

The Secret Days of Orson Welles in Brasil: Textual variation and addressing change

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Abstract:

Textual construction is a dynamic movement of prospecting and retrospection, in which the writer materializes his ideas in a continuum of choices and intentions from the re-reading of the writing itself. Pre-writing notes and drafts are memorial documents of artistic making in search of the uniqueness of the work through a style of genesis, an individual rhythm that shapes the writing. In this paper, we use the concepts of Stylistics added to the foundations of Genetic Criticism to analyze the opening scene of the play *Eterno*, by Doc Comparato, from a set of documents. We observe the textual variation, from the first notes to the publication, besides the metamorphosis for the movie script entitled *The Secret Days of Orson Welles in Brazil*. We selected seven manuscripts (out of a total of two hundred) and organized the prototext of the *Scene of the wild egg*. We identified records of the elaboration of the style of the work, which can be seen in the acts of rejecting and selecting language resources, in addition to practices in the development of writing that are repeated in other works of the author and may indicate an individual mark of Comparato.

Keywords:

Genetic Criticism. Dramaturgy. Textual creation.

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INTRODUCTION

In artistic making, creation reflects the need for the expression of the imaginary, transcending the search for immortality through the work. The writer sews a net of information with the language, bringing memories and mental images to the concrete. In the sieve of writing, movements understood as mistakes, daydreams or intuitions that have failed are eliminated from the final composition. Nevertheless, they are part of the creation process and the steps that result in “discovery”. The final text is published “without stain,” which does not mean that it was born that way. Genetic Criticism intends to recover exactly the path of attempts, corrections and adjustments in the course of writing.

The author’s crises along this path, pauses and relocations, can be the keys to explaining how “inspiration” can be composed of a series of responses to “problem questions”. It is also throughout the process of choices, the continuum of intentionality and intuitions that the work’s identity is unique. There are movements of prospecting and retrospection in which the writer registers his ideas, reads his notes and drafts, returns to writing, reads himself and rewrites, building forms closely related to what he likes and discarding what he disapproves.

Salles (2006) states that for the geneticist “the acts of rejecting, adapting or reusing are permeated by criteria, which interest us to know, and reflect ways of thinking development, which instigate us to understand, describe and name” (p. 23). The researcher gives creation a network aspect, where there is connectivity between different elements: “creation feeds and exchanges information with its surroundings in a very broad sense” (p. 32).

Using fundamentals of Genetic Criticism and Stylistic, we analyze in this article the process of composing the *scene of the wild egg*, which opens the play *Eterno / Xanadu, at the limit of creativity / In the unreachable of things*, the first text of the *Trilogy of Imagination*, by the Brazilian playwright, Doc Comparato. We started from a collection of documents, a kind of inventory of the creation process, and set up the genetic dossier composed of organized and classified folios. From this raw material, the prototext was elaborated, a critical ordering of the analysis material.

Our genetic dossier consists of two hundred folios, in addition to complementary elements such as records from the author’s personal library, interviews published in newspapers, magazines and other media, exclusive interviews for this research and the set of Comparato works. For the present work, we cut out seven handwritten folios, two of which contain notes from the pre-writing phase and five are drafts of the writing phase.

We kept the final version of the theatrical text, published by the author, as reference for the analysis, understanding that the manuscripts cannot be read as independent texts. We do not aim to recreate the work,

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but to establish relationships between what is concrete in the creation path and the singularity of language, the construction of the work's identity. Observing the graphic operations (erasures, annotations in the margins, superscripts, arrows, sketches and indications) and enunciative modifications (additions, deletions and substitutions), we seek to identify marks of the author's artistic work, his tendency of rhythm and preferences.

We also observed the metamorphosis of textual formats from the change in addressing. Doc Comparato turns the theatrical text into a movie script, making the end of one process the genesis of another, in continuous motion. The variation between formats is also made up of additions, deletions and enunciative changes aiming at another communicational objective, another recipient. We followed the metamorphoses of the *scene of the wild egg*, from the pre-writing stage to the final version of the text for the theater, and the new transformation for cinematographic script.

GENESIS AND CREATIVE MOVEMENT

Finding the word that best expresses a subjective universe, closing the connections between ideas, shaping the text or finding the dramatic time for a scene can be extremely pleasurable moments, after a period of creative tension. For the writer, it is the divine moment to contemplate the work and evaluate if everything is perfect. However, the moments of enjoyment are not restricted to the completion of the work, but to each act of rereading, redoing, finding the exact measure. For Willemart (2009), erasure is the door to creation:

If each erasure marks a stop in the writing, it is because something caught the scriptor's attention. It may be the memory of an information, a dream, the word of a neighbor, an idea about the plot or the characters, something unknown or an association (p. 103).

The connection between different memories of the author feeds the creation. Technical or encyclopedic knowledge, targeted research, interpersonal relationships, observation of nature, things, street conversations, events that are retained in sensitive memory are information that make up a repertoire to be accessed dynamically and that can link in unpredictable ways.

In the composition of the texts of the *Trilogy of Imagination*, we noticed that Comparato was nourished by several layers of information that include: i) Historical and bibliographical research; ii) Audiovisual research; iii) Rescue of memories and personal storage; iv) Imagination and metaphorical creation of facts. The drafts reveal references to some sources and a movement to transform these references into other editorial forms. Random notes act as a gateway to the essence of the scripture.

Ferrer (1994) points out, however, that a writer's process documents do not have a communicational intention, since the message is addressed to the author himself. "As they are preparatory documents for one or more future works, they have no logic of their own" (p. 46). Thus, we should not consider the genetic dossier, nor the prototext (or *avant-texte*), a text in itself, but a contextual and memorial contiguous to a creative idea. Creation keeps memories of its traces in drafts.

Genetic Criticism observes the metamorphoses of the text, recovering the role of the author in the process of ordering the writing, establishing the instance of the writer, which Willemart (2009) calls *scriptor*, influenced by conscious and unconscious elements and intentions, seduction strategies and decision. Thus, in addition to gathering fundamentals of analysis, it also enhances being a science of textual and artistic creation.

The application of the foundations of Genetic Criticism to the reading of the text essentially rescues the author and his creative work. We noticed, throughout the observation of creative processes, that the medium does not offer answers to actions, on the contrary, it is the writer who chooses information and words – from his own experiences and execution skills. He is compelled to make choices and to test them in a game

of experimentation that provokes the relationship between intention and the search for an effect, using conscious and unconscious sources.

Stylistics is in charge of studying the expressive effects generated by the author's choices, refined throughout the construction of the content, obeying a relationship between signs, what they denote and what can be inferred from their illocutionary strength. According to Monteiro (1991, p. 17), "the fundamental characteristic of expressiveness lies in the emphasis, in the strength to persuade or transmit the desired contents, in the appealing capacity, in the power to generate evocative elements or connotations".

Comparato uses several stylistic strategies that allow us to follow the criteria of his choices. His way of molding and sculpting the text often demonstrates a hesitant tone, of those who propose attempts to correct themselves and test possibilities. The process documents left by the author are witnesses of the plasticity of reasoning on its way towards creation and, taken together, reveal the artist's intense search to creatively recomposed reality.

We adopted this literary-genetic path to investigate the expressiveness of the individual and his artistic practice, the marks of the author in writing, within the context of creation. When observing pauses and refractions in search of a way of saying, we want to find what Alonso (1969) called aesthetic enjoyment, the tension and pleasure of the writer in the search for the expressive effect. We reach the point at what Pierrot (2005) calls "style in movement" to seek the interplay between the author's genesis style and the gestures that culminate in the singling out of the work.

For Reynaud (2000, p. 108), "the fiction text must be seen mainly as communication, and the act of reading essentially as a dialogical relationship." Considering this assumption, observing the relationship between the author's enunciative expressions and the choices between the linguistic resources that accompany them, may lead us to assume that some expressive effects are more likely than others, within the context.

According to Ostrower (2008, p. 11), "the creative act does not seem to exist before or outside the intentional act, nor would there be conditions, outside the intentionality, to evaluate new situations or seek new coherences." The writer establishes criteria and, even when guided by intuition, he seeks, throughout artistic practice, to become aware of his desires while expressing and experimenting with them. The intentional use of language involves the choice of lexemes according to what is assumed about their semantic load, as well as the ordering of statements according to the desire to express psychic, emotional or intellectual states. This intentionality is continuous and can be redefined as the construction of the work progresses.

DRAMATURGY AND CREATIVE GENESIS

The main element of the dramaturgical text is its ability to raise the stage. Therefore, writing strategies are focused on a composition that needs to predict what will be seen and heard. Regardless of how the script will be used, at the same time or in an uncertain future, the words need to be ready for action, for dramatization.

As a standard, we can recognize in this genre elements that indicate the communicative objectification of the scene, such as the contextualization of the environment where the story takes place, list of characters and rubrics indicating actions. These elements are common to theater, cinema or television texts, so we will use the term dramaturgical text, generically, but we will consider addressing as a determining factor in the differentiation of formats.

Addressing, that is, the way the executor of a genre seeks to relate to his audience, can also interfere with stylistic choices. Bakhtin (1997) states that "the style depends on the way the speaker perceives and understands his addressee, and on the way he assumes an active responsive understanding" (p. 324). Thus, we will start from the assumption that the choice of textual genre is in the genesis of the creative process and the addressing strategies are directly linked to the author's intentions in view of the audience.

The dramaturgical text is a kind of valise genre, because it can be connected, fluidly, to characteristics of other genres – such as romance, biography, tales, legends and jokes – giving them the form of dialogues, monologues or just actions, making the boundaries between one genre and another a fabric with very permeable wefts. What characterizes this textual model is its structure, built to enable the staging, with prospects of scenic acts and proposals for combinations between sounds, words and images.

It is necessary to explain, therefore, that we take the concept of textual genre as a communication strategy socially recognized for the characteristics that make up its form. The dramaturgical text is guided towards action and symbolic representation. When composed of dialogues or monologues, it presupposes orality, after all, it must allow the simultaneous transmutation of writing into speech and the re-signification of words through sound and visual representation. Traditionally, they bring contextualization lines, a list of characters and indications for actions, costumes, lighting and scenery, and the degree of detail depends on the style of each screenwriter / playwright.

Just as the primary supports of the drawings evolved, from parchment to paper, through different types of fabrics, the supports of the drama also evolve, requiring specific techniques. As a genre, the dramaturgical text develops in different formats, according to the address. In this case, the writing model that projects the dramatization (narrative structure divided into acts and scenes, dialogical sequences, monologues and rubrics) is maintained, but the dramatic time, the organization of the sequences and even the content of the rubrics (or settings) are changed according to the chosen format (miniseries, series, feature film, soap opera, theater, etc.).

The distribution of elements and the execution of language will depend on the individual style of the playwright to animate the tensions proposed for the narrative and the style of the work itself. Comparato states that the genre and format must be well defined in his mind, before he starts writing: “When I write, I already know if the idea is for theater, cinema, miniseries... I guide it to where I think it’s going to work. Of course, I can then adapt, as I have already done, transforming play into a film, script into a novel and vice versa” (COMPARATO, 2019).

The ability to foresee the scenic composition – the set of lights, the music, and the gesture – lies in the genesis of dramaturgical creation. The way of thinking about the genre characterizes it as a text that evokes image, word and sound. However, nothing guarantees the harmony, or synergy, between what the author has imagined and what will be performed on the scene. Here we have the conflict between intentionality, the strategies to achieve the objective and the effects generated, the latter being completely out of control.

We agree with Almuth Grésillon (1995), for whom the genesis of the theater text can hardly be conceived without taking into account the scenic properties. However, in spite of the possible interference from directors and actors in the original text, this does not interfere with authorship issues – except in case of collective creation or when the interference is so significant that needs a writing agreement among the parts involved. Otherwise, we would be talking about a kind of ready-made, like the mustache on Duchamp’s Mona Lisa, which reveals the changing character of art, without erasing its origin.

Grésillon proposes the hypothesis, with which we also work, that the genesis of the theater, as well as the dramaturgical text itself “is always linked, beforehand, concretely and virtually, to staging configurations” (p. 270). However, each genesis is a particular case and deserves an exclusive analysis. We find in the creative genesis copyright marks, which Pierrot (2005) would call the genesis style, and a unique style of the work itself.

Although it is not a rule that the writing of the text precedes the stage of the staging – and there are hundreds of theatrical companies working in collective or collaborative systems – the text is not dead while out of the scene, on the contrary, it lives beyond the scenic context. In this article, we will address the fragment of a closet drama, a play that has been published, although it has not been staged. This is a theater written to be read, a modality that dates back to ancient Rome and of which Alfred Musset was a great adept.

The closet drama proposes an opening or incompleteness, which can only be filled by the reader's imagination in relation to the passage of the word to the image. It is precisely this characteristic of open work, to a certain extent prescriptive, which keeps the written word alive in some space between the support that houses it and the possibilities of realization.

COMPARATO AND DRAMATURGICAL WRITING

In Doc Comparato's script creation style, the work is developed in stages and with a specific discipline. A period of dedication to the research precedes the organization of writing after the theme is delimited. There is a deepening of historical and bibliographic studies to create the plot and characters, and a search for visual references in cinema, television and visual arts.

Added to the research is a collection of memories that are recycled and recombined in different works. Many thoughts and findings (striking images, words, stories told by others, phrases that you like) are recorded for timely use. The daily life, the contact with other people and what these relationships awaken in terms of pleasure or novelty join the internal philosophical dialogue that triggers the process.

Everything that marks the sensitive memory is gradually brought to the concrete in the form of notes, handwritten on pieces of paper, notebooks, napkins and adhesive pads. This collection of information is decanted over time, not always with a defined time frame for taking part in a job. When a plot takes shape on the mental plane, Comparato begins the writing campaign, combining ideas, harmonizing what seems diffuse and transforming it into language. He also likes to listen to music while writing, as if the sonority helps to drive the pulse of the word or induces a certain atmosphere of creation.

The script is defined by Comparato as "the written form of any audiovisual form" and, when he starts preparing it, he immediately defines the address. The structuring of the dramatic action follows a pre-established logic, an organization already foreseen in the synopsis. When the playwright feels that he has the story ready and a well-tied argument, he likes to start writing by the title and follows a formal ordering, sketching the prologue, the list of characters and the sequence of scenes. There is a clear preference for the interactive speech reported with scenes in dialogical sequences interspersed by rubrics:

I have a tendency not to use off narrator. It is a feature that is sometimes necessary to solve the scene. However, it is a resource that I avoid in order not to infantilize the text, to make it very explanatory. I cannot say that I did not drink or will not drink from this water, but I do not like a narrator saying what needs to be shown with actions (COMPARATO, 2019).

There are other aesthetic trends frequently repeated in the writing of Comparato. In the first script written for theater, in 1978, Comparato chose the number three (3) as a kind of perfection number. *Pléiades* is a compilation of three pieces written for three actresses (and one actor), which is part of the *Trilogy of Tomorrow*. This first play has also a second title (*Small Trilogy for Arachnids*). This search for the preferred format of Aeschylus, the father of the tragedy, is summarized in the trilogies of *Time* and *Imagination*, in which the latter adopted three titles for each text and divided them into three acts. Catholic education and the mystery of the Holy Trinity can also influence this choice. Coincidentally, Comparato was born on November 3rd and has three daughters.

But that preference was never a fixation or imprisonment, it is just part of a series of choices at certain points in the career. The playwright claims that the matrix of the style itself is structural fragmentation. In fact, this element is present in some of his texts and seems to be a clear influence of theater, literature, plastic arts and modernist cinema, which strongly marked Comparato's aesthetic formation and, consequently,

his memory. Fragmentation is more intense in theater scripts, such as *The Kiss of the Madwoman* (*O Beijo da Louca*), from 1978, or *Always* (*Sempre*), from 2003. Nevertheless, this characteristic seems to us to be a conscious search for expressive effects in some narratives.

Analyzing manuscripts, listening to the screenwriter and following Comparato's work, we perceive a need for mastery over the flow of affective memory and imagination, an impulse to retain moments and sensations in space and time through words. It is both the ecstasy before the beauty and the curiosity for the mystery that impel him to build forms, harmonizing intimate experiences and erudite references in simple language. The writer explores various forms of intertextuality, explicit and implicit.

The erasures, additions, substitutions and displacements found in the sketches reveal an effort to make dialogues simple, direct and dynamic like speech itself. Even in the interior monologues, Comparato introduces breaks and digressions that resemble the spoken language. It is during this refinement that the revisions and treatments in the text take place. According to the playwright, the big difference between the first script and the final script is the stoning of writing, "is the transformation of the first script, a text, into a work tool that will be delivered to a team to be translated into images and sound" (COMPARATO, 2018, p. 264).

ETERNAL AND THE TRILOGY OF IMAGINATION

The *Trilogy of Imagination* approaches, in a global way, the craft of the creator and the conflicts generated by the need to build something capable of expressing intimate desires, dreams... in short, the imagination. In *Always*, the protagonist is a fictional writer, Adelia. In *Eternal*, the narrative revolves around the American filmmaker Orson Welles. In *Never*, the role of the "creator" does not fall on the protagonist, Calabar, but on the character of Prince Maurice of Nassau, who planned to build, in the northeast of Brazil, Mauritius City. The writer who fights for her career, the filmmaker who reaches the top and loses everything, the narcissistic architect, who fails to complete the city of dreams. The trilogy seems to represent the three-headed dragon that the author himself wants to defeat.

The chronology of the plays is questionable, since there are erasures in the manuscripts and the date of official publication is much later. However, comparing manuscripts and information collected in the interviews, we conclude that *Always* was the first in the sequence, with much greater fragmentation. The writing process reflects, in a way, the emotional, stylistic and creative chaos that the writer was going through at that specific moment, which leads to greater experimentation, including overlapping flashbacks and advancing fragmentation as a reaffirmation of style.

Never started being written in February 2006, in Barcelona, and is the most fluid text in the trilogy, for being more connected with the writing system for audiovisuals proposed by Comparato. The rhythm of the dialogues is more organic and the construction of the narrative rescues much of the essence of the playwright and his writing history for television, with the creation of impacting images, tensions and suspensions, a characteristic that relates to the genesis of the work. Although the theater script is relatively recent, the argument goes back to the late 1980s.

Between July and August 2006, back in Rio de Janeiro, he wrote the last part of the trilogy, *Eterno*, in which he rescues the fixation by the mystery, by the apocalyptic predictions and inserts the context of the war, as a metaphor of destruction, of the end, limit situations and new beginnings in the desert of imagination. Although the fictional story is located in the northeast of Brazil, Comparato's return to Rio influences the contours of the play, since Orson Welles had been there in the 1940s to film the Rio carnival, frequented nightclubs in Urca and left his marks in the city.

Both the *Trilogy of Time* and the *Trilogy of Imagination* were only published in 2013, together with the gathering of their first theatrical texts, the *Trilogy of Tomorrow*. The author decided to publish only the scripts for theater, considering that the scripts for cinema or television have already been transformed into audiovisual products, have become “something else”, in his words: “the chrysalis has already become a butterfly”. Comparato considers that texts for theater carry the “living word”, the word that is reframed each time it is spoken.

Each of the plays has three titles, the first has an abstract character, which refers to the great philosophical question of the text; the second is concrete, referring to the theme and the text itself; the third creates a connection between the three pieces, placing chronologically and contextualizing the trilogy in principle, middle and end, the logic of the narrative. However, the third title also reveals the great metaphor of the craft of the creator: the entry into this universe, the conquest of identity and the perception that nothing is under control.

Table 1 – The triple titles of the *Trilogy of Imagination*

1st title	2nd title	3rd title
Sempre (Always)	The case of the choker girl	In the intimacy of things
Jamais (Never)	Calabar, a praise to betrayal	In possession of things
Eterno (Eternal)	Xanadu, at the limit of creativity	In the unreachable of things

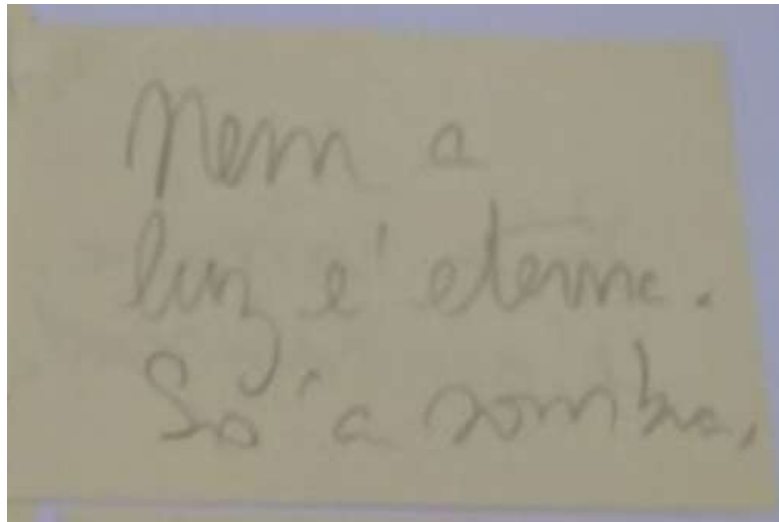
Source: Elaborated by the authors.

The first title of each piece deals with the inexplicable, the mystery and the ability that the word has to contain and signify an abstraction that can be understood but cannot be proven; word whose concreteness can only be touched by art, carrying the idea of temporality. The second titles correspond to the development of the story, are palpable, visible, attainable. They talk about the theme or the great metaphor that will guide the narrative. The third titles close a cycle (the triad), link the material (the things) to the abstract: the unattainable eternity, the things never owned and the immaterial presence evoked by things.

THE SECRET DAYS OF ORSON WELLES IN BRAZIL

Eterno, the third part of the trilogy, is a surrender to the ephemerality of life and everything created by man. The play has as its motto the days when Orson Welles stopped contacting the film crew in Brazil, when everything seemed to go wrong in the works of the American filmmaker. The great reason for that endeavor in tropical lands, in the years of 1942, was to film the carnival and other picturesque stories that corroborated the common political interests between Latin America and the United States.

A series of reflections, noted by Comparato on adhesive sheets of small notepads, feed the philosophical construction of the text, like cells that expand, multiply or agglutinate, composing new structures. They are phrases like: “Not even the cinema is eternal, because it is made of shadows and light”; “Not even the light is eternal, only the shadow”; “The eternal is nothing. The shadow. Nothing is eternal”; “Resignation is the feeling that nothing is worthwhile”; “A letter of complaint arrives in heaven or in eternity”; “Scorpion? Mount Sinai”; or “I don’t know how to be an artist / everyone considers a talent and turning things into art is the mythology of the dispossessed”.



Source: Doc Comparato, personal collection.

Image 1 – Sticky note

These thoughts, registered and saved, indicate the movement of retention of ideas, so that they can be taken up and developed. Some will take the form of dialogue, as in scene thirteen, the *scene of the raft*:

(O.W.) – Please don't throw my camera into the water. You will destroy marvelous images.

(Madalena) - But aren't them eternal?

(O.W.) – It's a way of speaking.

(Madalena) – I am not stupid, nor a fool. I understand perfectly: it's a way of saying that the word 'eternal' always needs 'Xanadus' to exist.

In this third piece, Comparato wants to go to the limit, bringing together Greek mythology, Judeo-Christian archetypes, Brazilian popular culture and the postwar American influence in a text that evokes fantastic realism – reference to Gabriel García Márquez, with whom the playwright worked and maintained a long friendship. As in *One Hundred Years of Solitude*, Comparato's script takes place in a fictional village and involves a family confronted with their destiny, traced from an origin of sin, which lacks redemption.

The link between reality and magic is not, as one might first imagine, Orson Welles' baggage, full of cinematic tricks. When the filmmaker reaches a lost territory on the coast of Ceará, he discovers stories that were beyond the special effects. He meets the young Bento, who makes intimacies with the earth and communicates with the sky, making incomprehensible predictions.

One of the prophecies says that it will “snow over the sea of Ceará and over the sand”. In this character's speech, there is a reference to the figure of the leader of Arraial de Canudos, Antônio Conselheiro, who prophesied, at the end of the 19th century: “the hinterland will become the sea and the sea will become the hinterland”. Comparato rescues, in Bento's prophecies, the beliefs of the Brazilian hinterland; the essence of classical tragedy (man's confrontation with his own destiny); and the apocalyptic nuances of war, which destroys conceptual worlds for the construction of others.

True facts do not enter the Comparato script, which does just the opposite: it takes advantage of the hidden loophole of history to create a totally fictional adventure lived by Welles in the mysterious days when the filmmaker took a jeep and disappeared along the coast, without giving explanations. We will analyze the first scene of *Eterno*, the opening of the theatrical text, where the atmosphere of the narrative is established, the representation of the encounter between reality and artistic creation, the *Scene of the wild egg*.

In the theatrical text, the territory of fantasy is first established and, gradually, the imagination of readers/viewers is stimulated to embark at that same time and fictional place, delimited by the image and energy that intend to be created for the unique space of the stage. The linguistic resources used to seduce the audience are modified when Comparato addresses the narrative for the cinema. The proposed format for the screen makes possible a greater number of scenes, environments and characters. It also calls for an adaptation in symbolic representations.

The rhythm is different, as the scene will not be seen directly by the human eye but will be captured by the “eye” of the camera and filtered through editing cuts. In theater, time and the delimitation of reality are shared with the audience and are simultaneous with the time/space of fiction. The screens, in general, break this relationship, so that the audience can share the time of fiction without it being simultaneous to real time and without sharing the space of the staging. This break provides the reestablishment of the limits between the forms of the drama and a new field of language exploration.

Comparato’s adaptation, from one format to another, started with the title: instead of *Eternal*, the film version was entitled *The Secret Days of Orson Welles in Brazil*, disconnecting the text from the *Trilogy of Imagination*. The word *eternal* has also been suppressed or replaced in the dialogues of the screenplay. The format of the text for the film included three special appearances (the Captain of the army, the Butler and the Babalorixá), in addition to an indefinite number of extras such as ballerinas and casino goers.

Instead of privileging direct entry into the space of fantastic realism, in the fictional village – as it does in the first scene of *Eterno* – Comparato prioritizes, in the opening of the cinematographic script, the characterization of Orson Welles and the historical elements of his stay in Brazil based on reports: parties, drinking and lasciviousness. Only in the eighth scene, Comparato begins to weave the theatrical text with the new format, although the genesis of both is the same.

In the table below, we will compose the transition movement between the first draft of the theatrical text, its transformations until the version published in 2013, and the first digitized for cinema, prepared in 2018. We take as a sample the first scene of the theatrical text (*scene of the wild egg*), which will be moved to the eighth scene of the film script and divided into four other cuts. We highlight elements that have undergone changes, demonstrating the textual variation throughout the process.

Table 2 – Movement for the creation of settings scene 1 theater / scene 8 cinema

Original draft	<p>Light gains intensity. It dawns. Madalena young as a rustic girl wearing a simple calico dress, washes wet and washes three large eggs of a bird some wild bird. She is <u>squatting squatting down on her haunches</u>. Moments. From the gloom the light <u>illuminates delineates</u> a painter’s easel stuck in one of the three sand dunes. She goes on distracted cleaning the eggs. The easel’s presence takes shape until it reigns on over the landscape. Finally, she turns around and sees the easel on her back so that without seeing the painting or if it is. She drops the eggs. Madalena loses her breath. Terrified, she approaches the easel as if it was a totem, something divine. Moments.</p> <p>Well of ecstasy and surprudence, Madalena’s finger finally touches the easel, as it were a sacred object to her.</p> <p>Excited, she calls yelling.</p> <p>MADALENA: Dad. Dad... Father! Father!</p> <p>Moments. All dark.</p>
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1st treatment	<p>Light gains intensity. It dawns. Madalena a rustic girl wearing a simple calico dress, washes wet and washes three large eggs of a wild bird. She is squatting down on her haunches. Moments. From the gloom the light delineates a painter's easel stuck in one of the three sand dunes. She goes on distracted cleaning the eggs while the easel's presence takes shape until it reigns over the landscape. Finally, she turns around and sees the easel on her back without seeing the painting. She drops the eggs. Madalena loses her breath. Terrified, she approaches the easel as if it was a totem, something divine. Moments. Well of ecstasy and surprudence, Madalena's finger finally touches the easel, as it were a sacred object to her.</p> <p>Excited, she calls yelling.</p> <p>MADALENA: Dad. Dad... Father! Father!</p> <p>Moments. All dark.</p>
2nd treatment	<p>Light gains intensity. It dawns. Madalena a rustic girl wearing a simple calico dress, washes wet and washes three large eggs of a wild bird. She is squatting down on her haunches. <u>The water shines and reflects.</u></p> <p>Moments. From the gloom the light delineates a painter's easel stuck in one of the sand dunes. She goes on distracted cleaning the eggs while the easel's presence takes shape until it reigns over the <u>scenic</u> landscape. Finally, she turns around and sees the easel suspending a canvas, without seeing the painting. She drops the eggs. Madalena loses her breath. Terrified, she approaches the easel as if it was a totem, something divine, <u>an idol</u>. Moments. Fear and there is fear and admiration. Well of ecstasy and surprudence, Madalena's finger finally touches the easel <u>with ceremony</u>, as it were a sacred object to her.</p> <p><u>The staging must be plastically splendid.</u></p> <p>Excited, she calls yelling.</p> <p>MADALENA: Dad. Dad... Father! Father!</p> <p>Moments. All dark.</p>
3rd treatment	<p>Light gains intensity. It dawns. Madalena a rustic girl wearing a simple calico dress, washes wet and washes three large eggs of a wild bird. She is squatting down on her haunches. The water shines and reflects. <u>Looks mirrored.</u> Moments. From <u>mist</u> and gloom the light delineates a painter's easel stuck in one of the sand dunes. She goes on distracted cleaning the eggs while the easel's presence takes shape until it reigns over the scenic landscape. Finally, she turns around and sees the easel suspending a canvas, without seeing the painting. She drops the eggs. Madalena loses her breath. Terrified, she approaches the easel as if it was a totem, something divine, an idol. Moments. Fear and there is fear and admiration. Well of ecstasy and surprisingness, Madalena's finger finally touches the easel with ceremony, as it were a sacred object to her.</p> <p>The staging must be plastically splendid.</p> <p>Excited, she calls yelling.</p> <p>MADALENA: Dad. Dad... Father! Father!</p> <p>Moments. All dark.</p>
Final version (theater)	<p>(Light gains intensity.)</p> <p>(It dawns.)</p> <p>(Madalena, a rustic young girl wearing a simple calico dress, is wetting and washing three wild eggs of some wild bird. She's squatting down on her haunches.)</p> <p>(The water shines and reflects. Looks mirrored.)</p> <p>(Moments.)</p> <p>(As the light lifts the fog of dawn a painter's easel becomes apparent, stuck on top of dunes.)</p>

Final version (theater)	<p>(The girl remains concentrating on cleaning the eggs, as the easel gains visual prominence, until it reigns over the scenic landscape.)</p> <p>(Finally she sees the easel suspending a canvas, without seeing the painting.)</p> <p>(She drops the eggs.)</p> <p>(Madalena loses her breath. Terrified, she approaches the easel as if it was a totem, something divine.)</p> <p>(Moments.)</p> <p>(There is fear and admiration)</p> <p>(Well of ecstasy and surprudence, Madalena's finger finally touches the easel with ceremony, as if it were a sacred object to her, an idol.)</p> <p>(The staging must be plastically splendid.)</p> <p>(Excited, she calls yelling)</p> <p>MADALENA: Dad. Dad... Father! Father!</p> <p>(Moments.)</p> <p>(All dark.)</p>
1st version of movie script	<p>Image opens in intense blue. It dawned. <u>The lagoon is blue, crystal clear water.</u> Reflection of her in the water. We see Madalena squatting. She is a rustic girl, wearing a sharp calico dress. <u>She washes, cuts, guts and peels some fish.</u> Next to it is a bowl of intense reddish clay, where she places the clean fish. On the other side we see a puça, of black net, with the fish that she must have caught. <u>The shine of her knife is intense in the sun.</u> Follow music. Moments.</p> <p>CUT TO SCENE 09:</p> <p>Now, Madalena walks through the cashew tree (considered one of the largest in the world). It is filled with yellow and red cashews. Detail. The black trunks resemble huge trunks and prehistoric animals in the form of huge serpents. Between shadows and beams of sunlight, logs, leaves and fruits, she walks holding the clay bowl and the empty pot.</p> <p>(Musical note).</p> <p>(Instants).</p> <p>CUT TO SCENE 10:</p> <p>EXT. EASEL DUNE / NORTHEAST / DAY10</p> <p>Image opens in immaculate white sand dunes. Now Madalena walks barefoot on the sand. The caption says: Dunes – Northeast of Brazil - 1942. Suddenly she stops. Intrigued, she approaches the top of the dune where an easel with a painting reigns (due to the reflection of sunlight, for a moment it resembles a cross). She drops the fish bowl on the sand, while surrounding the easel and painting. Strange the presence of the object in such a deserted place. We can't see what is painted on the canvas. It is very likely that it is blank. With ecstasy and surprudence, Madalena's finger finally touches the screen as if it were a sacred object. An idol. She looks thoughtful. Unexpectedly, Madalena runs away leaving her fish bowl behind.</p> <p>CUT TO SCENE 11:</p> <p>EXT. MIGUEL'S HOUSE / CLOSE TO THE SEA / NORTHEAST / DAY 11</p> <p>We see a white wall of a hovel with a closed window made of blue wood. It may be a red flowered flamboyant coming down on a part of the roof below. Puffy, Magdalene bangs hard on the dark blue window.</p> <p>MADALENA: Dad! Dad! Father!</p> <p>Moments.</p>

Source: Elaborated by the authors.

In the original draft we have the first jet of writing, in which the playwright puts the words on the paper in a continuous flow, with small hesitations followed by alternatives for later choice. Thus, he mends “a bird some bird”, “squatting squatting down on her haunches” or “illuminates delineates”. In the first rereading of the text itself, which corresponds to the first treatment, we noticed the option for “a bird”; “squatting down on her haunches” and “delineates”. These are subtle changes, but they improve expressiveness. Although the “bird” remains undetermined, governed by an indefinite article, it is no longer “some bird”, which could imply a derogatory effect of any bird. Just like “illuminate” is a word that semantically evokes a strong, vertical light, more intense than just “delineate”, which refers to a soft, horizontal light.

In the first treatment, we highlight the lexical units and expressions that made up the adjustment during the first phase of textual construction. Badly finished sentences in the first draft are remade, as we see in “the easel suspending the canvas without seeing the painting”. In the second treatment, we observed several additions, such as a search to better define the desired scenic effect, the action as the character’s silent text.

We perceive the tension to find words whose meaning composes concepts that can be transformed into concrete images. According to Monteiro (1991, p. 104), “the meaning of a linguistic unit encompasses the mental image (the concept), the affective repercussions, the sensory imagination, as well as the social values”. In the case of the dramaturgical text, there are representations of concepts that can be reconstructed in the staging.

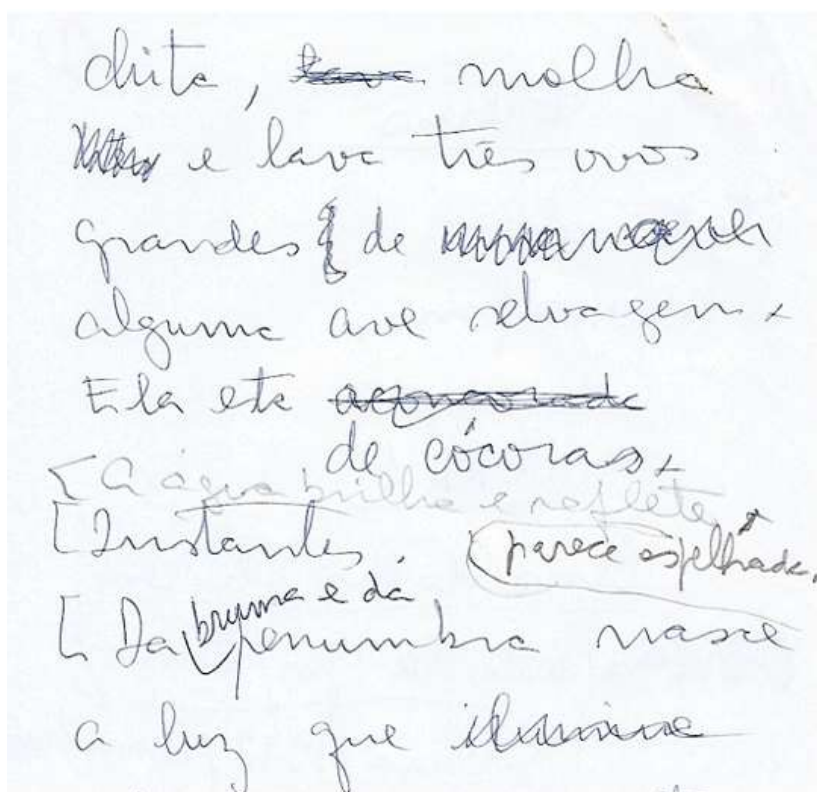
We have both a precise indication of what is expected from the scenography effect in the phrase “the water shines and reflects” until the details of the sensations that Madalena must express when she encounters the easel, as it must show more than admiration or ecstasy. For this to happen, the author makes use of the intertwined word “surprudence”, a *portmanteau* created to show the behavior expected of the character in the face of something “divine”, through the sum of the feelings of “surprise” and “prudence”. Guilbert (1975) states that the creation of neologisms is linked to the individual’s originality and his freedom to say things in a personalized way.

In the third treatment there are two additions, evident in the manuscript by the use of a black ink pen, possibly made during the revision of the text that was sent to the publisher, in 2013. This same darker ink tone also appears in final revisions other manuscripts of the *Trilogy of Imagination*, which leads us to conclude that they were made years after the first revisions, when the author decided to publish the compilation. Despite the time between one re-reading and another, little was changed in the opening scene.

The excerpt highlighted in the table is practically entirely composed of settings that, in the dramaturgical text, correspond to the orientation for action. Although it is not the text written to be spoken by the actors, we perceive the dramatist’s care in the choice of words and the delicacy to establish the environment, the atmosphere that is expected during the staging. Not only in the detailing of the visual effects of the scenography and in the non-verbal expressiveness of the character, but also in the attention with how words sound (squatting) and double meanings (in Portuguese the expression “como moça” may have two meanings: “like a girl” or “I eat a girl”, depending on the context).

In the final version, the scene is asked to be “plastically splendid”, something very subjective, whence a lexical selection so specific to define the lighting tone (mist, gloom, outline) and also to give the contact between Madalena and the easel divine touch of creation. After all, it is not Madalena’s hand that takes the easel with ceremony, it is the finger that touches it “as if it were a sacred object”, similar to Michelangelo’s painting on the ceiling of the Sistine Chapel. All silence, harmony and splendor of the scene are broken after this gesture, in which the woman touches the unknown space of the blank canvas. She calls for her father, and the rubric asks for that call to be a cry, employed with energy. It is the only speech that closes the opening scene.

It should be noted that the publication of *Eterno*, written independently, was not linked to a director or theatrical company. Its existence as a show was not foreseen in a concrete way, which may have contributed to the fact that the settings have assumed literary nuances and a certain degree of detail. Not all intentions are always recorded when the team participates in the process and contributes to the scenic solutions.



Source: Doc Comparato, personal collection.

Image 2 – Draft wild egg scene

In the screenplay, the *Scene of the wild egg* is broken up into four parts, or cuts, and it no longer has that name, since eggs, symbolic objects that condense the mystery of genesis, can be replaced by other elements, in extended locations. The proposed pact for a theater audience – who is invited to participate in a play of representations – gives way to a more realistic conception of the fishing village, something that can be captured by the recording. The rubrics provide indications about what the camera should show: “the image opens in blue”, “we see Madalena”, “we see a square”, “we see the wall”.

Comparato also proposes exploring images of the local nature, such as the colors and shapes of the cashew tree and the lagoon. There is also an indication of a subtitle, bringing geographic location and date. These are possibilities of textual metamorphoses opened by the change in addressing the text. We will not advance on the development of cinematographic creation, as this would imply entering into another process, under the influence of another language.

The settings of the movie script bring an intense and highly metaphorical adjectival. Many image prospects refer to the biblical paradise, another form of representation of the genesis. The water is “crystal clear”, the sand from the dunes where Madalena walks “barefoot” is of an “immaculate” white. The roots of the cashew tree must look like “prehistoric animals” or “great snakes” and detail is required, that is, the emphasis on the fruits of the tree, an implicit relationship between tree / life-fruit / mystery-snake / desire.

The screenwriter indicates the predominance of the triad of primary or pure colors in the scenography objects (blue, yellow and red), in addition to black and white, referring to everything and nothing. The light,

which makes everything visible, including the shadow, is also represented by the brightness of the objects. We also perceive a concern with the representation of the elements of nature: water (fish), air (sky), fire (sun) and earth (dunes) which in the theatrical text were, respectively, water, mist, intense light and sand.

FINAL CONSIDERATIONS

In *Eterno's* process documents, we could observe several phases of the creative movement of Doc Comparato. From the pre-writing stage, we recover single notes that function as germ cells in the writing process and that remain as memorial features of textual creation. Some of these notes reveal important philosophical questions that underlie *Eterno's* plot, raising questions about the perpetuity of things. In those aphorisms, Comparato expresses the certainty that nothing remains, not even the light, only the shadows. That definition is the guiding line of the narrative.

In the redaction phase, we explored the drafts of the first scene, which consist of settings that establish the desired atmosphere for the show. Although it is not a text to be spoken by the actors, we perceive a care with the choice of words and a concern to express what is desired from the dramatic action. The fact that it is a published text for reading, before its possible staging, also contributes to the detailing of the settings.

Eterno's documents of process also allowed us to understand the textual variations caused by the change in address transforming the play for theater into a script for cinema. The actions are no longer designed to the human eye, but prospected for camera capture and editing.

Although the character's speech has not changed, the settings have taken completely different outlines and symbolic representations as well. The first scene of the theatrical text unfolds in four cuts in the cinematographic script. There was an exchange of scenarios, props and technical resources, such as lighting, soundtrack etc., to enable the metaphorical application of "origin" to another dramaturgical format.

From this metamorphosis, the final text for theater gains mobility again and becomes part of the process of creating the movie script. The first digitized version of the screenplay for cinema, in turn, is still an open stage, a variable of another creative mechanism in the initial phase that, possibly, will receive interference from the artists who will perform it.

Although prospecting for the scene is part of the genesis of the text, the change in addressing in relation to the passive agent in the act of language causes shifts in the writing process, according to Doc Comparato's conception of the different formats. In the excerpt chosen for this article, we can observe the way in which the playwright understands and executes the textual variation, considering the reader. The script no longer conducts the staging directly into the audience's eyes but considers the mediation of the camera and the editing process.

We find a style of methodical genesis, which seeks to master form through the choice of evocative words, with dense imagery potential. The collection of pre-writing notes, the stages that precede the writing campaign, the prospection and retrospection movements, the reinterpretations and reformulations can be compared to the genesis of other works by the playwright so that we can identify the repetitions that make up the author's mark and the singularities of each text.

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