

Lexical Choices Along the Creative Process of Doc Comparato

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Abstract:

Lexicographical words represent things – physical or abstracts – and are also plenty of expressive shapes, which are socially built. The grammatical use of words disseminates denotative meanings and metaphorical effects that engage emotions. The context in which words are placed creates a feedback cycle between the sign and the psychic images that it evokes. Through the analysis of the manuscripts of the Brazilian dramatist, Doc Comparato, we shall observe the movements of experimentation and lexical choice along the creative process of his writing of the script *Jamais (Never)* - also called *Calabar* or *A tribute to the treason*. We are going to verify the changes on the effects of meaning by comparing the reviews applied to the text, following the author's search for the grammatical shape that gives life to the idea. In order to analyze the metamorphosis of the writing process we shall use the fundamentals of Genetic Criticism and the Stylistic to evaluate the results reached by the author – considering that a dramaturgical text is made to be staged and, for being so, must predict the impact of the sounds of words and also the actions that follow them.

Keywords:

Genetic Criticism. Stylistic. Lexical.

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INTRODUCTION

In this article, we are going to apply the fundamentals of Genetic Criticism to a Stylistic analysis of the lexical choices along the script of *Jamais* (Never), written by Luís Filipe Loureiro Comparato, well known as Doc Comparato. The one-word title is itself very expressive and abstract. We decided to focus on the process of creation of the first scene, in which the decisions concerning the words and dialogs are extremely important to develop the characters.

The play was written in 2006, in Barcelona, and is about the Dutch occupation in the northeast coast of Brazil, recovering the history of the colonial period and highlighting the prominence of Domingos Calabar, who was executed accused of betrayal against the Portuguese Crown. We intend to demonstrate how the playwright filters the text to find the right intentions drawing them by using the language. We are going to explore the effects of meaning generated by the word processing to verify how those meanings change when modifications are made.

The first scene of *Jamais* (Never) has 18 folios, or sheets, handwritten by Comparato. Those drafts originated the final version of the play that has been published. We chose nine excerpts and transcribed them in charts, where we will verify the experimentation process of the author, his erasures, additions, notes and rewriting. These materials contain unique records of the lonely moments in which the writer talks to his own sensibility searching for the connections between the idea and the language that will give it birth; between the word and its sound; between the imagination and the action.

We prefer to work with a writer in activity, so our hypothesis can be validated by the author. Doc Comparato is a dramatist of great importance for Brazilian television, being responsible for the scripts of movies and TV series that became remarkable. He started his career in 1978 and created a method of screenwriting that is a benchmark in Portuguese and Spanish speaking countries.

To shed light over this unknown place of creation opens a door for the reader to follow a few moments of intimacy of the author during the job of cutting and polishing

¹ Direct and indirect quotations were freely translated into English by the authors.

the text. Looking at the process shows that inspiration does not generate ready and finished texts but reveals that the language and its subjectivities are carved from the sensitive memory and perception that the writer has about his culture and audience.

LEXICAL CHOICES AND THE EXPRESSION OF THE SUBJECTIVITY

Lexical Stylistic acts on the several variations of meanings of words, trying to understand the many uses of the languages according to the intentions and goals of the speaker/ writer. As lexemes, words designate things, emotions, actions, qualities, thoughts... and lift metaphorical meanings. According do Martins (2012, p. 104), lexicographical words have extralinguistic meanings because they “refer to something out of the language and that is part of the physical, psychic, or social world”. Nouns, verbs of action, adjectives and adverbs belong to this group.

Metalinguistically, we try to rebuild the trademarks left by words along the history, looking at the way they are written or pronounced. Therefore, the meaning of each lexeme does not depend only on its use, but also in the way they are experienced in time, space and affective relationships. “Everything that relates to construction, use and choice of words (and morphemes) may suggest, inside the phrase, inside the text, an expressive/impressive value for what it is intended to communicate” (HENRIQUES, 2011, p. 103).

Each word acquires a special embossment when engaged in the context, that is to say, words get power and meaning according to the range of circumstances in which they are used. In the opinion of Monteiro (2009, p. 92), contextualization is decisive: “what seems to be simply absurd, inconsistent or empty, if seen separately, get loaded of expressivity in an applicable context”.

It is common to associate affective nuances to words that are learned in environments where we feel welcomed. We valorize words assimilated in formal places. We feel disgust, aversion or fear when we listen to certain words. We may even consider a few words unpronounceable or unacceptable.

It happens because words bring in its scope the positive or negative load that they are imbued, and the user must choose the one that better represents the idea he has in mind. The psychic universe characterized for feelings and emotions is vast and multiple and the sensations provoked by the lexical do not have the same weight or color for all the speakers.

The attribution of senses to words can be an individual or a group experience, therefore, the representation or expression of these senses must be socially shared for the interaction to exist. It is the convergence between the value attributed to the signs by active and passive agents, in the language act, that sets communication, creating what we call coherence.

Coherence is a rule of interpretability, that is to say, the coherence of a text does not show up only through decoding of its linguistic elements, but through a series of extralinguistic and pragmatic events inherent to the construction of the senses. That knowledge is activated, always, along the interaction, and vary according to each communicative situation. (CAVALCANTE, 2012, p. 32)

Words are loaded of history, emotion and expressivity. The lexical evidences the dynamicity and mobility of language, revealing the way a society in a period represents the world. In addition, the position in which they are set, the spelling or intonation, propel or reduce the vibration of the effects of meaning. The way we organize the words creates marks of style and may be used as strategy to reach communicative goals such as persuade, thrill, explain, convince or just guide.

The more we know the culture of a language, and the resources that this language offers for expression of the culture in which it is inserted, the higher are the chances of convergence between the goals of the active agent and passive agent's interpretation during the language act. Consequently, the choice of words and their position in the text are loaded of intentions, used strategically or intuitively. "Words cannot be used aloofly. There is a need of correspondence to the ideas to be manifested, in formal language, and also that they have sonorous and semantic expressivity in order to obtain positive stylistic effects." (VILANOVA, 1984, p. 54).

According to Bakhtin (2013 p. 23) "grammatical shapes cannot be studied without considering its stylistic meaning. When isolated from semantic and stylistic aspects of the language, the grammar inevitably degenerates in scholasticisms." By "stylistic meaning" we can understand the expressive effects created by world knowledge implicit in the acts of language attached to the context.

Along this continuous process of activation of sociocultural knowledge, the passive agent also participates bringing the information he has in his repertoire about the world. "The reader/listener uses everything he knows, consciously or unconsciously, about the operation of the language to interpret the text" (CAVALCANTE, 2012, p. 22). The linguistic elements on the surface of the text are catalysts of expressive effects and the authors select and organize words and phrases, aligning them with the proposed genre.

Stylistic, as a science, arises in 1902 from Charles Bally studies, investigating the resources of language to express affective meanings, not only conceptual ones. From that perspective, the social code was more important than the individual characteristics of the writers. According to Martins (2012), Bally does not concentrate attention on the discourse (parole), the individual use of the language, he focuses on the expressive system of the collective language, starting the studies of the Stylistic of the language or expressive linguistic.

Over the century other perspectives questioned the dissociation between the use of the language and the individual thinking. The German idealistic school, of Leo Spitzer, Hugo Schuchardt and Karl Vossler, proposed to look at it considering feelings, intuitions and state of mind.

Emerged thus two main lines of studies of style: the expressive Stylistic, that links forms and thinking, and the individual Stylistic, focused on the way that people and communities create and use their expressivity. The first connects with semantics, describing and explaining how the linguistic systems work. The second is close to literary criticism and search for the genesis of linguistic structures. We are engaged to the genetic or individual Stylistic, to investigate the style of the author and of the literary work within a context.

Considering that each author has a personal knowledge, an individual background, a story of life, and also unique physical and intellectual characteristics, we can affirm that each author has the potential to develop a particular style of working on a text in which he can express his own truth considering the relatively permeable limits that separate textual genres.

We understand that the process of creation of a work and its textual characteristics can denunciate the writer and – considering his intentions, vision of world and historical moment – it is possible to identify individual marks of style and to determine that some expressive effects are more likely than others. In this article we are going to concentrate on the sensations provoked by lexical choices, connecting the selection of words and its forms of use in the context of the writing of the play *Jamais (Never)*, analyzing the creative process of the author.

RECREATING THE WRITING MOVEMENTS

Through the analysis of manuscripts, we followed the forms of organization of the ideas of the writer while composing the text in order to criticize the process of creation, which we call Genetic Criticism – the search for the genesis of the creative work. We do not have the intention of recreating the work, but to establish the relation between what is concrete along the creative journey and the expressive effects generated by the choices along the way.

According to Salles (2008, p. 28), “the geneticist critic intends to make the steps of creation clearer, revealing the system that is responsible for the production of the work.” It is a way to show the efforts spent to transform ideas in language and to unveil the work of cutting and polishing the grammar structures and choice of words that raise symbolical meanings and expressive effects.

Genetic Criticism raised in Europe, specifically in France, in the end of the 1960 decade, to deal with the studies of manuscripts and other documents used by writers along the process of creating literary works that had not been published by the authors. In Brazil, this research modality started in the 1980s, when the French literature professor of The University of São Paulo (USP), Philippe Willemart, discovered in the manuscripts an important material for studies of the unconscious.

Manuscripts are not essential for the analysis of the creative process, but they have incalculable value revealing details of the linguistic doing. We cannot yet follow the chemical

processes of the thinking or the networks formed by links between reason and emotion that make ideas hatch, but, through material records of the symbolic transposition of ideas into paper, we can at least visualize the reactions of the author by such thoughts.

Drafting pages and pages, the writer finds new demands that emerge in the silence, in the erasures and in the invention of the writing [...] this way he builds the memory of writing”, assesses Willemart (2009, p.30). Commonly, we find along this process of formulation and reformulation, traits of the speaking of the author, such as discontinuities and repetitions that are after reevaluated to give the text a finishing touch. Therefore, the individual style emerges, the “mark of the originality of the author, that acts with the progressive submission to the social rule that demands or provokes the reading, in other words, to be read corresponds to get into the symbolic record that rules the readers (WILLEMART, 2009, p. 106).

In the genesis of creation is the idea, the result of a series of mental connections that actually comes to exist only from a continuous movement of concrete acts that give way to thought through language. If we consider that the originality of a work is closely linked to the truth of the author and if we understand this truth as de alignment between the concrete action and the set of characteristics that make this individual unique, we can speculate that creation puts us in direct contact with something divine and essential for our existence, we create to survive, not only materially, but also emotionally, in a timeless way.

From a discursive perspective, we would say that creation is always related to previous discourses and projects future discourses, infinitely. The latent memory would not, therefore, be static, but, according to Salles (2013), a dynamic process that changes over time, “a movement made of sensations, actions and thoughts, suffering interventions of the conscious and the unconscious” (p. 34). What interests us is the clipping of the event that recreates the discourse through linguistic resources – interacting with a context of unique characteristics – and how this process is organized. “The creation feeds and exchanges information with its surroundings in a very broad sense” (SALLES, 2006, p. 32).

Thus, inspiration seems to be formed by a network of links between memories and skills in the use of language that connect from how information about certain events affect the sensitivity of the author. The marks left in the sensitive memory can be quite disturbing until they leave the world of abstractions and are materialized. Much of the process of creation takes place in an internal boiling, in thought, until a rupture overflows with ideas into the real world through language action.

The idea of writing about the conflicts between Portuguese and Dutch, in the Brazilian northeast, accompanied Comparato for decades. His interest in the subject appeared in his childhood, when he heard his father discuss long theories about the subject, believing that a possible Dutch colonization in that region would have been beneficial to Brazil. The story was part of the playwright’s imaginary, but the creation of a script was only put into practice in 2006, during an emotionally difficult period, by the encouragement of a friend.

Comparato spent holidays in Barcelona and stayed at the home of the Catalan writer, Francesc Barceló, who determined: “Only creativity saves you, so sit and write”. In the morning, Barceló would go to work and his children to school. In those moments of loneliness, Comparato dedicated himself to the writing work of *Jamais* and of course, left a tribute to the friend which is registered in the name of the character Xexc (Francesc’s nickname), the apprentice.

AUDIOVISUAL LANGUAGE AND DRAMATIC GENRE

The dramaturgical text is action and symbolic representation. Written to be orchestrated and represented, it combines images and words simultaneously, as it is characteristic of audiovisual language. In general, it has the predominance of a narrative sequence in its external structure. The narrative sequence consists of stages, beginning with the unfolding of the intrigue created from an initial situation, followed by a phase of complication, then by a phase of actions, presentation of the solutions and, finally, the outcome.

This narrative macrostructure is combined with dialogical sequences in the internal structure, or infrastructure, of the script. The dialogical sequences, arranged in acts and scenes, bring a first phase of opening, followed by the transactional phase and then the closing phase (BRONCKART, 2003).

A script – for film, theater or television – is the end of a creative process for the beginning of another that projects it, not holographically, but in a collective action that mixes perceptions of a team that will resignify the work. In the case of theater, such action is never repeated in the same way, although repetition is sought. There are always new airs, new breaths and new audiences that provoke new thoughts and, consequently, new interpretations.

Taking the classic assemblies that are realized on a ready script as a parameter, each presentation is a process that is built on the floor plan of the text, adding different finishes. In film and television versions they are more perennial, which does not limit the possibilities of representing the same text.

However, nothing guarantees the tune, or synergy, between what the author imagined and what will be performed by actors and directors. The attribution of meanings is an open process of interim understandings in which the interpreters study the work in order to diminish possible ambiguities creating a relation of coherence with the proposal of the text.

The scripts can be constructed by the author in an initial stage, independently, or in collective and collaborative processes. In the classic process, the author closes a cycle of creation of the script so that later another stage begins, that runs the text in a different dimension, audiovisual (theater, cinema, television). The playwright can suggest, in the rubrics,

intentions and compositions for the scenery, costumes, lighting and, even, gestural for the actors.

All these symbolic messages compose a compilation of signs that will be interpreted and reinterpreted to touch emotion and reason: interpreted in the infraction process, that is, in the relation attributed by the artists to the characters, and reinterpreted by the audience in the extractive process, in which the passive agents of the act of language decode the symbolic action according to their own sets of knowledge and values.

In the twentieth century, dramaturgical currents that favored the collective or collaborative creation of the script gained strength. Collective processes are not usually signed individually but as a team. The so-called collaborative processes are derived from this type of work, in which the author writes from the group's stimuli or puts his or her work under evaluation by the team. In these cases, the writer signs the text, but works as a sort of organizer of ideas.

In this article we will analyze texts of Doc Comparato, for whom the moment of the production of the text is unique and only his. The playwright delivers the script ready and may or may not participate in the editing process. Comparato believes that North American and European directors are usually quite respectful with the author's proposal. In Brazil he was surprised several times with the result of the interpretation given to the text. "In the American or European theater, the figure of the author, when alive, is requested, including in the rehearsals. Firstly, as a matter of respect and secondly to clarify doubts that naturally arise. In Brazil the dramatist presence may even be abolished" (COMPARATO, 2018, p. 281).

In the method of creating scripts proposed by Comparato, the writing is developed in stages and with specific discipline. The playwright often follows chronological order by transposing ideas into paper, beginning with the summarization of the conflict, or storyline, which will be the basis of composition. In the second moment the characters, their features, compositions and the relation of them with the main conflict are designed.

After that, begins the structuring of the dramatic action, with the proposition of scenes in dialogical sequences. Each of these scenes gain expressive contours through the emotions raised by words and actions that determine the dramatic timing of each sequence. It is along the sharpening of the dramatic timing that the revisions in the text, the erasures and reviews are given. In the words of the playwright himself, the great difference between the first script and the final script is the rewriting, "It is the transformation of the first script, a text, into a work tool that will be given to a team to be translated into images and sound" (COMPARATO, 2018, p. 264).

EXPERIMENTATION AND CHOICE OF LEXEMES IN THE CREATIVE PROCESS OF DOC COMPARATO

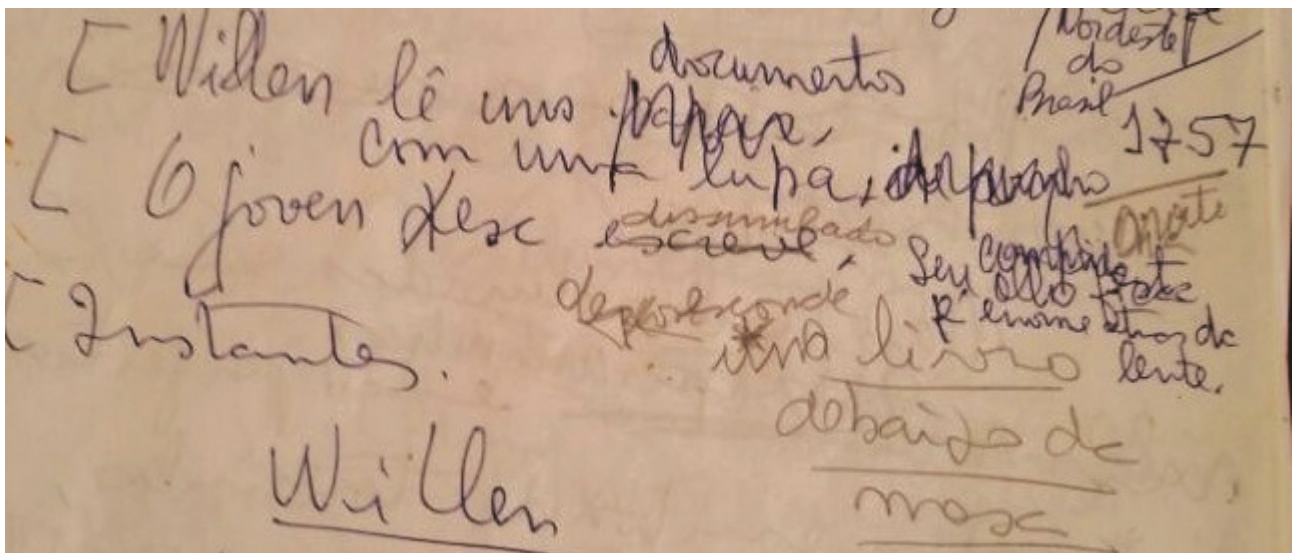
In 1976, Luiz Felipe Loureiro Comparato was a cardiologist and participated in a British Council fellowship program in London. During a holiday in Ireland, from pubs to pubs, he began to write short stories that resulted in the book *Blood, Papers and Tears*. Passionate about movies since childhood, the urge to write his own films haunted him. But the 26-year-old doctor did not know where to start. It was then that he read François Truffaut's *The Story of Adele F.* and began developing his own method of building characters and scripts.

Two years later, in 1978, the first script for the theater was typed, the play initially called *Three Spiders*, with a signature that he would adopt for his entire career: Doc Comparato. Back in Brazil, the cardiologist divided the medical shifts with the production of screenplays for television. In 1979 he was already writing for renowned series of Rede Globo, such as *Police Station (Plantão de Polícia)*, *Special Case (Caso Especial)* and *Malu Woman (Malu Mulher)*. The double journey ended in 1982, with an invitation from director Bruno Barreto: to adapt Nelson Rodrigues's *Kiss on the Asphalt (Beijo no Asfalto)*, to cinema. The transition from one career to the next cost many therapy sessions and began a journey with no return to the universe of words.

In the creative process of Doc Comparato, the choice of the most appropriate lexeme, or the one that most closely approximates the goal to be achieved, is made through experimentation recorded in drafts - which may seem rather confusing but obey a methodological logic. The notes were a path found by the playwright to memorize ideas and stonewall them within a diffuse time of artistic maturation.

The presence of the screenwriter, when alive, can be requested during the assembly of the play, recording or filming. According to Comparato (2018, p. 282) "the script becomes an instrument of work and is consumed in the hands of the actors, directors and other professionals. But depending on the author's character he may be more active or less present at this stage. "In this article, we will restrict ourselves to the analysis of the pre-staging phase, in which only the playwright interacts with the text.

The author has routinely made a maximum of three original revisions before choosing the final version. It is possible to identify the test steps with words and expressions in the process documents of the *Jamais* script, because Comparato first uses a blue pen, with which he makes scribbles and substitutions, then adds or deletes with pencils, until he reaches the final version.



Source: Doc Comparato

Image 1 – *Jamais* Draft, Scene 1

In the first review of the text, the playwright puts all ideas on paper. His handwriting is fast and current, but at times it is discontinued for reflection and choice of words. This movement is repeated in revisions such as to experience the sonority of phrases and lexemes, as well as to cut excesses and bring more clarity to the text that will be orchestrated.

We found four types of erasures, each performed in a way, with a purpose, applied at different moments of the revision of the text. A quite common deletion is that of substitution, in which one word is crossed out to place another that approaches the optimal expected semantic or sound value. We also note several deletion erasures, in which entire words or phrases are discarded in order to make the text cleaner and less far-fetched. On the other hand, there are also addition erasures, in which lexemes or ideas are included. In the minority are the displacement erasures, in which sentences or words are removed from a certain position of the text and replaced at another time.

There are more vigorous erasures, indicating quite clear suppression or substitution actions. Other scribbles, less vigorous, indicate more reflexive lexical experimentation. We also found asterisks, underlines and arrows in the drafts, indicating changes and additions. Small crosses mark the punctuation. This process used for the first scene is not repeated with the same pattern in scene 2, all written in pencil with few notes in the review of the pen.

The greater volume of erasures in scene 1 can be explained by the complexity of opening the dramatic action, introducing the theme and presenting the characters. Knowing that Comparato prefers to write in pencil, precisely in order to erase and make revisions, we assume that, in *Jamais's* case, the first scene was written in pen because of the lack of pencil and eraser at the time when the ideas were organized and ready to gain form and language.

The piece *Jamais* (which also has Calabar titles or The Cheer for Betrayal) is a free, theater version of the story of Domingos Fernandes Calabar, a historical character of the seventeenth century, who became known as a great traitor, for having been ally of the Portuguese against the Dutch and then having changed sides during the Dutch invasion to the northeast. In the text of Comparato, the protagonist denies being son of the Portuguese Crown, identifying itself more like a Brazilian who fights for his own interests.

We will analyze below some passages of the first scene of *Jamais* script, comparing the versions throughout the process. It is a dialogue between Master Willen, the counselor, and his apprentice, Xesc. In Chart 1, we see the substitution of the reinforced adjective “very reverend” by the adjective “eminent”. Both refer to a superior hierarchical position, however, the first also regards in its semantic charge some relation to the priesthood, especially in the Protestant church. The second is more neutral, relating better to the quality of excellence. According to Martins (2012, p. 107), “through the adjective the speaker emotionally characterizes the speaking being”.

We also noticed that, in the final version, the author preferred that the auxiliary Xesc referred to the character Willen as “master”, instead of using the noun itself, explaining the hierarchical relationship between the two and diminishing a possible sense of intimacy or personality in the treatment. Despite this, Xesc’s intrepid personality emerges when the playwright eliminates the phrase “excuse the Latin,” which could convey a greater character of subservience, on the part of the apprentice.

Chart 1 – Xesc, when reporting to the master

Original	Mind the numbers, very Reverend Willen , they are correct.
1.o review	Mind the numbers, eminent master , they are correct.
2.o review	Mind the numbers, eminent master , they are correct. Excuse the Latin.
Final version	Mind the numbers, eminent master , they are correct.

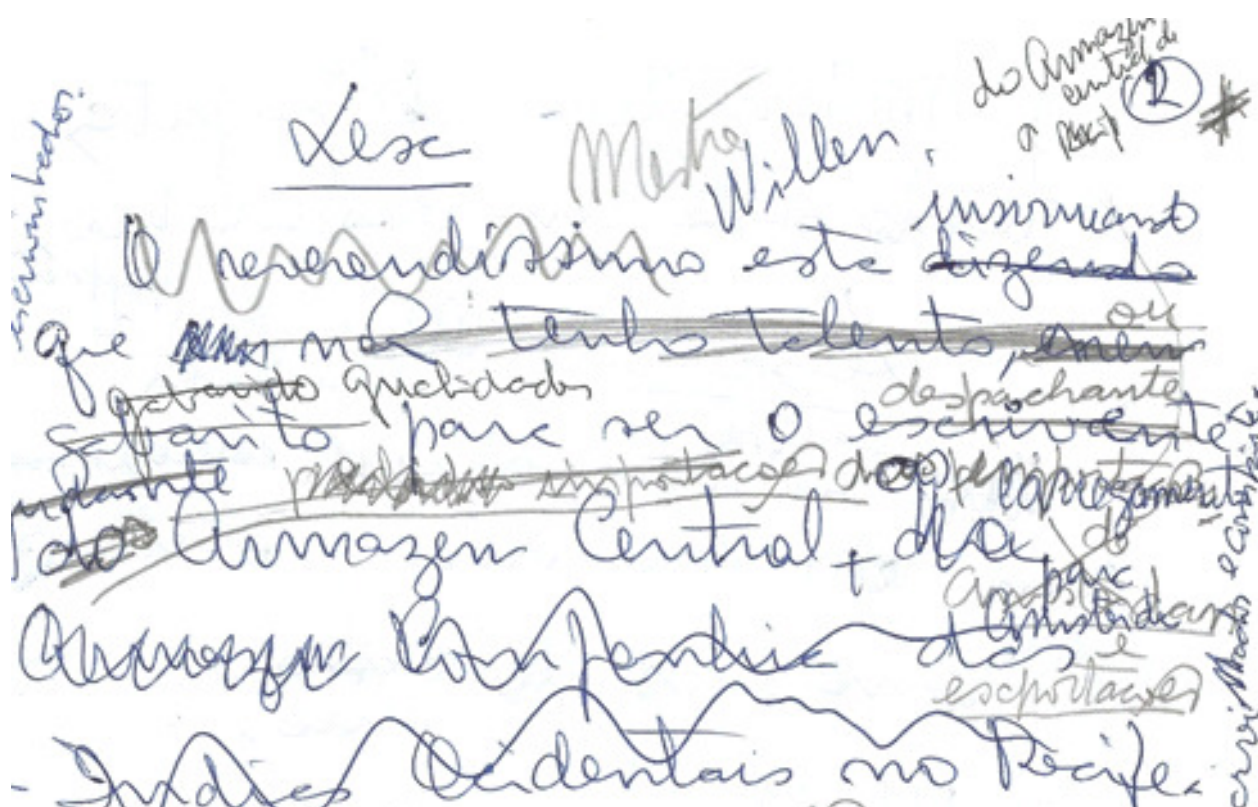
Source: Prepared by the authors.

In Chart 2, the first review seems to have as its main objective to correct a phonetic redundancy in the text, which could sound like a tongue-twister when being sung: All right / is right. In the first review, the pause in structuring the sentence suggests that the author had to refine the idea to find the best lexical solution, a moment that Willemart (2009) calls the door of creation, when the author has a new idea for the text or the plot. Finally, Comparato completely restructures the sentence and experiences the nouns **mathematics**, **accountancy** and **arithmetic**, ending up with the last one, which carries a professorial tone. It even adds a qualification to the noun.

Chart 2 – Master Willen evaluates the work of Xesc

Original	All right the mathematic is right .
1.o review	I am sure that but mathematic .
2.o review	I have no doubts that the accountancy is perfect.
Final version	I have no doubts that the arithmetic is perfect.

Source: Prepared by the authors.



Source: Doc Comparato

Image 2 – Suppression, addition and displacement deletions in *Jamais*

In Chart 3, replacing the verb “say” with the verb “insinuate” expands the subjective nuances of action by withdrawing all affirmative force from saying and valuing aspects that are implicit in the intonation and gestures of Willen. The sound of words is a key that can open up many possibilities of interpretation for the actors who will come to stage an audiovisual text of fiction and, certainly, the author wants to ensure that the intentionality of the dramatic action is as close as possible to the intention imagined during the textual production. Monteiro (2009, 153) understands that “if one understands that objects can be designated by any words, one feels that some names evoke, by their own phonological constitution, elements of affective-sensorial order that they imply a kind and spontaneous connection between sound and meaning.”

On the other hand, the exchange of lexemes “talent” and “status” for “qualities”, simplifies the text and adapts it to the context, since “status” is word more associated with hierarchical model and position, while the term “quality”, from the Latin, denotes characteristic, aptitude, ability. The word “quality” has greater semantic scope, and as the text will be spoken, it leaves the public to infer what qualities these would be. The simplification and stoning of excesses are also perceived in the discard of the definite article and the personal pronoun, as early as the first revision.

Xesc’s speech becomes leaner when Comparato excludes the extensive name of the “Central Warehouse of the Company of the West Indies of Recife” and tries to replace it by describing the activities carried out by the Company (imports and exports) but decides to withdraw everything and maintains only the “Central Warehouse”, in which everything else will be understood in the unfolding of the scenes. Lastly, being the “costume agent” of the institution seems a more ambitious goal for the young Xesc than being the “clerk.”

Chart 3 – Xesc asks the Master

Original	<u>The very Reverend</u> is insinuating that <u>I</u> have neither the talent nor the status to be the clerk of the Central Warehouse of the West Indian Company of Recife .
1.o review	The very reverend Willen is saying that I have neither talent nor the status to be the clerk of the Central Warehouse of the West Indian Company of Recife .
2.o review	Master Willen is insinuating that I do not have the qualities to be the costume agent of imports and exports of the Central Warehouse of Recife .
Final version	Master Willen is insinuating that I do not have the talent or qualities to be the costume agent at the Central Warehouse .

Source: Prepared by the authors.

In Chart 4, there is an interruption in the flow of thoughts even during the writing of the original, where sentences are longer. Comparato writes readily by hand and such pauses for change in the course of text are a kind of local planning in written language. In the first review given to the text, the statement gains pace with shorter sentences. In the second review, which crystallized as the final version, the punctuation is organized, and the direct order of sentences gives more dynamism to the action.

The changing of the verb “irritates” by the adjective “irritating” makes Master Willen’s position less personal, reinforcing his authority: the master does not get angry, he does not have emotional reactions, it is the apprentice’s attitude that becomes inappropriate, irritating. The term “young scribbler” seems to have been considered excessive or unnecessary and therefore eliminated. Reorganizing the punctuation of the last sentence also makes the text cleaner, easier to pronounce, and makes the intentions clearer.

Chart 4 – The objectivity of the Master

Original	Enough of talking and wheezing . <u>It is not of</u> I am saying that every day your Latin is worse. That this document is dirty, full of erasures and that ink marks, and that if math is perfect the text is a bummer.
1.o review	Enough. You irritate me with your pride. You are unique because there is no one else for the position and you know that. However, I am saying that every day the young scribbler is worse off in Latin. That this document is dirty, full of erasures, would it be ink ? Well. Stains of ink, and if math ematic is perfect, the text is a bummer.
Final Version	Enough. It is irritating to hear your false pride. You are unique I am saying that every day your Latin is worse. That this document is dirty, full of erasures and ink stains. Is it ink? Well, and if mathematic is perfect, the text is a bummer.

Source: Prepared by the authors.

In Chart 5, the reordering of words makes the sentence more expressive. In the original, the emphasis is on the word “no”; in the first review, the emphasis is on the word “able”. In the final version, the verb “to be” is changed by the verb “to have” and the noun “heart” is added, which is highly polysemic and, therefore, expressive, metaphoric, evocative of affective images and meanings. The choice of this word (heart) gives shape to the character of Master Willen, indicating that, despite his hierarchical position and his technical requirements, he has “heart”, that means, he has good feelings.

Chart 5 – Master Willen has heart

Original	No, you will not. I am the son of your best friend. And you are able to do no harm to me.
1.o review	No, you will not. I am the son of your best friend. And you are not able to do any harm to me. You have heart t
Versão final	No, you will not. I am the son of your best friend. And you have no heart to do any harm to me.

Source: Prepared by the authors.

In Chart 6, we find a substitution that has the clear objective of calibrating the sound image of the expression and, consequently, its semantic value. Comparato simplifies by changing three words (“heaps of pounds”) by only one (“arroba”). In the last sentence, the subtle change is in punctuation, in which the playwright reduces one of the pauses by substituting a semicolon, making speech more fluid.

Chart 6 – Willen reflects on Latin

Original	So many pounds of bacon, other liters of wine, lots of pounds of sugar , and yards of black cloth. Sums and subtractions. Mathematics is like this: either you miss, or you get it right. It is an exact science. No nuances . However, the Latin ...
Versão final	So many pounds of bacon, other liters of wine, arrobas of sugar and meters of black cloth. Sums and subtractions. Mathematics is like this: either you miss, or you get it right. It is an exact science, without nuances . However, the Latin ...

Source: Prepared by the authors.

In Chart 7, we identify erasures of deletion, substitution, addition and a conceptual correction. In the first review given to the text, Comparato exchanges the personal third-person pronoun, which was vague, by a definite article followed by subject with first and last name: The Council of Amsterdam. The author also eliminates the adverb “really” and some articles, making the phrase leaner and more objective. In the second review, additions are made to the adjective “supreme” and to the oblique pronoun “themselves”. In the final version, there was the suppression of the quality “gold” referring to the consignments. This suppression is also a correction, since the principal commodity of interest of the Dutch in the seventeenth century was sugar. The gold cycle intensified in the next century, in the region of Minas Gerais.

Chart 7 – Xesc criticizes the Council of Amsterdam

Original	They only really bother about the numbers, the profits and gold shipments.
1.o review	The Council of Amsterdam bother only about numbers, profits and gold shipments.
2.o review	The Supreme Council of Amsterdam only bother themselves about numbers, profits and gold shipments.
Final version	The Supreme Council of Amsterdam only bother themselves about numbers, profits and shipments.

Source: Prepared by the authors.

In Chart 8, we observe the suppression of the imperative “Enough”, which had already been used in the previous speech of the character, as we saw in Chart 4. It is a lapidation of the text, aiming to make it more aesthetically clean and less repetitive. In the final version, there is the addition of the noun “natives”, an important symbolic element from the historical point of view, since the Portuguese mocked their own laws to enslave insubordinate Indians.

Chart 8 – Willen reprimend Xesc

Original	Enough. One day I will order them to cut off your tongue like the Portuguese do with the slaves.
1.o review	One day I will order them to cut off your tongue like the Portuguese do with the slaves.
Final version	One day I will order them to cut off your tongue like the Portuguese do with the slaves and natives.

Source: Prepared by the authors.

In Chart 9, experimentation begins by replacing the verb “stopping” with the noun “commas”. Neither option causes the desired effect, and the author makes a drastic cut, reducing six statements to three. The exchange of the final point for the reticence in the first sentence does not cause continuity but suggests the diminution of the volume of the voice of the character, as if the speech were dying, until the request for silence. This effect is reinforced by inversion in the order of the final statements.

Chart 9 – Willen asks for silence

Original	Enough. Stop talking. It looks like you drank potty water when you were little. You speak without stopping. Listen. Silence.
1.o review	Enough. Stop talking. It looks like you drank potty water when you were little. You speak without commas. Listen. Silence.
Final version	It looks like you drank potty water when you were little... Silence. Listen.

Source: Prepared by the authors.

FINAL CONSIDERATIONS

The manuscript drafts of Doc Comparato allow us to follow the pauses for reflection and the erasures, in the search for the most appropriate word. After sketching the whole idea of the scene, the playwright gives a first review to the dialogues and, in some cases, also a second revision to harmonize the text, which is written to be spoken on the scene, combining imagery and words. We perceive that the language is tuned, as an instrument, until the words are ready to sound.

The chosen vocabulary not only determines possible intentions for the text but also helps to draw the characters’ profiles. Words carry abstract concepts, often socially shared in certain contexts, which justifies the author’s care in the employment of each one during the experimentation process.

Comparato uses the direct order, valuing the action and prefers to wipe phrases, eliminating what can be considered superfluous, to simplify pronunciation and, consequently, public understanding. The periods are short, favoring the pauses and the modulation of the rhythm. This arrangement of words allows nouns, adjectives and verbs to be reinforced during staging, adding expressive effects.

Analyzing the metamorphoses of the text during creation, to observe behind the scenes, gives us the opportunity to reflect on the craft of shaping language and to participate, even in the position of spectators, of an intimate moment, in which a moving idea transforms into a product through the choice and organization of signs. Although genetic analysis does not necessarily presume the existence of manuscripts, these records are a treasure because they carry expressions of the idea in motion, albeit in a fragmented way. For the author, manuscripts also work as activators of sensitive memory and prototypes of the work to be delivered.

We believe that knowledge of the processes of creation, and of the effects lexical selection provokes, can serve as a reference for students and professionals in writing. This glance at possible techniques of textual production may be a shortcut in the search for a model of work, appropriate to a genre, a time and a style of one's own.

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