

Gabriela Reinaldo\*

O retrato de Rosa em *Bodenlos*

Romance comes from a human illusion: "l'illusion de pouvoir comprendre autrui." With this phrase, Czech writer Milan Kundera, in his book entitled *Le Livre du rire et de l'oubli*, satirizes the proliferation of the memorialist or intimate writing of the 20th century. Without writing romance and without intending to comprehend his own life on the basis of what sequential and causal logic may propose, the writer Vilém Flusser, also Czech, writes *Bodenlos*. In *Bodenlos*, the profile created of the Brazilian writer João Guimarães Rosa (in form of a portrait) helps in creating the writer's own. This article proposes to relate Rosa and Flusser using *Bodenlos* as a basis for what?

Keywords: Vilém Flusser, João Guimarães Rosa, biography, portrait.

\*Universidade Federal do Ceará (UFC), Brazil

[gabriela.reinaldo@gmail.com](mailto:gabriela.reinaldo@gmail.com)