

# Hilda Hilst: the non-stop practice of poetry

Arlindo Rebechi Junior

*Professor of the Human Sciences Department of the School of Architecture, Arts and Communication (FAAC) of Universidade Estadual Paulista (Unesp), he performs on several undergraduate courses and on the Graduate Program in Communication. PhD in Brazilian Literature by the School of Philosophy, Literature and Human Sciences of Universidade de São Paulo.  
E-mail: arlindo.rebechi@unesp.br*

**Abstract:** The introduction to the poet Hilda Hilst is divided into two phases, among many others: (1) her moment of initial formation, represented by her debut book *Presságio* (1950), in which subjects of interest therein would be widely exploited by the poet in later works; (2) and her interest in dialoguing with the classical models of the lyrical tradition, which was the object of research and production of poems throughout her journey as a poet.

**Keywords:** Hilda Hilst (1930-2004); Brazilian poetry; lyric tradition.

**Resumo:** A apresentação da poeta Hilda Hilst se faz sob dois polos, entre tantos outros possíveis: (1) naquilo que representa o seu momento de formação inicial, representado pelo seu livro de estreia *Presságio* (1950), em que temas de interesse ali gestados seriam amplamente explorados pela poeta em obras posteriores; (2) seu interesse em dialogar com os modelos clássicos da tradição lírica, que foi objeto de pesquisa e produção de poemas ao longo de sua jornada como poeta.

**Palavras-chave:** Hilda Hilst (1930-2004); poesia brasileira; tradição lírica.

*Poetry has to do with everything I do not understand. It  
has to do with solemnity before the world*  
Hilda Hilst<sup>1</sup>.

## 1. HILDA HILST: FROM “THE SOLEMNITY BEFORE THE WORLD”

Born in the city of Jaú, in the center-west of São Paulo, in 1930, Hilda Hilst spent her training years, including her period in the Faculty of Law of the Universidade de São Paulo, in the city of São Paulo. At the age of 20, she debuted in literature with the book of poems *Presságio* (Omen – 1950), published in *Revista dos Tribunais*. This book along with two others – *Balada de Alzira* (Alzira’s Ballad – 1951) and *Balada do festival* (Festival’s ballad – 1955) –, would be part of Hilst’s initial formation books, her first set of a major body of work.

Curiously, in 1967, in a collection of her poems in the book *Poesia* (Poetry – 1959-1967), these first three books were not included. This occurred yet again in 1980, when a new collection of poems was made for *Poesia* (Poetry – 1959-1979). In an interview granted by Hilst to *Caderno de Literatura Brasileira* (Journal of Brazilian Literature), of Instituto Moreira Salles, she points, in general terms, the meaning of these initial publications:

I was eighteen when I wrote: “We are equal to death, ignored and pure and well after the fatigue when sprouting on the wings we will be white birds, looking for a God”. I was eighteen and yet Cecilia Meireles wrote to me: “Whoever said that needs to say more.” My first book, *Presságio*, of course, was not unanimous. Yet again, there were a lot of people claiming that those under 25 shouldn’t publish their poems. It took me a long time to consider myself a great poet<sup>2</sup>.

The work *Roteiro de Silêncio* (Script of Silence), in 1959, would mean a new horizon of search constituted by the author. Its critical reception pointed that these ten years of producing poetic writings can be considered an approximation – of great impact on the configuration and the later choices of what was Hilst’s poetic work – to a tradition of classical production of poetic works. In this very sense, the critic Alcir Pécora wrote the following about these years of Hilst’s production:

I can only say that, during those years, Hilda’s discussion with the poetic tradition is passed on, even if never thematized, by an issue that had already haunted the 1945 generation: the possibilities of resuming a high diction for Brazilian poetry, struck both by the informality of the initial modernism and by the hard core of the second, in which Drummond is decisive and declares himself to be thoughtful and incurious when facing the enigma of the world machine<sup>3</sup>.

Linked to this initial turn, represented by *Roteiro de silêncio* (Script of Silence), other works composed Hilda’s poetic body of works during the 1960s. They are arranged as *Trovas de muito amor para um amado senhor* (Troubadour poems of

1. ARÊAS, Vilma; WALDMAN, Berta. Hilda Hilst, o excesso em dois registros [interview with Hilda Hilst, *Jornal do Brasil*, Oct. 7, 1989]. In: HILST, Hilda. *Da poesia*. São Paulo: Companhia das Letras, 2017, p. 565.

2. HILST, Hilda. Das sombras. *Cadernos de Literatura Brasileira*: Hilda Hilst, São Paulo, v. 8, p. 25-41, Oct. 1999. Interview. p. 27.

3. PÉCORA, Alcir. Nota do organizador. In: HILST, Hilda. *Exercícios*. São Paulo: Globo, 2002, p. 7-8.

much love to a beloved man – 1960), *Ode fragmentária* (Fragmented ode – 1961), *Sete cantos do poeta para o anjo* (Seven songs of the poet to the angel – 1962), these books were published separately; and works that were published only in the 1967 collection, namely: *Trajatória poética do ser (I)* (I Poetical journey of the self), *Odes maiores ao pai* (Major ode to the father), *Iniciação do poeta* (Poet's initiation), all elaborated between 1963 and 1966, and *Pequenos funerais cantantes ao poeta Carlos Maria de Araújo* (Little singing funerals to the poet Carlos Maria de Araújo) and *Exercícios para uma ideia* (Practices for an idea), both from 1967<sup>4</sup>.

After two intense decades producing poetry, Hilst started working on prose. Initially, between 1967 and 1969, she focused on theatrical writing, producing no less than eight pieces. In 1970, she debuted in fictional prose with the publication of *Fluxo-floema* (Flow-ploem). Following, in 1973, Hilst published *Qadós*, her second foray into prose.

After writing theater and prose, Hilst went back to publishing poems with *Júbilo, memória, noviciado da paixão* (Joy, memory, novitiate of passion), in 1974, a book that already presents a characteristic that would become very significant to the author: the dialogue between different discursive genres. Thus, her following book, *Da morte. Odes mínimas* (Of death. Minimal ode – 1980), was illustrated with watercolors produced by Hilda herself, showing her obvious interest in other languages and how they could be interchanged.

In the 1980s, Hilst remained a poet of great consistency, who followed a coherent singular style, reiterating and intensifying the search for metaphysical themes, especially those of death and spirituality. *Cantares de perda e predileção* (Songs of loss and predilection – 1983) and *Poemas malditos, gozosos e devotos* (Damned, joyful and faithful poems – 1984) are examples of this line of work. During the 1980s she forms a set of works that goes until the early 1990s, with seven other works that were collected into the book *Do desejo* (1992). This set comprises: *Sobre a tua grande face* (About your great face – 1986), *Amavisse* (1989), *Via espessa* (Dense way – 1985), *Via vazia* (Empty way – 1989), *Alcoólicas* (Alcoholics – 1990), *Do desejo* (Of wish – 1992) and *Da noite* (Of night – 1992). *Bufólicas* (1992) and *Cantares do sem nome e de partidas* (Song of no name and of departures – 1995) close the author's long cycle of poetry production.

As can be seen from this small reconstruction of Hilst's poetic production, she published original poems for more than 45 years, resulting in artifacts of great experimentation and intense research of forms from classical and modern poetic tradition. Considering that such extensive production managed to excel with an independent author voice and resulted, in many cases, in remarkable experiments of some of the best poetry production in Brazil during the period. Critical reception, especially that produced in universities, is still discovering Hilt's body of work and seeking to understand the ins and outs of her extensive activity as a poet.

In the afterword of Hilda Hilst's latest compilation of poems, Victor Heringer argued that in the poet's case there would be a "mismatch between being seen and being read".<sup>5</sup> Although Hilst has garnered some space in the restricted space of poetic visibility and has been praised by renowned contemporary critics,

4. All these works appeared not only in the collection *Poesia* (1959/1967), but also in a collection made by the publisher Editora Globo, under the supervision and editing plan of the critic Alcir Pécora: *HILST, Hilda. Exercícios*. São Paulo: Globo, 2002.

5. HERINGER, Victor. Posfácio. In: HILST, Hilda. *Da poesia*. São Paulo: Companhia das Letras, 2017. p. 532.

her fame did not necessarily result in more and better readers. Heringer's synthesis is quite illuminating:

Her interviews reveal how the author herself was dedicated to constructing her public image and claiming space in the literary world. Such self-construction, which flowed according to the *wishes* of press, despite the constant tension with them, resulted into the image we now have of Hilda Hilst. Hilda, the recluse of Casa do Sol, who had dozens of dogs. Hilda, appeared in the television program *Fantástico* in the 1970s claiming that she recorded the voices of the dead. Hilda the provocative, rude, obscene, half crazy, hermit, stray, untamable... She received many adjectives and almost all indicate a certain *lack of control*. Such aura seems to tell us more about those who try to label Hilda than about she or her work, which does not lack any rigor as can be attested by her readers.<sup>6</sup>

For the introduction of the poet in this section of *Comunicação & Educação*, we shall focus on two poles of Hilt's body of work, among many other possibilities: (1) what her initial formation moment represents, considering her debut book *Presságio* (1950), in which her subjects of interest would be widely explored in later works; (2) and her interest in discussing with classical models of the lyrical tradition, which were object of research and production of poems throughout her journey as a poet.

## 2. HILDA HILST AND HER FIRST POEMS

As already mentioned, Hilda Hilst's first three books can be considered her formation period. First, these works already have a fruitful dialogue with the tradition of Brazilian poetry, although not only this one. Furthermore, we must consider that a concern with the thematization of subjects that would become recurrent over the next decades already exists in this set of poems. Themes like love, death and solitude.

To discuss such formation work, we must focus on Hilda Hilst's first book. Using the poem "III", from *Presságio* (1950) as an initial example:

III

Gostaria de encontrar-te.

Falar das cousas  
que já estão perdidas.

Tuas mãos trementes  
se desmanchariam  
na sonoridade  
dos meus ditos.

Faria de teus olhos  
luz,

6. Ibid., p. 533.

de tua boca  
um eco.

Nos teus ouvidos  
eu falaria de amigos.  
Quem sabe se amarias escutar-me<sup>7</sup>.

The use of several verbs in the conditional tense already indicates a situation of the poem. The unconditional, although unforeseen, desire for the loved one who seems to be distant is expressed by the lyrical self. Perhaps, we may suppose that it is no longer attainable. It is interesting to note that the use of certain images that, materially, seem to disintegrate, eventually intensifies this form of the one who is little attainable and beloved by the lyrical self. Antônio Candido has already taught us that analyzing a poem, at its deepest level, is to search for its tensions, the contradictory elements that oppose each other, creating a condition of “dialectical unification”<sup>8</sup> of the poem itself. In this sense, what would mean to say: “Talk about things / which are already lost”; trembling hands that crumble; eyes that become light; a mouth that turns into an echo? All of these forms seem to be images that suggest a double meaning to every organ in the body capable of communication. At the same time as the delicate burning desire for the physical form of the beloved one rests in them, each of these images, dialectically, is diluted in sensations that bring the bitter trait of no longer being embodied; thus, no longer being present.

The following composition is also from *Presságio* (1950):

X

Olhamos eternamente  
para as estrelas  
como mendigos  
que eternamente  
olham para as mãos.

E imaginamos  
cousas absurdas  
de realização.  
Cousas que não existem  
e cujo valor  
é o de consistirem  
parte da ilusão.

E olhamos eternamente  
para as estrelas  
porque parecem diferentes.  
E quando agrupadas  
eu as revejo individualizadas.  
Estrelas... só.  
Quem sabe se naquela imensidão

7. HILST, Hilda. *Presságio* (1950). In: HILST, Hilda. *Da poesia*. São Paulo: Companhia das Letras, 2017. p. 20.

8. CANDIDO, Antonio. *Na sala de aula: cadernos de análise literária*. São Paulo: Ática, 1985. p. 30.

elas sofrem o mal dissolvente,  
passivo,  
mas dissolvente ainda: solidão.

Brilham para o mundo.  
No entanto estão sozinhas  
na lúgubre fantasia de pontas.

Nunca, meditem,  
nunca as encontraremos  
pois elas olham  
igualmente para nós  
e nos desejam  
porque estão sós<sup>9</sup>.

In a very meditative form, these stanzas and verses present a clear attempt to resume a very fond diction to the 1945 generation, although Hilda Hilst was not a legitimate representative of it in all its dimensions. In this regard, some points are relevant to be discussed. There is tension between how this poem is composed and the informality of Brazilian modernists, whose great example can be the poem “*A estrela*”, by Manuel Bandeira. Similarly, there is tension between Hilst’s diction and the poetry produced before the modernists, like the poem “*As estrelas*”, by Olavo Bilac. If in Bandeira (“And I heard it in the deep shadow /Answering that it did /To give hope /Sadder at the end of my day”<sup>10</sup>) the poet could hear his star and store a bit of hope, and if in Bilac the star would represent the starvation of the human himself in the face of the natural and cosmic power (“But above the last sight, /There are millions and millions that are not counted ... /Lowers the face and meditates: / – Man, being so great in vanity, /Facing this infinite vault /Mankind is small and weak!”<sup>11</sup>), Hilst’s poetic form cannot be placed into any of these types. Her structure is different. Another pact is made with the reader, who reflects on the meaning of cosmic vision, much more determined by its dream-acclimatization, in a more solemn tone than the modernists and not as melancholy/pessimistic as the Parnassians.

We can use one more example from Hilst’s first book:

XXI

Estou viva.  
Mas a morte é música.  
A vida, dissonância.  
Minha alegria é como  
fim de outono porque  
tive nas mãos ainda flores  
mas flores estriadas de sangue.

Há cristais coloridos  
nos teus olhos.  
Vida viva nos teus dedos.

9. HILST, op. cit., p. 27-28.

10. BANDEIRA, Manuel. *Antologia Poética*. Rio de Janeiro: José Olympio, 1978. p. 110-111.

11. BILAC, Olavo. *Poesias infantis*. Rio de Janeiro: Livraria Clássica de Francisco Alves, 1904. p. 16.

Estou morta.  
Mas a morte é amor.

Não fiz o crime dos filhos  
mas sonhei bonecos quebrados  
sonhei bonecos chorando.

Alguns dias mais  
e serei música.  
Serás ao meu lado  
a nota dissonante<sup>12</sup>.

As usual in her works, this poem already presents an invitation for the reader to meditate. The reader must be aware of its not-so-obvious depth. It is necessary to read and to re-read, constantly repeating the incursion by the words and senses offered to us by the author. Art critic Jorge Coli, when discussing with Hilda Hilst's poems, stated that:

The best way to read it is to go to the end and return, and then return again. We must get soaked up by repetition. It is an enchanting and magical text, resistant to analyses that try to separate it in layers or to theories that generalize it. The words have something palpable and thick in these works.<sup>13</sup>

The young poet already has within her the combination of two central categories that followed her throughout her long journey: love and death, both venting a "self" that seeks an approximation and a proper merger, in some cases, with an "other". In its deepest dimension, the poem questions, in a vertical manner and through its metaphysical aspect, the purpose of understanding the single mystery of life and death. Which is why she declares: "I am alive" and "I am dead". Between one form and another, there is a moment of mystery intermingling what seems to be the final instant of life and the final weight of death – the intermission. Such intermission is interspersed by the presence of the other, the "dissonant note" that will follow the music resulting from the generous act of death. The lyrical self would go further and claim that: "but death is love". It is in the moment, in the visual form of this moment, of the metaphoric crossing based on death, that the young poet offers us the most magical thing to comprehend life – love. Love and death are capable of living under one roof.

### 3. ABOUT THE DESIRE FOR CLASSICAL POETIC FORMS

The critic Alcir Pécora noticed that, starting from 1959 with the publication of *Roteiro de Silêncio* (1959) until the end of the 1960s, Hilda Hilst developed two strategies for her poetry. One is the development of poetry focused on older styles, which included the poetic work using fixed forms such as troubadour poems, elegies, ballads, songs and sonnets. Regarding this practice, Pécora stated: "in these poems, the lyrical self pretends to be the medieval friend or the sixteenth-century

12. HILST, op. cit., p. 37.

13. COLI, Jorge. *Meditação em imagens. Folha de S. Paulo*, São Paulo, 14 jun. 1996. p. 5.

shepherdess, constructing distant and neutral scenarios, mental visions of tradition, that, however, echoes very far away”<sup>14</sup>. Another strategy is based on a type of Orphic poetry, whose matrix can be traced to Rainer Maria Rilke: “during this period Hilda’s poetry distends the rhythm, or, more precisely, she begins to operate in outbreaks. She becomes more discursive in the search for an eloquence capable of giving form to a period that is simultaneously vertigo of destruction”<sup>15</sup>.

*Roteiro de Silêncio* (1959) contains two sections that are exactly within the first horizon of fixed forms identified by Pécora. These sections are: “*Cinco elegias*” (Five elegies) and “Sonetos que não são” (Sonnets that are not). We shall start with the fourth elegy by Hilst present in the work:

Não te espantes da vontade  
Do poeta  
Em transmudar-se:  
Quero e queria ser boi  
Ser flor  
Ser paisagem.  
Sentir a brisa da tarde  
Olhar os céus, ver às tardes  
Meus irmãos, bezerros, hastes,  
Amar o verde, pascer,  
Nascer  
Junto à terra  
(À noite amar as estrelas)  
Ter olhos claros, ausentes,  
Sem o saber ser contente  
De ser boi, ser flor, paisagem.  
Não te espantes. E reserva  
Teu sorriso para os homens  
Que a todo custo hão de ser  
Oradores, eruditos,  
Doutos doutores  
Fronte e cerne endurecido.  
Quero e queria ser boi  
Antes de querer ser flor.  
E na planície, no monte,  
Movendo com igual compasso  
A carcaça e os leves cascos  
(Olhando além do horizonte)  
Um pensamento eu teria:  
Mais vale a mente vazia.

E sendo boi, sou ternura.

*Aunque pueda parecer*

*Que del poeta*

*Es locura*<sup>16</sup>.

14. PÉCORA, op. cit., p. 8.

15. Ibid., p. 8-9.

16. HILST, Hilda. *Roteiro do silêncio* (1959). In: HILST, Hilda. *Da poesia*. São Paulo: Companhia das Letras, 2017. p. 86-87.

The poetic articulation type named elegy is quite ancient in Western literature. However, a gradual change from what the concept/poetry type was in classical antiquity and what this type means in, so to speak, more modern terms. We may state that in its most modern core, an elegy ceased to be characterized only by its original compositional form, whose metric unit was the elegiac couplet with hexameter and pentameter verses, and became recognized by its thematic aspect: some poets restricted themselves to the theme of melancholy, of death, of loss, of love; other poets sought to expand these themes, such as Hilda Hilst.

Elegies composed by Hilst, as can be noted in the cited composition, sought to, above all, reflect on the making of poetry, on the world inhabited by the poet, on the world desired by the poet, extracting from his imaginary his own baffling images. This fourth elegy, composed of 33 verses, institutes, through the lyrical self, an intimate desire: to take on the image of the other, not necessarily its interlocutor; as he said, to transmute herself into a new and more sensitive role in the world: “I want and I wanted to be an ox / Be a flower / Be a landscape”. Hilst’s poetic exercise is the search for the element of otherness, which, however, no longer assumes the human voice of the other, but wants to inhabit and has the feeling of being the landscape itself and its elements – nature in its essence. The elegy states her desire to be the world itself, without conscious efforts to draw the attention of “Speakers, erudites, / Doctorate doctors”. From this new dimension of desire, the poet would thus become a new voice in the world: “And being an ox, I am tenderness”.

As a poet, Hilda Hilst presents the ability to transform fixed forms of poems, despite using poetic composition models that were already established by tradition. The sonnet form is one of these cases. In *Roteiro do Silêncio* (1959), Hilst named the section dedicated to the exercise of this form as “*Sonetos que não são*”. The title is symptomatic, since it suggests the fixed and established model of a sonnet but at the same time it makes it more flexible. The following poem is the first on this section:

Aflição de ser eu e não ser outra.  
Aflição de não ser, amor, aquela  
Que muitas filhas te deu, casou donzela  
E à noite se prepara e se adivinha

Objeto de amor, atenta e bela.  
Aflição de não ser a grande ilha  
Que te retém e não te desespera  
(A noite como fera se avizinha)

Aflição de ser água em meio à terra  
E ter a face conturbada e móvel.  
E a um só tempo múltipla e imóvel

Não saber se se ausenta ou se te espera.  
Aflição de te amar, se te comove.  
E sendo água, amor, querer ser terra<sup>17</sup>.

17. Ibid., p. 90.

Interpreting this sonnet, Nelly Novaes Coelho stated that the poem would present a conflict “between the possible human circumstance of this love lived in reality and the fullness of its fulfillment was the love ‘filter’, idealized by poetry from its historical origins”<sup>18</sup>. In other words, the poem seems to bring to light an intense subjectivity element, marked by what would be the split of the very lyrical self when faced by the decision the decision about love and love life. The decision was between the fleeting momentum driven by passion and what would be the antithesis of it socially.

Considering Hilst’s appreciation for the classical forms, the effort she undertook in *Trovas de muito amor para um amado senhor* (1960) is remarkable. Such is the case of the following composition, numbered in book XII:

Dizeis que tenho vaidades.  
E que no vosso entender  
Mulheres de pouca idade  
Que não se queiram perder

É preciso que não tenham  
Tantas e tais veleidades.

Senhor, se a mim me acrescento  
Flores e renda, cetins,  
Se solto o cabelo ao vento  
É bem por vós, não por mim.

Tenho dois olhos contentes  
E a boca fresca e rosada.  
E a vaidade só consente  
Vaidades, se desejada.

E além de vós  
Não desejo nada<sup>19</sup>.

As already foreseen by the title of the book in which the poem was published, the poem is in troubadour form. This poem is associated to a cantiga de amigo, whose original composition is linked to the constitution of a female voice. In this case, the poet takes on the role of a medieval amiga, singing the scenarios of Iberian troubadour poems tradition. If, on the one hand, the poet takes on the diction of the classical form of the cantiga – whether through rhymes or through using typical medieval vocabulary and traditional thematic elements –, on the other hand, the (modern-minded) poet shows his/her understanding about love and desire that reveal a distant view of the original medieval preoccupation, when what is at stake is the suffering about love and its loss. Scorching, as the poet would say: “And besides you / I wish nothing”.

On this appropriation of Hilda Hilst for medieval models and other forms of “old-fashioned singing”, Alcir Pécora states:

18. COELHO, Nelly Novaes. Da poesia. *Cadernos de Literatura Brasileira*: Hilda Hilst. v. 8, p. 66-79, out. 1999. p. 70.

19. HILST, Hilda, op. cit., p. 125.

In the desire for friendship and service of the beloved one there is a weary desire, a thought of solitude and cloister, of occupation of the silence of the nave. In addition, there is all of this as a reflux of the assault of exalted dreams, of sad evocations, of discomfort of communication with the violent world, so things that were meant to be soft quickly become confused and bitter. Not infrequently, the irony loosens itself, almost unabashed, and contaminates the imagination of love, which was intended to be delicate and soft<sup>20</sup>.

Following this line of thought, we can also identify the use of *cânticos* in Hilst's works, which appear in two of her books: *Cantares de perda e predileção* (1983) and *Cantares do sem nome e de partidas* (1995). In the first work, a set of 70 poems, a field of love dispute is established as the main interest. In a kind of battle, she evokes the "Hatred-Love" in her poems, which can be defined "as a desire for the sublime that runs into another, blind, coarse and furious, who is also, sometimes, an architect of traps, ambushes and networks"<sup>21</sup>. To illustrate this discussion, the poem "III" from *Cantares de perda e predileção* (1983) is transcribed below:

Se a tua vida se estender  
Mais do que a minha  
Lembra-te, meu ódio-amor,  
Das cores que vivíamos  
Quando o tempo do amor nos envolvia.  
Do ouro. Do vermelho das carícias.  
Das tintas de um ciúme antigo  
Derramado  
Sobre o meu corpo suspeito de conquistas.  
Do castanho de luz do teu olhar  
Sobre o dorso das aves. daquelas árvores:  
Estrias de um verde-cinza que tocávamos.

E folhas da cor das tempestades  
Contornando o espaço  
De dor e afastamento.

Tempo turquesa e prata  
Meu ódio-amor, senhor da minha vida.  
Lembra-te de nós. Em azul. Na luz da caridade<sup>22</sup>.

In *Cantares do sem nome e de partidas* (1995), Hilda's last work, the torment crossed by love disputes still exists, but no longer as in the same poetic key of the 1983 book; here "the lover's disappointment is recreated in the palms of martyrdom, in the sacrifice of bruised flesh, in the plea for the blessing of punishment"<sup>23</sup>. The space of the metaphorical construction of the poem is given by the search for love under an excess of dispute between lovers:

Tem nome veemente. O Nunca Mais tem fome.  
De formosura, desgosto, ri

20. PÉCORÁ, Alcir, op. cit., p. 8.

21. PÉCORÁ, Alcir. Nota do organizador. In: HILST, Hilda. *Cantares*. São Paulo: Globo, 2002. p. 9.

22. HILST, Hilda. *Cantares de perda e predileção* (1983). In: HILST, Hilda. *Da poesia*. São Paulo: Companhia das Letras, 2017. p. 355-356.

23. PÉCORÁ, op. cit., p. 9.

E chora. Um tigre passeia o Nunca Mais  
Sobre as paredes do gozo. Um tigre te persegue.

E perseguido és novo, devastado e outro.  
Pensas comicidade no que é breve: paixão?  
Há de se diluir. Molhaduras, lençóis  
E de fartar-se,  
O nojo. Mas não. Atado à tua própria envoltura  
Manchado de quimeras, passeias teu costado.

O Nunca Mais é a fera<sup>24</sup>.

Without a doubt, Hilda Hilst's incessant exploration of forms and models fixed within the classic lyrical tradition made her a poet of singular importance in Brazilian literature. This is due to one of Hilda's characteristics: in exploring the classical form, she can bring back a certain, so to speak, diction that is solemn to poetry – regardless of being at its formal or at its thematic level – and, at the same time, she seems to renew herself and the field of Brazilian poetry. Hilda Hilst's poetry makes us understand the world, although at its heart may be a motivation of the poet to only extract from the world what she does not in fact comprehend. Perhaps this is the role of great poets.

## BIBLIOGRAPHIC REFERENCES

ARÊAS, Vilma; WALDMAN, Berta. Hilda Hilst, o excesso em dois registros [interview with Hilda Hilst, *Jornal do Brasil*, Oct. 7, 1989]. In: HILST, Hilda. **Da poesia**. São Paulo: Companhia das Letras, 2017. p. 563-569.

BANDEIRA, Manuel. **Antologia Poética**. Rio de Janeiro: José Olympio, 1978.

BILAC, Olavo. **Poesias infantis**. Rio de Janeiro: Livraria Clássica de Francisco Alves, 1904.

CANDIDO, Antonio. **Na sala de aula: cadernos de análise literária**. São Paulo: Ática, 1985.

COELHO, Nelly Novaes. Da poesia. **Cadernos de Literatura Brasileira: Hilda Hilst**. v. 8, p. 66-79, Oct. 1999.

COLI, Jorge. Meditação em imagens. **Folha de S. Paulo**, São Paulo, 14 jun. 1996. p. 5.

HERINGER, Victor. Posfácio. In: HILST, Hilda. **Da poesia**. São Paulo: Companhia das Letras, 2017. p. 532-550.

HILST, Hilda. **Da poesia**. São Paulo: Companhia das Letras, 2017.

24. HILST, Hilda. Cantares do sem nome e de partidas (1995). In: HILST, Hilda. **Da poesia**. São Paulo: Companhia das Letras, 2017. p. 513.

\_\_\_\_\_. Das sombras. **Cadernos de Literatura Brasileira**: Hilda Hilst. v. 8, p. 25-41, Oct. 1999. Interview.

PÉCORA, Alcir. Nota do organizador. In: HILST, Hilda. **Exercícios**. São Paulo: Globo, 2002. p. 7-8.

\_\_\_\_\_. Nota do organizador. In: HILST, Hilda. **Cantares**. São Paulo: Globo, 2002. p. 9.

