaching in this making “um dos pontos mais altos de sua ficção<sup>5</sup>” (Severino, 1989: 116). The testimonies of the printed tradition of the novel *Água Viva*, located in our doctoral research (Boeno, 2019), are the Brazilian editions published and listed in the chart below:

Testimony	Nature	Date	Publishing company
A	printed	1973	Artenova (1. ed.)
B	printed	no date	<i>Círculo do Livro</i> (without edition specification)
C	printed	1978	Nova Fronteira (3. ed.)
D	printed	1980	Nova Fronteira (5. ed.)
E	printed	1990	Francisco Alves (11. ed.)
F	printed	1993	Francisco Alves (12. ed.)
G	printed	1998	Rocco (without edition specification)
H	printed	2017	Rocco (1. ed. special)
I	printed	2019	Rocco (1. ed. special edition with manuscripts and unpublished essays)

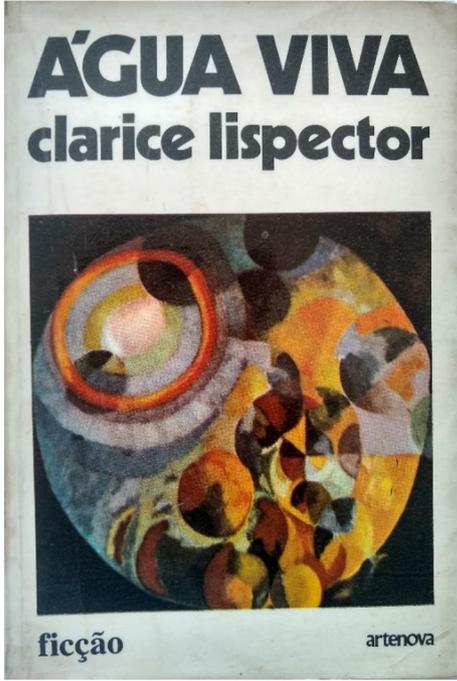
**Chart 2:** Printed tradition

The first printed edition was published under the title of *Água Viva*, in August 1973, by Editora Artenova. In addition to the final title, Lispector asked the editor Álvaro Pacheco, from Editora Artenova, to put on the cover the definition of the genre as “ficção” [fiction] (*Figure 1*), thus, it was hoped that readers would be able to understand the subjective matter of the scripture, without looking for the identifications between the writer and her narration and without classifying her literary text in a particular genre.

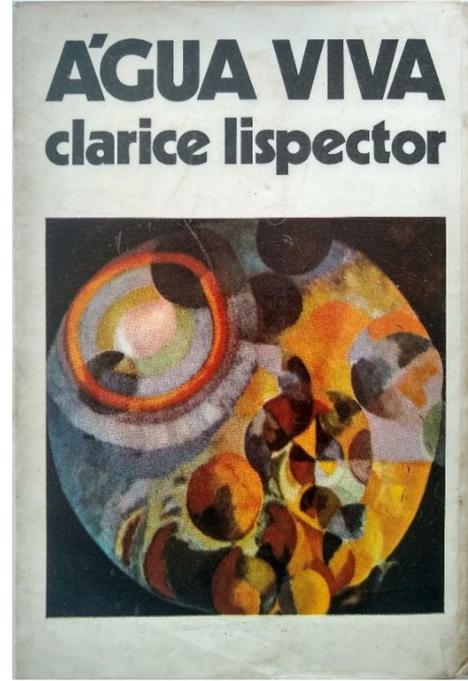
<sup>3</sup> “are attempts to better say what was just outlined or said inappropriately” (Severino, 1989: 116).

<sup>4</sup> “giving greater emphasis to the impersonal aspects of the text” (Severino, 1989: 116, our translation).

<sup>5</sup> “one of the highest points of her fiction” (Severino, 1989: 116, our translation).



**Figure 1:** Cover image of the novel *Água Viva*, first printed edition (Lispector, 1973)



**Figure 2:** Image of the fourth cover of the novel *Água Viva*, first printed edition (Lispector, 1973)

The first printed edition of the novel *Água Viva* (1973), as a base text, will be analyzed in comparison with the documents genesis (first stage of analysis) and, later, in comparison with the printed tradition of the novel (second stage of analysis), considering the brazilian editions published by Editora Rocco, current owner of the copyright of Clarice Lispector's work, since 1997. In this sense, the chart below of the printed tradition of the novel *Água Viva*, for the second stage of analysis, consists of four testimonies.

Testimony	Nature	Title, year of publication	Editing, publisher
A	printed	<i>Água Viva</i> (1973)	First edition, Ed. Artemova [base text]
B	printed	<i>Água Viva</i> (1998)	Ed. Rocco [without editing indication]
C	printed	<i>Água Viva</i> (2017)	First edition, Ed. Rocco
D	printed	<i>Água Viva</i> (2019)	First edition (1. ed. special edition with manuscripts and unpublished essays)

**Chart 3:** Printed tradition selected for second stage of analysis (Lispector, 1973; 1998; 2017; 2019)

It is about this novel published in 1973, after all artistic gestation for about three years, that our work turns towards the realization of an aesthetic analysis with the bias of Textual Criticism. Before, however, were presented the two stages of comparison, it is necessary to talk about how to understand what we call "lispectorian layout".

## 5. How to understand the “lispectorian layout”?

We call “lispectorian layout” the constitutive feature of Lispector’s writing in relation to the use of the page, the blank spaces of the paper and, specifically, speaking of the lispectorian style, which is the style used by the writer in the creation of the novel *Água Viva*. This expression “lispectorian layout” were used based on the theories of Mikhail Bakhtin and Roland Barthes. It was found that Clarice Lispector articulated the use of the white space on the page (non-verbal part) with the linguistic part (the verbal part, of the written linguistic code) in the artistic creation of the novel. Clarice Lispector has always been concerned with white spaces on the page, not only in relation to her literary texts, but also in relation to the journalistic texts she wrote. In this way, we understand that the “lispectorian layout” is also configured as the style of the writer.

In this sense, the style as a unit is made up of two parts: on the one hand, that which refers to the procedures that shape and finish an aesthetic object (the character, the world around it, the work as a whole); on the other hand, the one referring to the resources used to carry out the creative gesture regarding the use, adaptation and elaboration of the material, in this case, the novel, the work with the language, the linguistic code and the paper as a support. It is a literary artistic work mediated by material, support and instruments such as pen, typewriter etc.

According to Barthes, in *O grau zero da escritura*, 1953, the style “é uma forma sem destinação, o produto de um impulso, não de uma intenção, é como que uma dimensão vertical e solitária do pensamento<sup>6</sup>” (Barthes, [1953] 1971: 20), that is, it is configured as a type of language immersed in the interior of the writer; not indifferent to society; it is not the product of his choice or a reflection on literature, but it translates as “profundezas míticas do escritor e expande-se fora de sua responsabilidade<sup>7</sup>” (Barthes, [1953] 1971: 21).

Before that, it is necessary to bring the context that Clarice Lispector has always been concerned with white spaces on paper, not only in relation to her literary texts, but also in relation to journalistic texts. Lispector took her columns to the editor already diagrammed, configured with images and words, according to the testimony of Alberto Dines, her editor and friend at the time he worked at *Diário da Noite*, in Rio de Janeiro, from 1960-1961:

Profissional, esmerada: as páginas já vinham montadas e arrumadas, ao diagramador restava a tarefa de fazer pequenos acertos. Fotos e desenhos recortados de revistas francesas (do ano anterior, para ajustar as estações), os diferentes textos e títulos datilografados e colados tal como deveriam aparecer. Não era apenas uma colunista diligente, atenta à sua leitora, mas uma editora caprichosa.

Quería opiniões, cobrava sugestões, levava tudo a sério. Estávamos engajados na campanha contra a Imprensa Marrom, ameaçados de morte por policiais-chantagistas, para nós o importante era que a página feminina não saísse em branco. Para ela, a sua página era a mais importante do jornal. Estava certa<sup>8</sup> (Lispector, 2006: 5).

<sup>6</sup> “is a form without destination, the product of an impulse, not an intention, it is like a vertical and solitary dimension of thought” (Barthes, [1953] 1971: 20, our translation).

<sup>7</sup> “the mythical depths of the writer and expands beyond his responsibility” (Barthes, [1953] 1971: 20, our translation).

<sup>8</sup> “Professional, painstaking: the pages were already assembled and arranged, the diagrammer was left with the task of making small adjustments. Photos and drawings cut out of French magazines (from the previous year, to adjust the seasons), the different texts and titles typed and pasted as they should appear. She was not just a diligent columnist, attentive to her reader, but a capricious publisher. He wanted opinions, asked for suggestions, took everything seriously. We were engaged in the campaign against the Brown Press, threatened with death by police blackmailers, for us the important thing was that the female page did not come out blank. For her, her page was the most important in the newspaper. I was right” (Lispector, 2006: 5, our translation).

With a careful history as a writer and editor, as it is in the story of editor Alberto Dines (Lispector, 2006), it is important to observe this style of writing and how it is configured in the spaces of the work as an architectural whole. If the reader quickly looks at only the written text - the verbal code, in terms of form-content (Bakhtin, [1979] 2011), the layout and the diagramming are just choices made by the editors responsible for printing the typescript and the final configuration in published work; however, in the case of Clarice Lispector and her writing activity (also based on the testimony of Alberto Dines, transcribed above) (Lispector, 2006), we seek to investigate the literary text *Água Viva* in its design, graphic-literary project. Therefore, in this work, it is necessary to understand the “lispectorian layout” as the “white space of writing” (Barthes, [1984] 2004; Ponzio, 2017), as “space of significance” (Barthes, [1984] 2004) and space linguistic-semiotic. Then, it was present the objectives and methods used in this work.

## 6. Objectives and methods

Starting from these premises about the style of the writer that was named “lispectorian layout”, we carried out a comparative analysis of the initial page of the novel *Água Viva* to verify if there was a change in the textual body of the work, in the process of transmission of the text (Philology/Critical perspective Textual), which would interfere in the writer's style and/or in the sense of the work. Along this methodological path, was performed the analysis in two stages:

- 1) The first analysis was carried out between the home page of the existing typescripts (genesis documents) and the home page of the first edition of 1973;
- 2) The second analysis was carried out between the first page of the novel in the first printed edition (1973) and the first pages of the 1998, 2017 and 2019 editions (the three current editions of the printed tradition).

In these two stages it is possible to reaffirm of the analysis aim to verify whether the “lispectorian layout” of the novel *Água Viva* was altered in the process of transmitting the literary text, from the genesis documents to the printed editions of the work. The first edition of 1973 is the basic text in the comparison that we will carry out in these two described steps. Below, are described the two stages of our analysis.

## 7. The first stage of the analysis

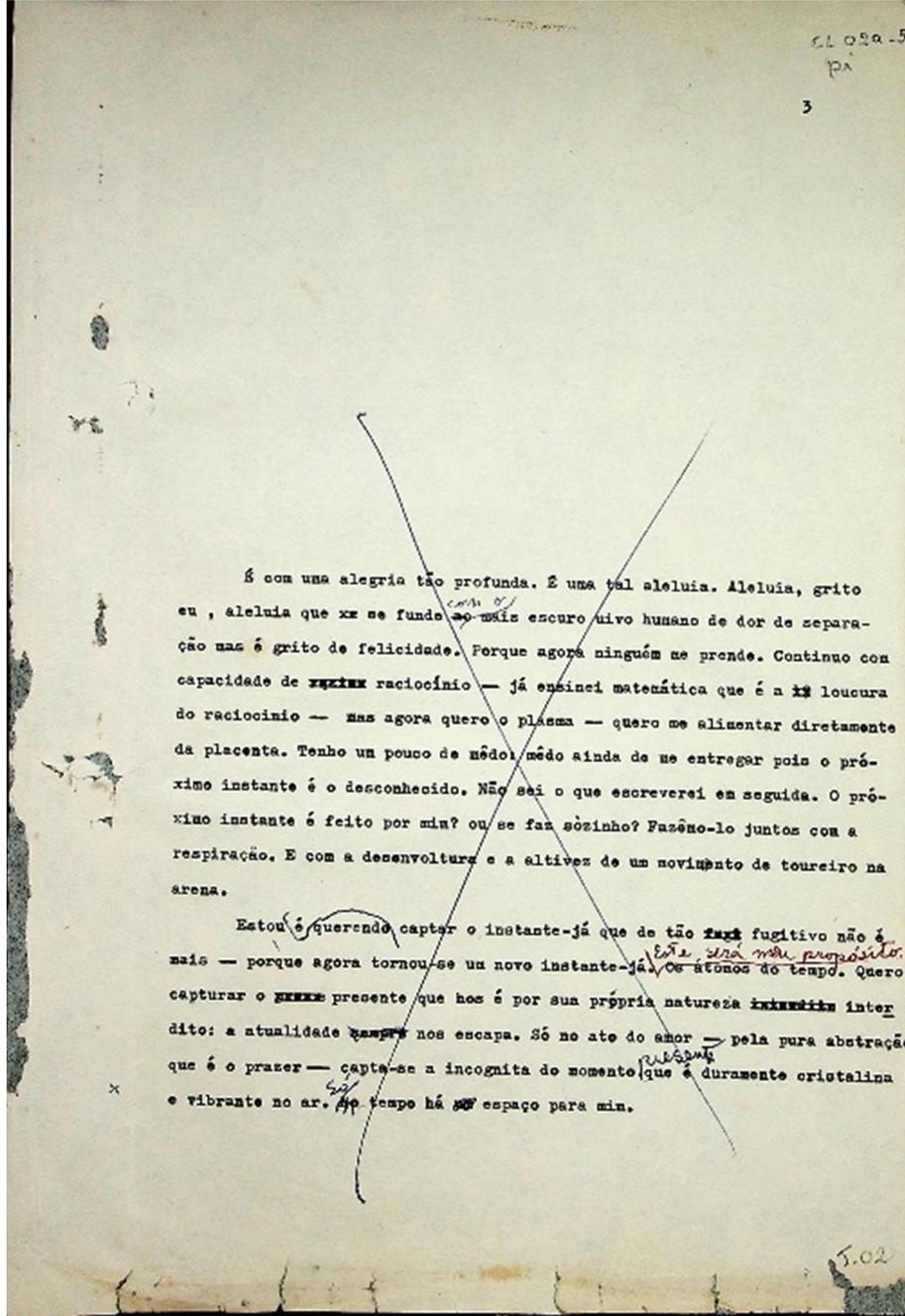
In this first stage of analysis, were compared the first page of the genesis documents novel (the three typescripts) with the first page of the first edition of the novel *Água Viva* published in 1973. We put the images of the home page of the typescripts (genesis documents) and the first edition juxtaposed, as shown in *Figure 3*. Were identified the facsimiles with the name Testimony A (typescripts, IMS), Testimony B (typescripts, FCRB 2a), Testimonial C (typescripts, FCRB 2b) and Testimonial D (first edition 1973).

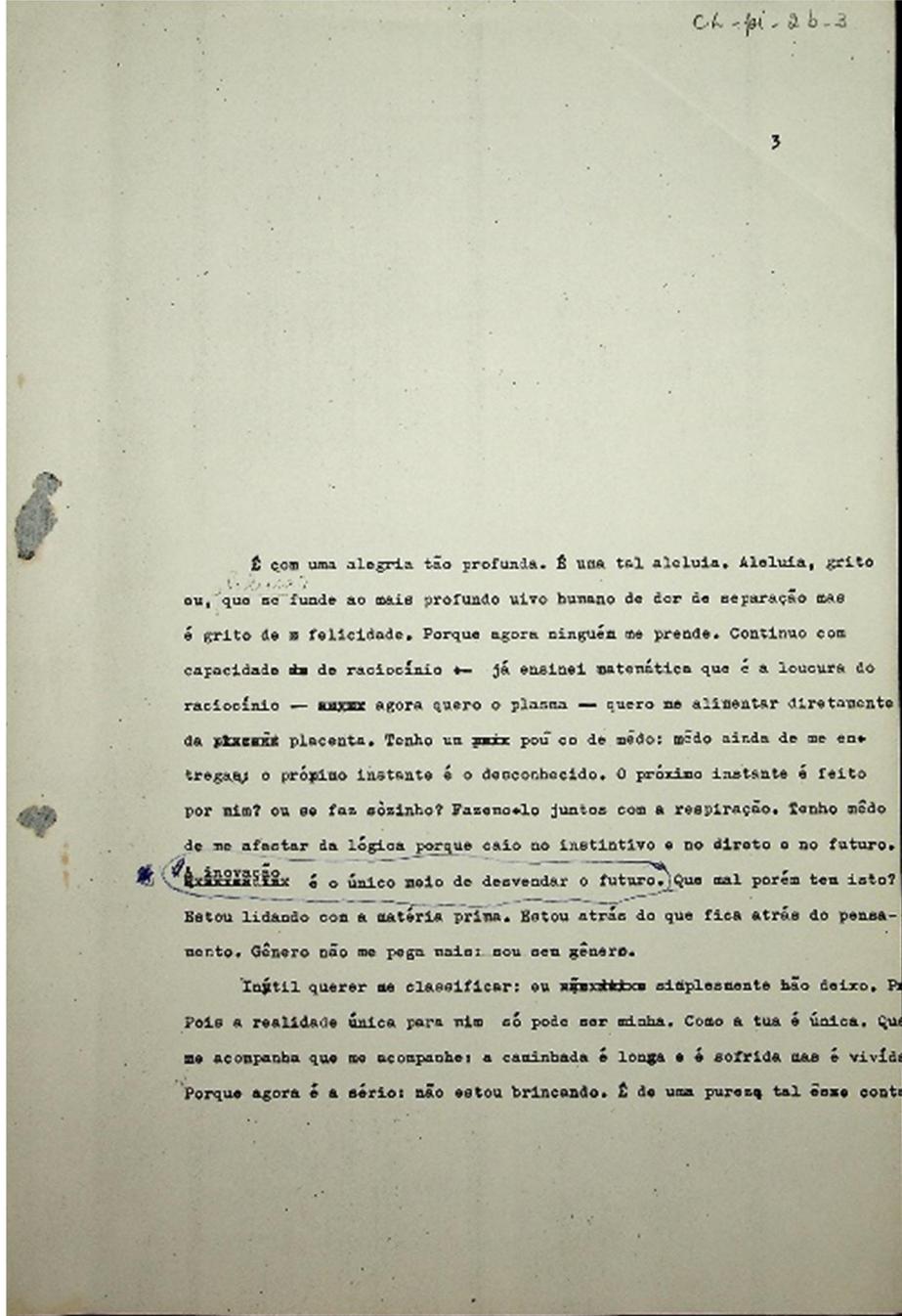
TESTIMONY A Typescript IMS/CL-Pi Dossiê (*Água Viva*) *Atrás do Pensamento: Monólogo com a vida*

É com uma alegria tão profunda. É uma tal aleluia. Aleluia, grito eu, aleluia que se funde com o mais escuro uivo humano da dor de separação mas é grito de felicidade diabólica. Porque ninguém me prende mais. Continuo com capacidade de raciocínio — já estudei matemática que é a loucura do raciocínio — mas agora quero o plasma — quero me alimentar diretamente da placenta. Tenho um pouco de medo: medo ainda de me entregar pois o próximo instante é o desconhecido. O próximo instante é feito por mim? ou se faz sozinho? Fazemo-lo juntos com a respiração. E com uma desenvoltura de toureiro na arena.

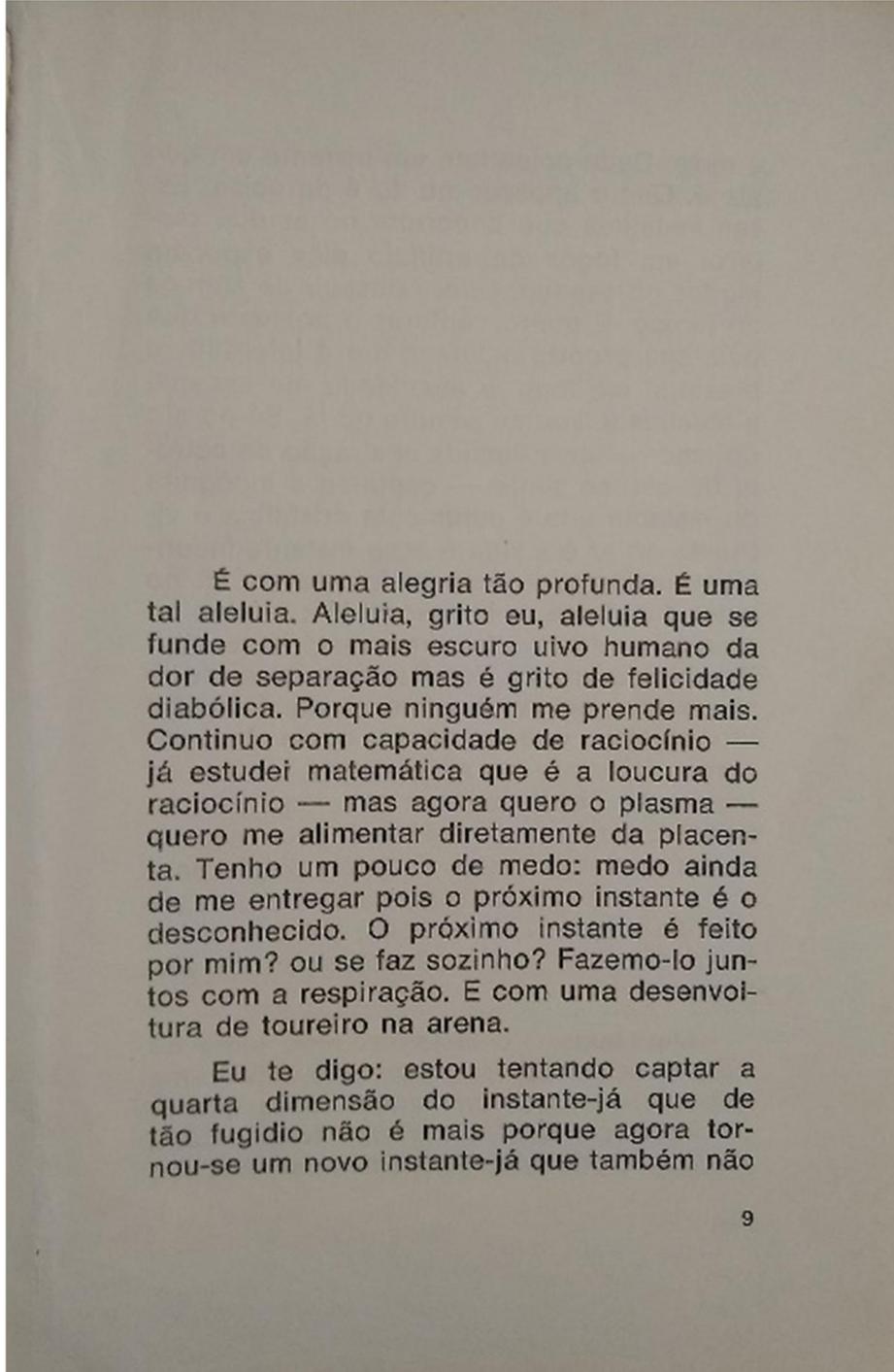
Eu te digo: estou tentando captar a quarta dimensão do instante-já que de tão fugidio não é mais porque agora tornou-se um novo instante-já que também não

9

TESTIMONY B Typescript FCRB/AMLB CL-Pi-02a *Objeto Gritante (Água Viva)*

TESTIMONY C Typescript FCRB/AMLB CL-Pi-02b *Objecto Gritante (Transformou-se em Água viva)*7

TESTIMONY D Printed First printed edition of the novel *Água Viva* (1973)



**Figure 3:** The images of Testimonies A, B, C and D show the layout of the first page of the novel *Água Viva*

From the analysis of documentary images, we can formulate some considerations about Lispector's writing process in her layout. Some results:

- a. All the initial pages of the typescripts (A, B, C) start on page 3. And the first edition's home page begins on page 9.
- b. In Testimony A, the writer starts the novel on the first line of the page, A4 format, with indentation in the opening paragraph that is repeated in each new fragment/paragraph; is the marked difference in relation to the other Testimonies B, C and D.
- c. There were found that Lispector's writing activity made a downward movement in relation to the use of white space on the page and the beginning of writing [verbal sign]. This difference is established between the Testimony A in relation to the other Testimonies B, C and D (Figure 3).
- d. In Testimony A, there are only the white spaces on the page that correspond to the margins [top, bottom, right and left]; it is noticed that the upper margin has the equivalent, more or less, of three centimeters, and then, after this small space referring to the upper margin, the written text [verbal sign] begins.
- ✓ In the Testimonies B, C and D, it is noticed that, especially, the upper white space of the page was enlarged and the beginning of the writing (of the verbal code) started, more or less, in the center of the page. Because of this, it is possible to say that, the first page of Testimonies B, C and D in relation to the first page of Testimony A, there was a displacement of the verbal scripture to the middle of the page.
- ✓ In this configuration of using the white space of writing (Barthes), in a dialogical reading (Bakhtin), linguistic-semiotic, this initial movement brings into play the existence of the character, that is, the white space of the page appears to be a previous existence of character [moments that are unknown to the reader] and the verbal writing appears the moment when a character's life change begins; where the reader finds the character and starts to accompany it in the narrative. Therefore, the reader finds the character in the middle of the page.
- ✓ This white space must be understood as a linguistic space, a space for understanding, a space for interpretation. It is not a meaningless, insignificant space. In Clarice Lispector's writing, the white space interacts with letters and written words. Clarice Lispector's white space works like the bakhtinian "silence", distinct from *mutism*, where no one speaks and nothing resonates. In the novel *Água Viva*, the white space on the page speaks, he says.
- ✓ This mobility of writing leads us to think of "the middle of life" or "Nel mezzo del cammin di nostra vida" ["In the middle of the path of our life"], Dante Alighieri's first verse in the work *A Divina Comédia*, which was quoted by Barthes ([1978-1979] 2005: 3-4), in the first volume of the course *A preparação do romance [The preparation of the novel]*, when discussing the risks of the subjectivity of those who write. Barthes ([1978-1979] 2005: 3-4) understands Dante's verse as a "subject declaration", which, when writing, does not repress the subject he is. And, therefore, this statement leads Barthes to reflect on age as "a constituent part of the subject who writes" and the "environment" not as something that is defined chronologically and mathematically, because nobody knows beforehand if in fact they are living half. Of the life that was granted to him. For Barthes ([1978-1979] 2005: 5), then, the "middle" refers to "an event, a moment, a change experienced as significant".
- e. It is noteworthy that the comparison through the bias of Modern Textual Criticism considers the style and meaning of the work (expanding its original field, of philological investigation, on the verbal part of the literary text to the field of literary creation), so that, when investigating the homepage of the novel, were taken into account the page as a whole, the spaces on the page and the arrangement of the verbal sign, which become visible through writing in the "espaço literário" ["literary space"] (Blanchot, [1955] 2011). In the initial scene, the character is going through an important moment in her life, therefore, the metaphor of the birth of that moment in which the reader perceives as he enters the novelistic narrative. The context of the text helps to understand that the previous space (half of the page - the white space of the page) is indeed significant for the architecture of the literary work *Água Viva*. Therefore, the white space (without a verbal sign) appears to be a previous life, starting to appear two consciences: a previous conscience and another that is born in the inaugural instant of the character in the novel; the life desired by the character is the life of writing, of being a writer. This second

awareness is the part that becomes most evident to the reader through the literary sign, verbal sign.

- f. The opening two sentences of the novel: "It is with such profound joy. It is such a hallelujah" remain in all Testimonies (A, B, C and D). They are statements that represent the initial scene of energy and vitality with which the character places herself at that moment in her life. The variations in the narrative of Testimonies A, B, C and D begin after these two statements.
- g. Analyzing the statements in the first fragment of the home page, in all the testimonies, it was noticed that Testimony A approaches Testimony C; and that Testimony B approaches Testimony D; that is, it is possible to assume that Testimony B [typescript FCRB / AMLB CL-Pi-2a], the one with more notes by the writer among the typescripts available for research, belongs to a moment before the publication of the novel as a written and published work.
- h. In Testimonies A, B and D, was perceived a greater space between the fragments/paragraphs, an affection that was established on the initial page of the written and published work in 1973; that is, the first edition revised and published in the presence of Clarice Lispector. Therefore, the white space at the beginning of the first page of the work and the white spaces between the fragments/paragraphs constitute a significant space for reading the work.

Now it is time to move on to the second stage of analyzing the layout in the novel *Água Viva*.

## 8. The second stage of the analysis

We move on to the second stage of analyzing the layout in the novel *Água Viva*. Here, the editions of 1998, 2017, 2019 (Editora Rocco) are compared with the first printed edition of 1973 (Editora Artenova). The documentary were placed images juxtaposed, as shown in Figure 4 (below). The images were identified with the name Testimony A (1973), Testimony B (1998), Testimony C (2017) and Testimony D (2019).

## TESTIMONY A First edition of 1973 Editora Artenova

É com uma alegria tão profunda. É uma tal aleluia. Aleluia, grito eu, aleluia que se funde com o mais escuro uivo humano da dor de separação mas é grito de felicidade diabólica. Porque ninguém me prende mais. Continuo com capacidade de raciocínio — já estudei matemática que é a loucura do raciocínio — mas agora quero o plasma — quero me alimentar diretamente da placenta. Tenho um pouco de medo: medo ainda de me entregar pois o próximo instante é o desconhecido. O próximo instante é feito por mim? ou se faz sozinho? Fazemo-lo juntos com a respiração. E com uma desenvoltura de toureiro na arena.

Eu te digo: estou tentando captar a quarta dimensão do instante-já que de tão fugidio não é mais porque agora tornou-se um novo instante-já que também não

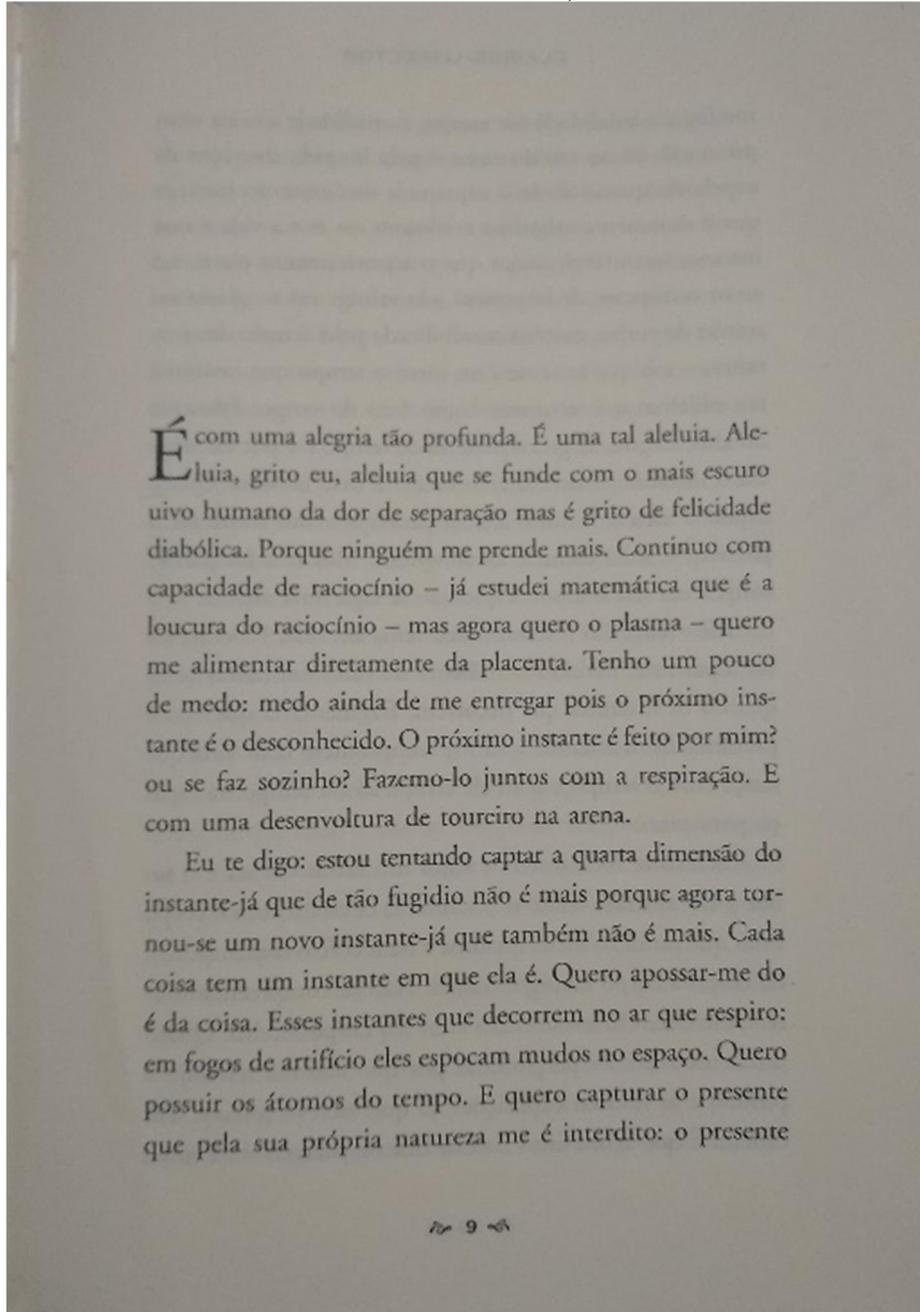
9

TESTIMONY B Edition 1998 Editora Rocco

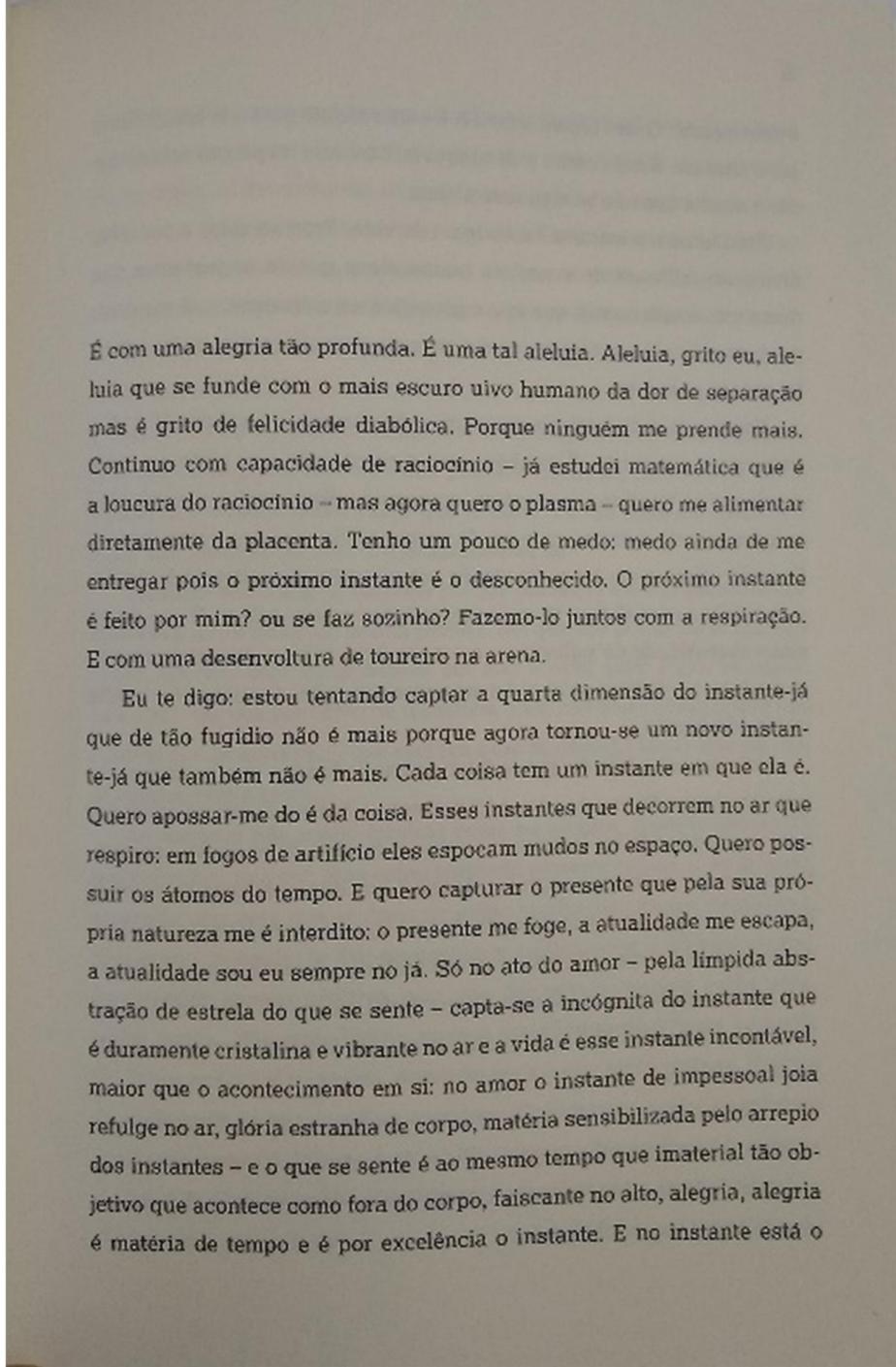
É com uma alegria tão profunda. É uma tal aleluia. Aleluia, grito eu, aleluia que se funde com o mais escuro uivo humano da dor de separação mas é grito de felicidade diabólica. Porque ninguém me prende mais. Continuo com capacidade de raciocínio – já estudei matemática que é a loucura do raciocínio – mas agora quero o plasma – quero me alimentar diretamente da placenta. Tenho um pouco de medo: medo ainda de me entregar pois o próximo instante é o desconhecido. O próximo instante é feito por mim? ou se faz sozinho? Fazemo-lo juntos com a respiração. E com uma desenvoltura de toureiro na arena.

Eu te digo: estou tentando captar a quarta dimensão do instante-já que de tão fugidio não é mais porque agora tornou-se um novo instante-já que também não é mais. Cada coisa tem um instante em que ela é. Quero apossar-me do é da coisa. Esses instantes que decorrem no ar que respiro: em fogos de artifício eles espocam mudos no espaço. Quero possuir os átomos do tempo. E quero capturar o presente que pela sua própria natureza me é interdito: o presente

## TESTIMONY A C Edition of 2017 Editora Rocco



TESTIMONY D Edition of 2019 Editora Rocco



**Figure 4:** The images from Testimonies A, B, C and D show the layout of the first page of the novel *Água Viva* in the printed tradition

From the analysis of the documentary images, it was possible to formulate some considerations about Lispector's writing process, in its layout, in the printed tradition of the novel *Água Viva*.

- a. About the size of the printed books: the Testimony A measures 14 x 20.8 cm; Testimony B measures 14 x 20.8 cm; Testimony C measures 16 x 22.8 cm; Testimony D measures 16 x 23.7 cm. The dimension of the page of the books of the printed tradition (remaining approximately equal in the measure) brings us a mathematical argument to affirm that there was a change in the layout of the novel *Água Viva*, an alteration that took place in the transmission of the text through new and current publications of the work (Testimonies B, C and D).
- b. It was noticed that in Testimonies A, B, C and D (the printed editions), the white space on the home page that marks the beginning of the novel *Água Viva* has been reduced, with each new edition (Testimonies B, C and D), distancing itself from that aesthetically elaborated space from the genesis documents to the first published printed edition of the work, in 1973 (as we saw in the first analysis of this work).
- c. Testimonies B and C have relatively the same dimension of white space before the verbal writing is started. The Testimony D, in relation to the dimension of the white space on the first page, is the one that most distances itself from the dimension of the white space of the Testimony A. This reduction of the initial white space of the novel interferes in the writer's style and in the sense of the literary work.
- d. In addition to perceiving the reduction of the initial white space of the novel in Testimonies B, C and D in relation to Testimony A, we note a difference in the white spaces between the fragments/paragraphs, with a greater space between the two initial fragments in Testimony A, which did not occur in cores B, C and D (*Figure 4*).
- e. It was found in our investigation that Testimonies B, C and D, to a greater or lesser extent, distance themselves from the 1973 edition, which presents the novel in its genuine form, that is, the work according to the last will of its living writer.

The white spaces in the writing of the novel *Água Viva* needed to be taken into account, as much as the verbal part of the work, and in this way, in the case of transmission of the lispectorian literary text, maintaining the style of the author and the meaning that it emerges from the work from its own genuine architecture.

## 9. Last considerations

After our immersion in the study of the "lispectorian layout" in the chronotope of creation and printed publications of the novel *Água Viva*, we concluded this work by weaving some other reflections and observations. First, however, we need to say that the "lispectorian layout" of the homepage of the novel *Água Viva* ("in the middle of the path of life", Dante Alighieri) is text for us and should be read as an utterance (Bakhtin).

Through the writing present in the genesis documents, it was noticed that Clarice Lispector's "desire to write", "present, offered, extended, imposed in a pure state, since it has not yet passed through the mediation of publication" (Barthes, ([1979-1980] 2005: 27, our translation). In this perspective, it is possible to say with Barthes that every manuscript or typescripts is "a block of Pure Desire" (Barthes, [1979-1980] 2005: 27, our translation), because the author's desire to write becomes different when it is realized in a written and published work. The published work, according to Barthes ([1979-1980] 2005), mediates the "Writer's Desire" (that desire to writing, the desire to scripture), since with the work that was born, a new "desire package" was born, only now from the reader, we would say, then, the desire to read was born.

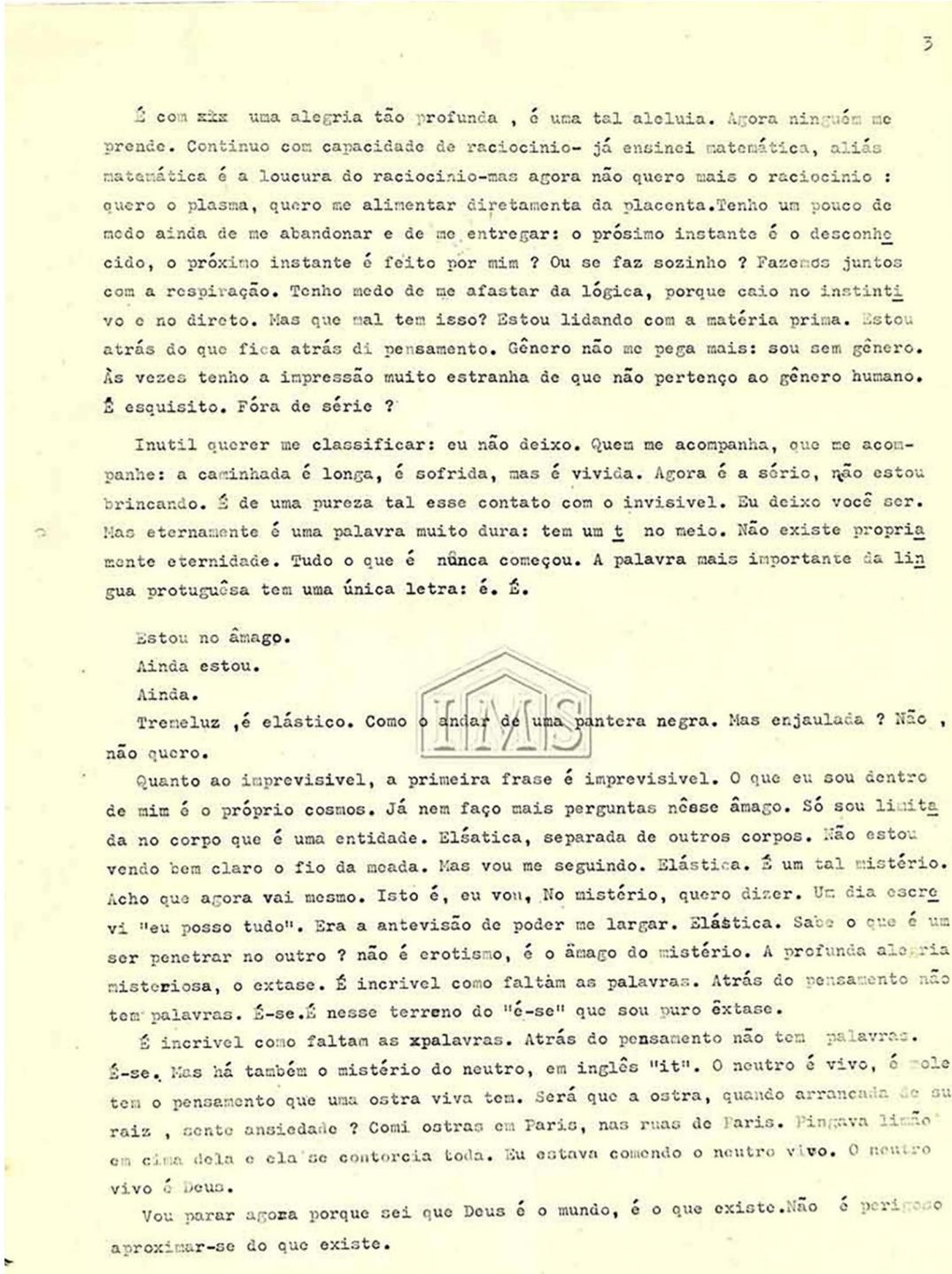
It is remarkable make two final observations here. The first is that the 1973 print edition (with the design closest to the aesthetics desired by the writer in the genesis documents) bears Clarice Lispector's "desire" for writing in dialogue with the other voices that made the typescripts of the novel *Água Viva* published work. Therefore, the first printed edition of the novel *Água Viva* (1973) has the authority to be the content-form of the writer's genuine will, in the case of the artistic and aesthetic work that was effected by the writing activity, not only for what is done visible (the verbal sign) initially, but by writing in the white space of the page, what we call here "lispectorian layout" as a constitutive part of lispectorian scripture, in the style of the author.

The second observation is that the gesture of the writing of Clarice Lispector for being outlined as a metamorphosing movement of the writing in *Água Viva*, since it was possible to note in the genesis documents and in the printed tradition changes in the architecture of the homepage, both in the verbal characters and in the characters non-verbal. This denotes the interference produced in the transmission of the text (of the novel), both in relation to the author's style and in the sense of the work. We found that Clarice Lispector is devoted to writing, to writing practice, in the form of a research work. For this reason, the changes identified must be taken into account in future publications, so that the work *Água Viva* can be read by new generations and be appreciated in its most genuine form, closer to the results achieved in the genesis documents and made concrete in the first one (1973 edition).

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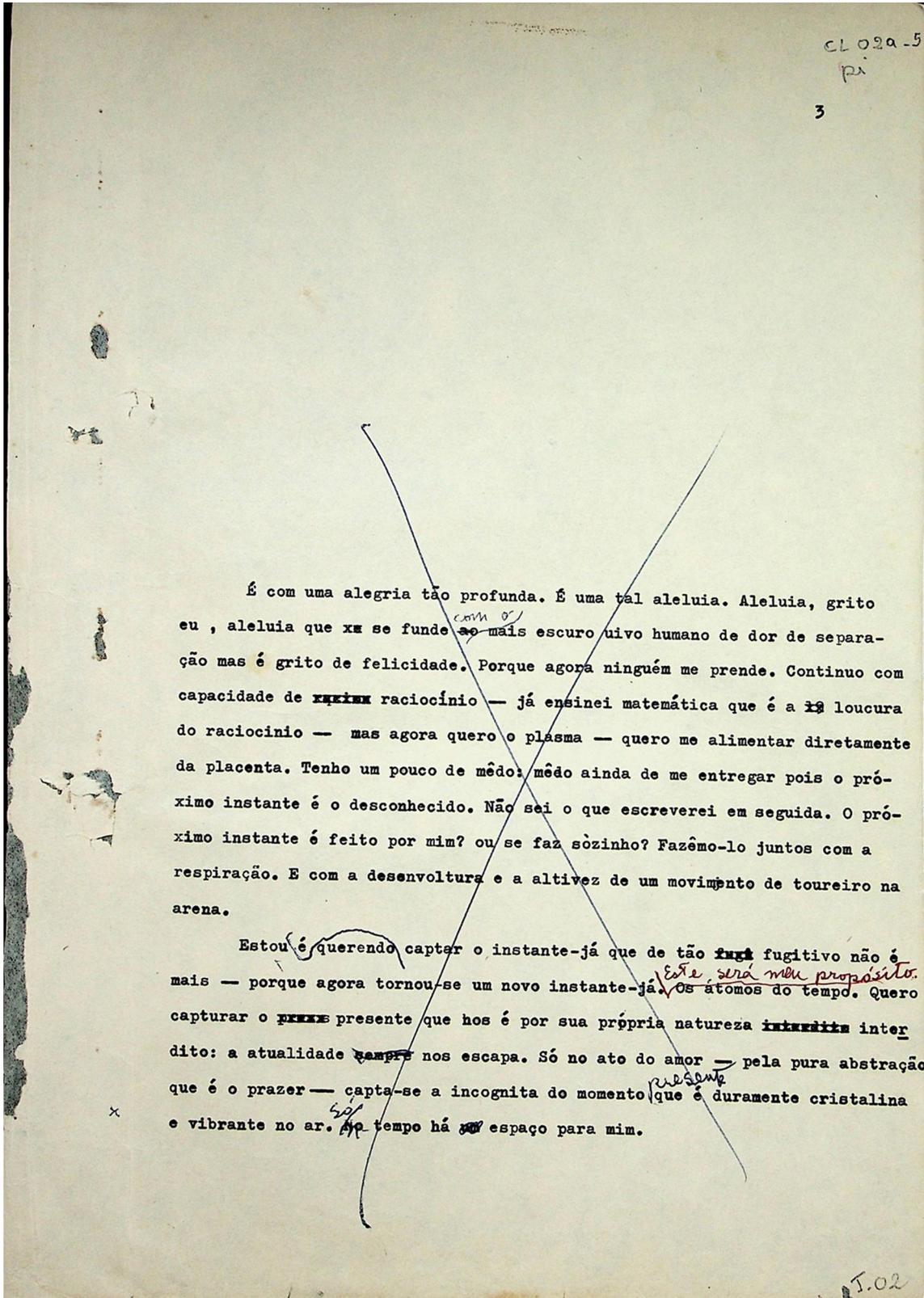
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**Annex 1:** First page of the typescripts *Atrás do pensamento: monólogo com a vida* (Clarice Lispector Collection/ Instituto Moreira Salles – RJ)

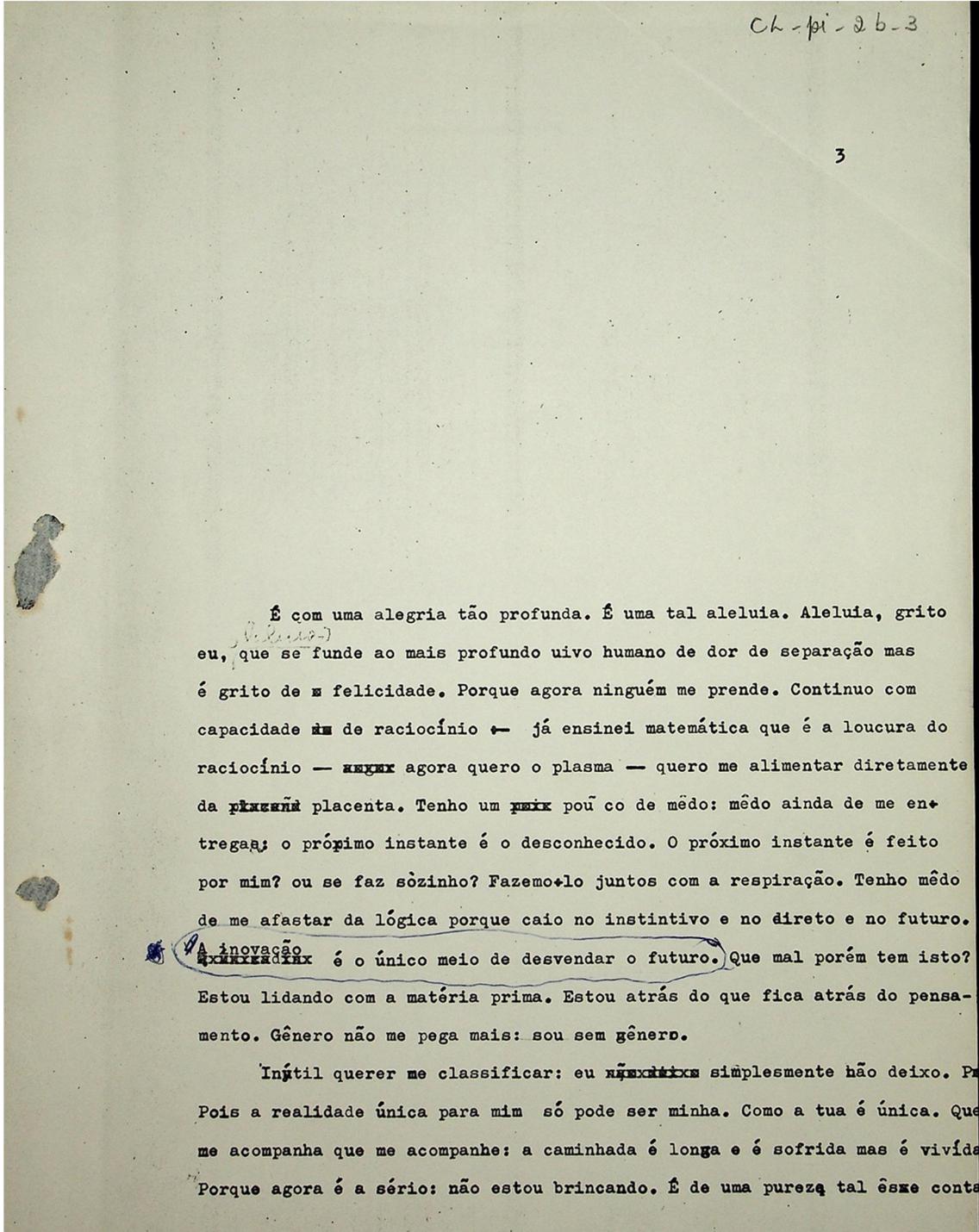
Source: This folio is in Boeno, 2019.

**Annex 2:** First page of the *typescripts Objecto Gritante* (Clarice Lispector Collection/ Fundação Casa de Rui Barbosa – RJ)

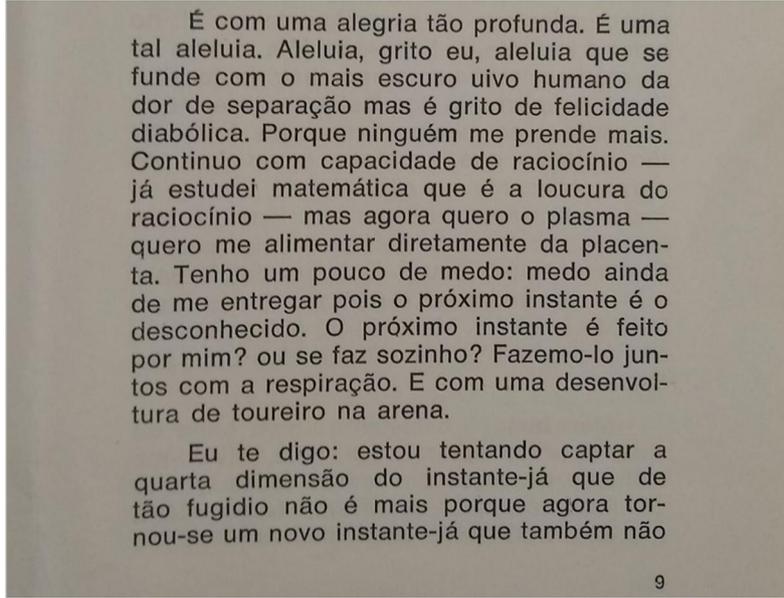


Source: This folio is in Boeno, 2019.

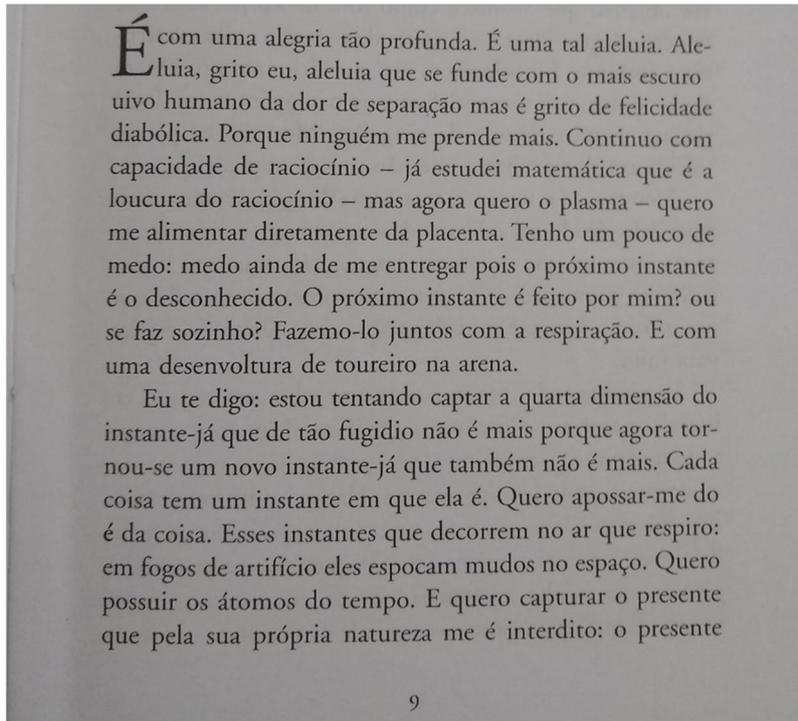
**Annex 3:** First page of the *typescripts Objeto Gritante* (Clarice Lispector Collection/ Fundação Casa de Rui Barbosa – RJ)



Source: This folio is in Boeno, 2019.

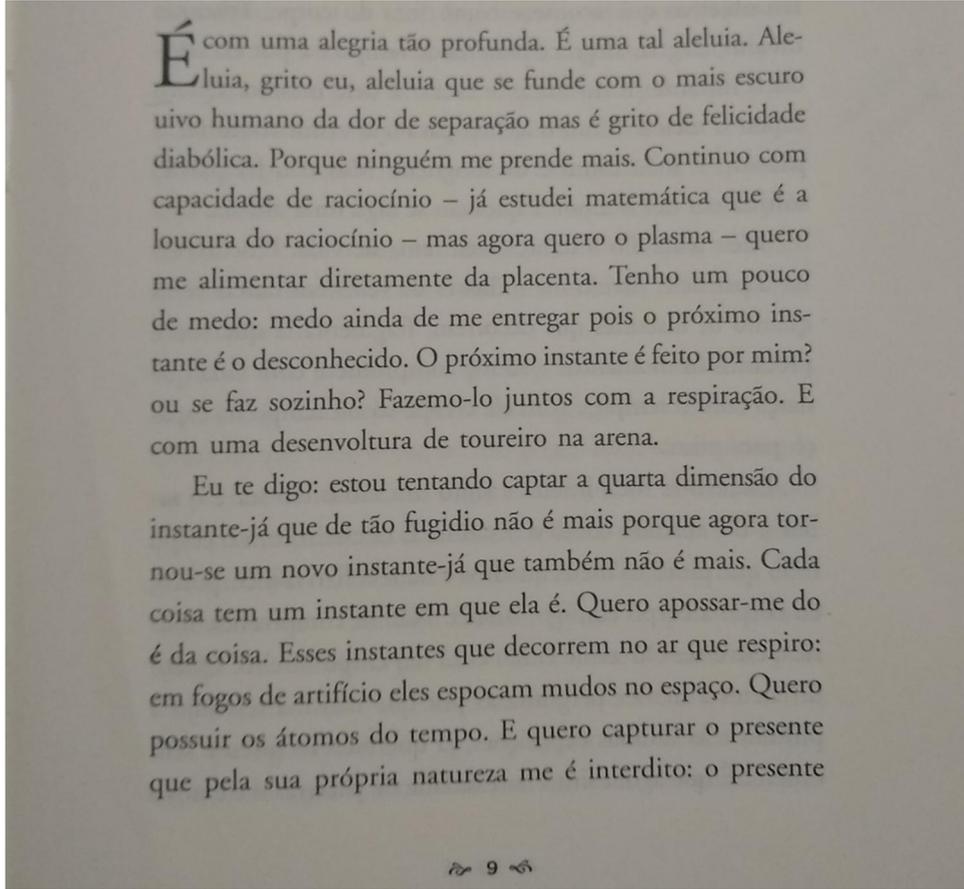
**Annex 4:** First page of the novel *Água Viva* (first edition of 1973 ) (Author's collection)

**Source:** This folio is in Boeno, 2019.

**Annex 5:** First page of the novel *Água Viva* (edition of 1998) (Author's collection)

**Source:** This folio is in Boeno, 2019.

**Annex 6:** First page of the novel *Água Viva* (edition of 2017) (Author's collection)



**Source:** This folio is in Boeno, 2019.

**Annex 7:** First page of the novel *Água Viva* (edition 2019) (Author's collection)

É com uma alegria tão profunda. É uma tal aleluia. Aleluia, grito eu, aleluia que se funde com o mais escuro uivo humano da dor de separação mas é grito de felicidade diabólica. Porque ninguém me prende mais. Continuo com capacidade de raciocínio – já estudei matemática que é a loucura do raciocínio – mas agora quero o plasma – quero me alimentar diretamente da placenta. Tenho um pouco de medo: medo ainda de me entregar pois o próximo instante é o desconhecido. O próximo instante é feito por mim? ou se faz sozinho? Fazemo-lo juntos com a respiração. E com uma desenvoltura de toureiro na arena.

Eu te digo: estou tentando captar a quarta dimensão do instante-já que de tão fugidio não é mais porque agora tornou-se um novo instante-já que também não é mais. Cada coisa tem um instante em que ela é. Quero apossar-me do é da coisa. Esses instantes que decorrem no ar que respiro: em fogos de artifício eles espocam mudos no espaço. Quero possuir os átomos do tempo. E quero capturar o presente que pela sua própria natureza me é interdito: o presente me foge, a atualidade me escapa, a atualidade sou eu sempre no já. Só no ato do amor – pela límpida abstração de estrela do que se sente – capta-se a incógnita do instante que é duramente cristalina e vibrante no ar e a vida é esse instante incontável, maior que o acontecimento em si: no amor o instante de impessoal joia refulge no ar, glória estranha de corpo, matéria sensibilizada pelo arrepio dos instantes – e o que se sente é ao mesmo tempo que imaterial tão objetivo que acontece como fora do corpo, faiscante no alto, alegria, alegria é matéria de tempo e é por excelência o instante. E no instante está o

**Source:** This folio is in Boeno, 2019.