The Writing Process of João Anzanello Carrascoza: Dialogues with Bakhtin / *O processo de criação de João Anzanello Carrascoza: diálogos com Bakhtin*

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ABSTRACT

The purpose of this paper is to reflect on João Anzanello Carrascoza's writing process, based on the concept of creation as network and expanded with Bakthin's discussions on polyphony. The writer's files are studied from the perspective of communicative practices, with emphasis on the dialogism of subjects in community, who engage in dialogues of different natures. We present questions that move the author's literary project, the materialities of the construction of his work and the dilution of boundaries between process and work.

KEYWORDS: Dialogism; Writing process; Network; Bakhtin; João Anzanello Carrascoza

RESUMO

Este trabalho tem o propósito de refletir sobre o processo de escritura de João Anzanello Carrascoza, a partir do conceito de criação como rede, ampliado pelo pensamento bakhtiniano sobre a multiplicidade de vozes. São estudados os arquivos do escritor, sob a perspectiva das práticas comunicativas, com ênfase no dialogismo dos sujeitos em comunidade, travando diálogos de naturezas diversas. São apresentadas algumas questões que movem seu projeto literário, as materialidades da construção de suas obras e a diluição de fronteiras entre processo e obra.

PALAVRAS-CHAVE: Dialogismo; Processo de criação; Rede; Bakhtin; João Anzanello Carrascoza

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The purpose of this paper is to present a study on the writer João Anzanello Carrascoza (1962-), whose work has been investigated by many scholars, from different perspectives. However, his writing process has been little discussed, as we demonstrate here.

It is important to remember that we are lured by the writing processes of works which instigate us as readers. After looking into their production modes, we turn to books and come across re-signified authorships. New layers are revealed, and the knowledge of works is augmented. Therefore, it is a relation of interaction and complementarity with literary criticism.

Our experience in studying files on contemporary writing processes has given us some certainties, one of which is the total impossibility to know, *a priori*, what researchers will find when they begin communicating with artists/writers intended to study. When it comes to literature, much of this research is about letters, drafts and diaries, and each type of register offers different information on the process. Among some examples are: the importance of communication with the author's contemporaries during the development of their literary projects, the principles that govern the changes in different versions of texts under construction, questions about the contextualization of the process in a great variety of aspects, or notes related to works in progress. In the last years, during contemporary experimentations, the question posed to authors is: what do you consider important for studying your writing process?

In our first interview with Carrascoza, it became clear that no research had been conducted on his writing process. Hence, we were sure it would be unprecedented. We had read some articles about the textual marks of metafiction, but none had elaborations on the files on his writing process.

After a few remote meetings during the pandemics, the writer sent us digital files on interviews, reviews and manuscripts of eight books that had been sent to editors.

The objects of this research, from the perspective of the concept of writing process as network,[1] are the different versions of the book *Tramas de Meninos* [Boys' Plots] (2021), published by Alfaguara. The versions have been generated through dialogues with

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[1] See SALLES, Cecilia A. Processo de criação como práticas geradas por complexas redes em construção [Creation Process as Practices Generated by Complex Networks under Construction]. *Scriptorium*, v. 7, n. 1, pp. 1-12, 2021. Available on: https://revistaseletronicas.pucrs.br/ojs/index.php/scriptorium/article/view/42169. Access on: 3 Feb. 2023.

the editors, as they provided the documentations with the most data about the writing process. Such discussions will have some ramifications, in connection with the book *Inventário do Azul* [Inventory of Blue] (2022a).

Still in the initial contextualization about the writer, we should call attention to his practices in literary workshops and in publicity, as editor and professor, besides his publications on the theme. A recent example is the edition of the book *O Mimetismo Publicitário: Product Placement*, Arte e Consumo [Advertising Mimicry:*Pproduct Placement*, art and consumption] (2022b). The writer's post-doctoral research, conducted at the Federal University of Rio de Janeiro between the years 2012 and 2014, addressed the interface Publicity-Literature, which also interests us as object of investigation.

Still from a general perspective, we can notice that Carrascoza's files on the writing process significantly address one of the questions that move creation processes, i.e., tendencies of artistic search from the viewpoint of communicative practices. In such case, we mean the relation with editors, as well as book reviews, criticisms, and interviews. Some Facebook posts bring about another aspect that involves the continuity of the process - readings of the writer's books by different people.

In such context, we remember Mário de Andrade, more specifically composer Janjão, in *Banquete* [Banquet]: "All art is social because all art is a phenomenon of relation among humans." (1989, p. 61).[2]

We will approach such issues more deeply further in this paper. Now it is important to point out that the documents granted by the writer bring out the communicative relation involved in all processes. However, such relation is not always the focus in the scope of literature. In the 1990s, when we started our research, this practice was many times denied, maybe because it confronts a romantic view of the writing process. Such posture does not accept the presence of potential readers, as it assumes writers would make some kind of concession for their books to be bought and read. This assumption is supported by the belief that writing process takes place through isolated subjects and, therefore, the production contexts – of writers and their singularities – are not discussed.

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[2] In Portuguese: "Toda arte é social porque toda arte é um fenômeno de relação entre seres humanos."

In Carrascoza's case, it is clear that this is not an issue to be avoided. On the contrary, he positions himself publicly like this, as one who knows that literature is made possible by means of a network of interactions. From the files studied, we will discuss the author's literary project, the materiality of communicative practices and the dilution of boundaries between process and work.

From the perspective of the theoretical approach, this paper proposes establishing relations among Charles Sanders Peirce, Pierre Musso, Vincent Colapietro, and Italo Calvino, already developed in other publications. This article brings a new dialogue for the studies of the writing process, starting from the writers' files,[3] and supported by Mikhail Bakhtin.

1 What Moves Carrascoza's Literary Project?

When we speak of a writer's project, we refer to the governing principles of political, ethical and aesthetic nature in the writing process. This is supported by Charles S. Peirce's semiotics (1955) and by Pierre Musso's notion of creation as network (2004). These principles are related to the production of specific works and connect the works of their creator as a whole. They are the implicit theories of the writing process, related to each author's singularity. They are plans concerning value, forms to represent the world, tastes and beliefs that govern their way of acting. Such project is inserted in the time and space of the writing process, which inevitably affect it. Searching, as continuous process, is always incomplete. The project itself, which directs the production of works, changes over time. The process tends towards the construction of the poetic project.

From such perspective, the writing process, as an updating of the concept of semiosis, is continuous. The sign-related action is a continuous process with tendencies, i.e., a process of final causation (Peirce, v. 1, §211 [1931-1935]). Tendencies are vague courses that orient the process of constructing objects in an environment of uncertainties and imprecisions. Such courses generate work, in the search for something to discover. Tendencies, in the context of a semiotic reading of creation processes, may be observed

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[3] Studies that started at ITEM/CNRS (Institut des Textes et Manuscrits Modernes) in the 1960s, by the name of Crítica Genética (Genetic Crititque).

from two perspectives: the constitution of poetic projects and the communicative practices.

Let us first approach Carrascoza's poetic project. In interviews and conversations with the researcher, a novelist-poet emerges, talking about themes that are "colossal reserves of everyday life poetry,"[4] in reference to Carlos Drummond de Andrade. He seems to be moved by literature as a "network of affections," an "inventory of feelings." "I wanted a degree of intense feeling,"[5] as shown in the interviews. That is how he explores all kinds of affections, and, at the same time, there will be new ones to be narrated.

Speaking of all affections is not pretentious. Instead, it seems to make his literary project vital, a way of survival, because there will always be some unexplored aspect of human condition, always some relation among family members not yet scrutinized, or a lifespan of a character, not yet told.

About the need to narrate feelings, in an interview for the *Portal Vida Simples* [Simple Life Portal]*,* he reports that he started to write poetry at 12 years of age: "I went to the city library to read poems because writing about feelings interested me. It was not only the factual" (Coneglian, 2020, n.p.).[6]

Further on, in the same interview, he says it is necessary to be restless in order to be a writer. It is necessary to work with words, with some element of the sensitive universe, in order to be able to continue. According to him, everyday life is so harsh that one needs to find some form of union in this other universe.

In another journalistic conversation, he was interviewed by Helder Moraes Miranda, editor of *Portal Resenhando.com* [Portal Reviewing.com], who asked "What is the motto that makes you more comfortable to write? He answered that it was" everyday life. The nothing and the everything of each day" (Miranda, 2023, n.p.).[7]

He said to the *Revista da Livraria da Vila* [Village's Bookstore Magazine] that he has "[...] worked with relationships of affection with people who are, in general, very

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[4] In Portuguese: "reservas colossais de poesia do cotidiano."
[5] In Portuguese: "rede de afetos;" "inventário de sentimento;" "Eu queria um grau de sentimento intenso."
[6] In Portuguese: "Frequentava a biblioteca da cidade para ler poemas porque a escrita do sentimento me interessava. Não era só o factual."
[7] In Portuguese: "Qual o mote que faz você ficar mais confortável para escrever?, responde que é "A vida cotidiana. O nada e o tudo de cada dia."

close and, at the same time, so distant, as sometimes there seems to be an ocean between them" (Livraria da Vila, 2019, n.p).[8]

This search for relationships of affection causes challenges in the ways of narrating and the author gives some clues as to how he chooses writing processes. It has to do with the relation of the governing principles of his literary project with how the work is constructed.

In such context, we emphasize one of Carrascoza's procedures, which is to impose rules on himself or ways with the potential to multiply. It is interesting to associate this way of action to the famous movement OULIPO – *Ouvroir de Littérature Potencielle* [Workshop of Potential Literature]).[9]

Let us look at an e-mail sent by the writer to the researcher in January 2023, in which the multiplication is explained:

> They are works which emerged with a single volume – a *Trilogia do Adeus* [Trigoly of Farewell] was born with *Caderno de um Ausente* [Journal of an Absent]. Only after two or three years, by revisiting this book, I had the idea to write the second volume, with the daughter's narrative, *Menina Escrevendo com o Pai* [Girl Writing with Father]. The second one lead to a third one, *A Pele da Terra* [The Skin of the Earth]. It was, therefore, a process of contiguity. One led to the other, thanks to the act of revisiting the first one, immersing again into that first fictional space (Carrascoza, 2023, n.p.).[10]

In another moment, he mentions books generated by rules:

> *Utensílios-para-a-dor* [Utensils-for-the-pain], which emerged from the idea of writing short stories with compound words, always hyphenated. Such idea also resulted in *Trilogia dos Sinais* [Trilogy of Signals]*, as, by contiguity, I wrote two other books, *Corpo do tempo*: cicatrizes (with colon) [Body of Time: Scars], to be released in February (2022), and *De Segunda (Mão)* [Of Second (Hand)], with parenthesis, which I intend to publish in 2024 (2023, n.p.).[11]

He finishes the message by trying to explain the way in which his writing develops, in dialogue with Drummond:

> I think the method is like Drummond's "word-calls-word." In my case it would be "character-calls-character," or "graphic element-calls-graphic element," or even plot-calls-plot. As a result, we have text-calls-text (a book calls for another book) (2023, n.p).[12]

It seems to be a procedure with permanent potential for unfolding. Along the research, when he talked about a file he was sending, he said there were many others in the process of writing and/or editing, and also mentioned books published recently. That is his literary mode of action.

We believe such question moves storytelling in its process. The concept of network relates to an intense propagation of new relations, associated by the writer with Deleuze's concept of rhizome.[13] This infinite range of new possibilities seems to be his way of surviving, as a writer. It is interesting to connect such assertion to how he defines himself as "a writer in action," in the *portal Resenhando* interview, already mentioned in this paper.

The tendencies or purposes of the process lead to poetic action. Hence, Peirce defines purpose as "an operative desire" (Peirce, v. 1, §205 [1931-1935]).[14] The writer seeks "material reward," to use words by Kandinsky (1990),[15] who describes the writing process as the search for material reward for the artist's inventive power and sensibility.

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escrevi dois outros livros, *Corpo do Tempo*: Cicatrizes (o sinal aqui é dois pontos), a ser lançado em fevereiro (2022), e *De Segunda (Mão)*, com o uso dos parênteses, que espero publicar em 2024."

[12] In Portuguese: "Acho que o método é como o 'palavra-puxa-palavra' do Drummond. Seria no meu caso 'personagem-puxa-personagem', ou 'sinal gráfico-puxa-sinal-gráfico', ou mesmo enredo-puxa-enredo, e, como resultado, temos 'texto-puxa-texto' (um livro puxa outro livro) (2023, n.p.)."

[13] According to Deleuze and Guattari, rhizome refers to a map that is "open and connectable in all of its dimensions it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, group [...], it has always multiple entryways [...].In contrast to centered (even polycentric) systems with hierarchical modes of communication and reestablished paths, the rhizome is an acentered, nonhierarchical, nonsignifying system without a General and without no organizing memory or central automation, defined solely by a circulation of states (p. 21)" (*In*:) DELEUZE, Gilles; GUATTARI, Felix. *A Thousand Plateaus.* Translated by Brian Massumi. Minnepaolis University of Minnestota Press, 1987.

[14] For reference, see footnote 7.

[15] KANDINSKY, Wassily. *Concerning the Spiritual in Art.* Translated by M. T. H. Sadler. New Youk: Dover Publications, 1977.

Next, we will discuss the materiality of Carrascoza's trajectory, which leads us to the communicative aspects in his quest.

2 Materiality of Communicative Practices

In order to discuss the digital files granted by the writer (interviews, reviews, manuscripts of books sent to publishers), we need to look further into the writing process in the scope of communicative practices. Let us address another aspect of vague and imprecise tendencies, mentioned above. This question is addressed from the concept of writing process as network, which we have been elaborating, over time, in connection with Colapietro (2014) and Calvino (1988).[16] We quote Bakhtin (1984,[17] 1990),[18] who makes such concept more substantial.

The writing process also manifests itself as a tendency for others, as it is inserted in a complex cultural network: each artist's project is included in a timeline of art, of science and of society in general. The communicative aspect of the process involves subjects as community (Colapietro, 2014), engaging in a great variety of dialogues – which are inter-intrapersonal like the work in progress – with future recipients, with criticism and, in the case analyzed herein, with members of the editorial team.

The approach of the subject, proposed by Colapietro (2014), seems relevant as it brings into question the opposition between team/collective processes and individual ones: the subject is not a private sphere, but a communicative agent. He is distinguishable but not separable from others, as his identity is constituted by relations with others; one is not only a possible member of a community, as the person *qua* subject possesses the actual form of a community. In such context, there is no such thing as an entirely individual process, as literary writing process is normally seen. At the same time, this concept of subject makes complex the process networks that are materialized in relation to one another, formed by subjects in community, with the purpose to construct a common

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[16] CALVINO, Italo. *Six Memos for the Next Millennium*. Cambridge Harvard University Press, 1988.

[17] BAKHTIN, Mikhail. *Problems of Dostoevsky's Poetics*. 8th printing. Translated by Caryl Emerson. Minneapolis, MN, University of Minnesota Press, 1984.

[18] BAKHTIN, Mikhail. Author and Hero in Aesthetic Activity (ca. 1920-1923). *In*: BAKHTIN, Mikhail. *Art and Answerability. Early Philosophical Essays by M. M. Bakhtin*. Translated by Vadim Liapunov. Austin: University of Texas Press, 1990. pp. 4-256.

project. An example is the relation between writer and editor, as we have discussed here. In this theoretical context, there are no isolated subjects.

Calvino also places us in interaction, by explaining that "(...) every life is an encyclopedia, a library, an inventory of objects, a pattern book of styles" (Calvino, 1988, p. 105).[19] The author focuses on what can be considered spaces for manifestation of subjectivity: "(...) in which everything can be constantly remixed and rearranged in every possible fashion" (Calvino, 1988, p. 105).[20]

Carrascoza clarifies such personal filters in a *portal Vida Simples* interview

> Several people may read the same fact, feel and report differently. Each one has his own way of feeling, he can be more or less affected by a fact. This has to do with sensibility towards things. You read the world in your own way and, as you read it, you are writing it in yourself. After hearing my father's histories, for example, I told them to my school friends in a different manner (Coneglian, 2020, n.p.).[21]

Further on, Calvino states that the more the work tends to multiplicity, instead of distancing from that "(...) *unicum* that is the writer's self, from sincerity, from the discovery of personal truth (…)." "I would reply: On the contrary, for who are we, who is each of us, if not a combinatorics of experiences, of information, of things we have read and imagined?" (Calvino, 1988, p. 105).[22]

Similarly, Bakhtin (1990)[23] affirms that the aesthetic activity has the power to unite the disperse world.

Calvino raises two very important issues for our discussion. On the one hand, the multiplicity of interactions does not involve absolute erasure of the subject; at the same time, the subject himself is multiple. The multiplicity of interactions and of the subject himself is also emphasized by Colapietro (2014), who asserts that the subject is not a private sphere, but a communicative agent. As we have seen, he is distinguishable but not

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[19] For reference, see footnote 17.
[20] For reference, see footnote 17.
[21] In Portuguese: "Várias pessoas podem ler o mesmo fato, sentir de maneiras diversas e relatar de modos diferentes. Porque cada um tem a sua maneira de sentir, pode ser mais ou menos afetado por aquele fato. Isso tem a ver com a sensibilidade diante das coisas. Você faz a sua leitura do mundo e, à medida que você lê o mundo, está o escrevendo em si. Depois de ouvir as histórias do meu pai, por exemplo, eu relatava aos amigos da escola de outro jeito."
[22] For reference, see footnote 17.
[23] For reference, see footnote 19.

separable from others, as his identity is constituted by relations with others; he is not only a possible member of a community. Instead, the person qua subject possesses the actual form of a community.

We resume Bakhtin in these theoretical interactions, from his classic quote in the beginning of his book on Dostoevsky. The theorist states that "any acquaintance with the voluminous literature on Dostoevsky leaves the impression that one is dealing not with a *single* author-artist who wrote novels and stories, but with a *number* of philosophical statements by *several* authors thinkers – Raskolnikov, Myshkin, Stavrogin, Ivan Karamazov, the Grand Inquisitor and others" (Bakthin, 1984, pp. 1-2).[24] This multiplicity of voices – dialogism – leads Bakhtin to consider Dostoevsky as the creator of the polyphonic novel.

It is interesting to observe that Calvino himself established the relation of multiplicity with Bakhtin, by affirming that the multiple text is one

> which replaces the uniqueness of the thinking "I" with a multiplicity of subjects, voices, and perspectives on the world, following the model that Mikhail Bakhtin called "dialogic" or "polyphonic" or "carnivalesque," and whose antecedents he traced from Plato through Rabelais to Dostoyevsky (Calvino, 1984, p. 101).[25]

We are aware that such questions have been widely discussed by Bakhtin researchers. However, as already pointed out, the new aspect of our research is to bring studies of the writing process, from the files thereof – a relation that has not yet been explored. In this specific case, we observe that Colapietro's concept of subject in community becomes more substantial in the dialogue proposed herein.

Marilia Amorim's article (2009) appealed to us, as it takes forward such reflections from the concept of creation. According to her,

> The Bakhtinian theory of language and culture has important consequences for que issue of creation. Creating is not giving free expression to a supposedly individual genius, nor letting inspiration do the work. In Bakhtin, creation presupposes collective memory. In the face of the object created by me, the reader or listener inscribes what I create in a discursive chain, and then he assigns meaning to the object. The creator himself creates in dialogue with others. In order to hear and

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[24] For reference, see footnote 18.
[25] For reference, see footnote 17.

make my voice heard in an utterance-object, it is necessary to hear and make heard the voices that speak in it. There is no, according to the Bakhtinian perspective, creation without repetition (Amorim, 2009, p. 13).[26]

We can notice that Amorin, based on Bakhtin, offers a view of the creator, which is distant from the isolated, inspired genius, as our studies demonstrate. The term "voices," so important for Bakhtin, is mentioned again in the quotation above. Such voices can be seen as the texture of Colapietro's subject in community (2014), who constantly creates in dialogue with others.

From such perspective, we shape a semantic field to discuss communicative practices, which are integral parts of all writing processes: dialogues, voices, polyphony, subject in community and dialogism. In light of Bakhtin's theories, the relation with someone else's word is brought to the concept of writing process as network, as we find, from following up on several processes, that interaction is an aspect of great relevance. Accordingly, we refer specially to Carrascoza's dialogues, in order to approach their singularities.

In this context, the processes are always related to communicative interactions of several natures. Let us look at the characteristics of this author's process, from the files on the writing process he chose for our study. By mentioning interviews, reviews and versions sent to editors, we are already in full dialogue with others, i.e., we are within the scope of communicative/dialogic practices.

3 Interviews

In interviews, the writer talks about his cultural networks, dialogues or references. He presents to us, to use his own words, the interactions of his network of affections. That is how he describes such interactions in the *portal Vida Simples* interview.

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[26] In Portuguese: "A teoria bakhtiniana da linguagem e da cultura traz consequências importantes para a questão da criação. Criar não é dar livre expressão a um suposto gênio individual ou deixar agir a inspiração. A criação em Bakhtin supõe duplamente a memória coletiva. Do lado do leitor ou ouvinte, face ao objeto criado por mim, porque ele inscreve o que crio em uma cadeia discursiva e assim confere sentido ao objeto. E do lado do próprio criador que cria sempre no diálogo com outros. Para ouvir e fazer ouvir minha voz em um enunciado-objeto é preciso ouvir e fazer ouvir as vozes que nele falam. Não há, de acordo com a perspectiva   bakhtiniana, criação sem repetição."

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> Literature is a kind of network of affections, formed by literary families. If you read an author and are touched, it means you are connected to that kind of literature. There are other authors who will not enter such trail. In a way, you are affiliated with that manner of feeling. It is as if you were from that tree. This is a network of affections or a literary family of which writers and readers are part (Coneglian, 2020, n.p.).[27]

In the interview held by *Portal Resenhando*, he answers the classic question about which writers have influenced him, by presenting his network of affections, with remarks about the characteristics of some works which are appealing to him.

> There have been many. Carlos Drummond de Andrade, Manuel Bandeira, João Cabral de Melo Neto (for poetic intensity), Clarice Lispector, Guimarães Rosa, Julio Cortázar (for literary originality), Machado de Assis, William Faulkner, José Saramago (for narrative resourcefulness) (Miranda, 2023, n.p.).[28]

The relation with specialized readers, the critics, appears in the reviews, about how his literature is read or received. That is how we return to the novelist who writes poetry. On the website *Beco das Palavras* [Word Alley], there is a review, without authorship, of the book *Elegia do Irmão* [Elegy for Brother](2019):

> Carrascoza's works have as themes absence, silence and memory, by means of everyday situations, as it can be clearly seen in *Elegia do irmão*. The titles themselves reveal sensibility in his poetic writing: *Hotel Solidão, Catálogo de Perdas, Caderno de um Ausente* [Absent's Notes], among others (2019, n.p.).[29]

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[27] In Portuguese: "A literatura é uma espécie de rede de afetos, formada pelas famílias literárias. Se você lê um autor e ele te toca é porque você entra em comunhão com aquele tipo de literatura. Existem outros autores e outros leitores que não entrarão por essa trilha. De certa forma, você está filiado àquele jeito de sentir. É como se você fosse daquela árvore. Isso é uma rede de afetos ou uma família literária da qual fazem parte escritores e leitores."

[28] In Portuguese: "Foram muitos. Carlos Drummond de Andrade, Manuel Bandeira, João Cabral de Melo Neto (pela contundência poética), Clarice Lispector, Guimarães Rosa, Julio Cortázar (pela originalidade literária), Machado de Assis, William Faulkner, José Saramago (pela desenvoltura narrativa)."

[29] In Portuguese: "As obras de Carrascoza trazem como tema a ausência, o silêncio e a memória, por meio de situações do cotidiano, como vê-se claramente em *Elegia do irmão*. Os próprios títulos de suas obras revelam sensibilidade em sua escrita poética: *Hotel Solidão, Catálogo de Perdas, Caderno de um Ausente*, entre outras."

In the magazine *Escuta* [Listen], Fernando Perlatto conducts a broader reading, emphasizing the lyricism of the writer's literature. About *Caderno de um Ausente* (2014), Perlatto points out that

> (...) is an impressive collection of well-chosen sentences, well placed words. The novel is permeated by delicate writing. In his very own narrating rhythm, Carrascoza explores and twists language gently, extracting lyricism from it, in a high voltage. The rich poetry that arises from every page is impressive. It is pure poetry in the form of prose (2018, n.p.).[30]

Further ahead, he affirms that "[...] reading *Aquela Água Toda* [All that Water] allows us to situate Carrascoza in a very specific literary tradition, which I will call *lyrical writers*. His books, in general, and *Aquela água toda*, in particular, are all permeated by passages full of poetry" (Perllato, 2018, n.p.).[31]

4 Relations with Editor

As we have mentioned earlier in this paper, Carrascoza incorporates, to his files, documents which are not very common in the literary environment: dialogues with editors and their suggestions of changes in the texts. We are referring to the documents pertaining to the book *Tramas de Meninos* (2021), published by Alfaguara. The literary writing process is shown in the scope of a non-isolated work, and changes may be generated. His posture as a writer – one who naturally incorporates relations with others – is clear. We can raise the hypothesis that it arises from his work as a publicist. Nevertheless, many other writers with similar jobs seem unwilling to make such dialogues public, for several reasons (it is not our place to analyze such reasons).

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[30] In Portuguese: "[...] é uma coleção impressionante de frases bem escolhidas, palavras bem colocadas. O romance é todo atravessado por uma escrita que explode delicadeza. Em um ritmo muito próprio de narrar, Carrascoza explora e torce a linguagem com ternura, extraindo dela lirismo em alta voltagem. Impressiona a riqueza poética que brota de cada uma de suas páginas. É poesia pura em forma de pros."

[31] In In Portuguese: "[...] a leitura de *Aquela Água toda* permite situar Carrascoza em uma tradição literária muito específica, que aqui chamarei de *escritores líricos*. Seus livros, de modo geral, e *Aquela Água Toda*, em particular, são todos eles atravessados por trechos repletos de poesia."

We have received the first version sent to the editor, the second one with the editor's suggestions and the third and the fourth ones (the file with the whole text, prepared for diagramming).

Let us look at some of the editor's suggestions

> Change of title of a short story, from *Ceia* [Supper] to *Separação* [Separation].
> Change of words in the short story *Começo* [Beginning]
> [...celebrating a goal, with clamor, as I *watched* it in silence].
> Replaced with *observed*
> Exclusions and substitutions in the short story *Presentes* [Gifts]
> [... their mothers had preceded them *in the sphere of life's destiny.*]
> Exclusion, with justification that it is somewhat far-fetched
> [... she is ready to expel the new life, which also prepared to leave the *warm uterine comfort*]. Replaced with *her womb*.
> [... And the son of that one at the back of the room, years ahead, *making his mother unproud, would lose himself in impervious ways, would never become a businessman*]. Replaced with *against his mother's dream, he would never become a winner*.[32]

We call attention to the change proposed for the final short story called "Últimas" [The Last Ones]. It is a more significant change, as it modified the tone of the book.

This was the end written by the author:

> [The news would soon come, the last ones, not through the son's voice – which he would never hear: the accident was near the Castelo gas station, in an area prone to landslides]
> Editor suggested the end should be more positive. The other stories report sad losses and, as the editor saw it, the reader's expectations as to saving the son would be reversed, making the book end with a good memory for the public. In this dialogue the editor had many more suggestions related to the communicative aspect of the writing, directed to readers.[33]

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[32] In Portuguese: Mudança do título de um conto de *Ceia* para Separação.
Troca de palavra no conto Começo
[...comemorando um gol aos brados enquanto eu o *assistia* em silêncio]. Substituído por observava
Corte e substituições no conto Presentes
[... suas mães as haviam antecedido *na esfera do destino na vida.*] Corte com a justificativa que é um pouco rebuscado
[... ela pronta para expelir a nova vida, que também se preparava para sair do *cálido conforto uterino*]. Substituído por seu ventre.
[... E o filho daquela ao fundo da sala, anos à frente, *desorgulhando o sonho da mãe, se perderia em ínvios nos caminhos jamais se tornaria um empresário*]. Substituído por contrariando o sonho da mãe jamais se tornaria um vencedor

[33] In Portuguese: [Mas, logo viria a notícia, a última, e não pela voz do filho – que, essa, ele jamais ouviria: o acidente acontecera próximo ao posto Castelo, num trecho sujeito a deslizamento de terra] Sugestão do editor com a justificativa que deveria terminar com tom mais positivo. As outras histórias relatam perdas

This was the end written by the editor:

> [... The news would soon come, the last ones, not through the son's voice – but by his very presence in front of the house, closing the car door, whose sound lured the father to the window. They smiled at each other, and, without anything else to fear, the now gave itself to them, under the sun and the silence.]

All of the editor's suggestions were accepted by Carrascoza. We can notice that the proposals generated the exploration of a new range of possibilities, in the construction of a common project, as already mentioned. We are speaking of literary hypotheses which are responsible for the insertion of new ideas.[34] The editor, in this case, became part of the writer's creation network. By discussing such processes, we cannot fail to reflect on the context of production. In such case, we mean the writer-editor relation, which also involves partnerships supported by respect. The reason we write is to be read and, in these circumstances, to be published by certain publishers.

5 Crossing Boundaries: Process Invades Work

In 2022, Carrascoza published the novel *Inventário do Azul*, also with Alfaguara Publisher. As stated in the book flap, following a writing process of other books, "(...) the character of the book is a nameless man, who at times sees himself in the author and at other times distances himself."[35] Such device interacts with the narrator, autofictional, contemporary, in the third person in the passage, already explained in the dedication page "He dedicates this inventory to his children, his elderly, lonely parents."[36]

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duras e a seu ver poderia reverter a expectativa do leitor e salvar o filho, fazendo com que o livro termine com uma boa lembrança para o leitor. Nesse diálogo com o editor surge ainda muita outra questão relacionada ao aspecto comunicativo da criação que é efeito no leitor.

[34] Abduction is a fragile formulation, that is, an act of inference that adopts a hypothesis in an experimental state (Peirce, v. 6, §525 [1931-1935]) to be tested. It is the method of forming a general prediction without any certainty that it will be successful, and may, during the testing process, prove to be wrong. It is an act of insight rooted in previous hypotheses and extremely fallible (Peirce, v. 5, §181[1931-1935]).

[35] In Portuguese: "[...] o personagem do livro é homem sem nome, que por vezes se espelha no autor e por vezes se distancia."

[36] In Portuguese: "Ele dedica esse inventário a seus filhos e seus pais velhos e solitários."

Still in the book flap, there is an explanation of what is narrated: "(...) with tenuous memories, descriptions of short, everyday moments and reflections on what it means to grow and mature, he recreates an arch of life, with his fugacious instants of happiness and the melancholy of what was lost."[37]

Let us return to the writer's literary project, focusing on the search for the narrative of the everyday life sensitivity, full of fugacious moments of happiness and sad losses. We must mention the volume with his book *Catálogo de Perdas* [Catalogue of Losses] (2017), with Juliana Monteiro Carrascoza, who augments the networks, this time with photography.

In the context of writing process in permanent multilication, there will always be a comprehensiveness of life of a non- narrated character. *Inventário do azul* includes "the broad arch of life"[38] of the character-narrator, with his wounds, scars, losses, fascinations, shadows and some lights, permeated by imagination, memories and oblivions involved in growth and maturing. New windows of human conditions are explored by this narrator who, at times, needs "(...) unlearning to like the magic and sublime spectacle of life" (Carrascoza, 2022, p. 257).[39]

The writer's biography is accompanied by a photograph of Carrascoza surrounded in blue shadows "(...) he gazes at that part of the woods inside himself – *vanprash*! – from where he came and, like all of us, to where he will one day return."[40] The explanation for the blue inventory is then suggested.

In the first pages of the novel, we can see that the author will use another literary procedure. It is what we call invasion of the process of the work, under different forms. First, we focus on the literary presence of the editor in the book. He starts with the *Dedication* page, already discussed. Then, the title *Ponto de Partida* [Point of Departure] is followed by *Contrato* [Contract]. "On one side, Life, the contracting party; on the other side, he, the contracted party."[41] Let us resume the poetic nature of the narrative, to which a typical discourse of writer‑publisher professional relation is added. It amounts to bunch

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[37] In Portuguese: "[...] por meio de lembranças tênues, descrições de pequenos momentos rotineiros e ponderações sobre o que significa crescer e amadurecer, ele recria todo um arco de vida, com seus instantes fugazes de felicidade e a melancolia do que se perdeu."

[38] In Portuguese: "o amplo arco da vida."

[39] In Portuguese: "[...] desaprender a gostar do espetáculo mágico e sublime da vida."

[40] In Portuguese: "[...] ele mira dentro de si o trecho da floresta – vanprash! – de onde veio e, como todos nós, para onde um dia voltará

[41] In Portuguese: "De um lado a Vida, a contratante; do outro lado ele, o contratado."

of clichés, with paragraphs and contractual clauses. "And, however, they generate works which are undeniably unique" (p. 9).[42] It brings to fiction the discussion of filters with marks of each author's singularity, an aspect mentioned earlier. Still about the inclusion of editorial questions in the novel, segment *978* (p. 157) includes ISBN initial numbers for literary works.

There are other creation processes taken to the novels. *Inventário do Azul* takes place in conversations of the narrator about writing processes, more specifically, about the process of writing the book being read. This is about metalinguistic procedures related to the literary project, to reviews and to erasing.

As for the governing principles of the process, the segment "*Poética*" [Poetics] opens with the following command: "(...) do not narrate facts: describe scenarios of feelings" (Carrascoza, 2022, p. 232).[43] The title itself reminds us of the inclusion, in the novel, of the report of the construction process of works in general. Then, we resume one of the questions that move his literary project: writing feelings, already approached.

There are also two references to readings by critics, an integrating art of all processes that wish to be read. Under the title "*Crítica*" ["Critique"], the narrator affirms:

> She, the critic, complained that she hid behind fragmented texts and underlined his option (mistaken and limiting) for writing solely short stories or novels with short chapters, as if life were a long and single story, with stretched texts, capable of harboring the immensity of existence com (Carrascoza, 2022, p. 188).[44]

The same question appears in the segment called "*Uma página*" [A page]:

> Scholars, in consensus, affirm that he is a 100-metre runner: he covers small distances well, or, in other words, writes only brief stories. But great literature is for runners, athletes specialized in long distances.
> They say that even in his novels, the chapters are short: the characters, although spherical, are (partly) eclipsed, they ask for more diegetic time-space, but they do not get it (Carrascoza, 2022, p. 234).[45]

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[42] In Portuguese: "E, no entanto, geram obras inegavelmente ímpares."

[43] In Portuguese: "[...] não narrar fatos: descrever quadros de sentimentos."

[44] In Portuguese: "Ela, a crítica, reclamou que se escondia atrás de textos fragmentados e sublinhou a opção dele (equivocada e limitante) por escrever unicamente contos ou romance com capítulos curtos, como se a vida fosse longa e só uma história comprida, com texto espichados, fosse capaz de abrigar a imensidão da existência."

[45] In Portuguese: "Os estudiosos, em consenso, afirmam que ele é um corredor de cem metros: percorre bem pequenas distâncias, ou, em outras palavras, escreve apenas histórias breves. Mas a grande literatura

It finishes by stating that "At this point, he accepts his failure, although not according to their measures" (p. 234).[46] The relation of the narrator with the criticism is then taken to fiction, and it emphasizes possible aspects from which the work we are reading could be evaluated.

We now look into erasure, which is part of all writing processes. It renders the experimental nature to such processes, as literary hypotheses are tested and the texts generated are adjusted, according to a great number of criteria. At times, literary studies overvalue erasure, which causes, for instance, tireless classifications of erasure types. It can also entail research results with comparisons, also exhaustive, of different drafts, without looking deeply into questions that move the processes being studied. There is the false impression that erasures alone are responsible for literary writing process.

In *Inventário Azul*, Carrascoza establishes a complex game with erasure, leaving to readers words, paragraphs, or entire segments with lines through what was written, i.e., the crossing out. They are crossed out, but are kept and read, leaving big amounts of traces of the desire to erase. We know the text may have been through a process of rewritings in the decision of what would be kept in the publication version. However, by exploring erasure as a literary device, many new layers of the process are revealed. Let us see some examples.

In the segment "*Retrato*" [Portrait], after reporting his father's death – "The mother, after the funeral, sold the old car ~~(they need the money)~~ and donated clothes and shoes to the old folks' home in the small town" (Carrascoza, 2022, p. 155)[47] –, we can raise the issue about the characters' financial situation, already known by readers, or about the sense of repeating something already said, as seen in the editor-writer dialogue.

Let us look into the segment "*Receita*" [Recipe]: "Repeat, repeat, repeat. The same memory. Until the friction of sadness produces a spark ~~of joy~~" (p. 17).[48] It is interesting

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é para fundistas, atletas especializados em longas distâncias. Mesmo em seus romances, afirmam, os capítulos são curtos: os personagens, embora esféricos, são (em parte) eclipsados, pedem alargamentos no tempo-espaço diegético, mas não são atendidos."

[46] In Portuguese: "Neste ponto, aceita seu fracasso, embora não pela régua deles."

[47] In Portuguese: "A mãe, dias depois do sepultamento, vendeu o velho carro ~~(precisavam do dinheiro)~~ e doou ao asilo da cidadezinha as roupas e os calçados."

[48] In Portuguese: "Repetir, repetir, repetir. A mesma lembrança. Até que a fricção das tristezas produza uma centelha ~~de alegria.~~"

to observe the almost erased joy in the character- narrator, who is the most strongly affected by pain and scars. The joy is almost erased, as it was crossed out, but kept.

Let us examine now two segments that were completely crossed out. "~~Real A memory, a memory may be ignited again or turned off. But we cannot unlive the lived. What became real can never again be unnreal. It is forever~~" (p. 184).[49] In a possible interpretation, we could say that we cannot definitely erase the real. It insists in the text, as erasure does not prevent reading.

Another crossed out segment has the title of "*Cura*" ["Cure"]. "~~From the series Simple Information. So simple that it is not included in the Contract: life is a wound with no treatment. When it becomes the ultimate sore, death befalls with the cure~~" (p. 311).[50] When the cure is crossed-out, we somehow address the absence of cure for death, severely faced along the report of the inventory. These are possible interpretations that may be expanded by many others. By bringing new interactions, we observe that Carrascoza posted such erased segment on his Facebook on May 29th, 2022.

Through a broader examination, it is interesting to notice the incorporation of the erasure, explicitly, as literacy procedure in Carrascoza's project. When we discussed the relation of research on writing process and literary criticism, we emphasized that, after following up on the trajectories, works are re-signified when they are read. In *Inventário Azul*, the incorporation of overlapping different readings with such almost erasures, we once more come to the multiplication, characteristic of this writer's project. The novel itself incorporates, in its materiality, the multiplication of works and re-significations. The literary project gains other layers of complexity, and such multiplication is taken to readers.

We have reached the end of the reflections on crossing boundaries between process and work, like the materiality of the history told in *Inventário do Azul*. It is worth pointing out that such characteristic interacts with some procedures of contemporary experimentation, observed beyond the limits of literature.

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[49] In Portuguese: "~~Real Uma lembrança, a memória pode reacender ou apagar. Mas não podemos desviver o vivido. O que se tornou real jamais será novamente irreal. É para sempre.~~"
[50] In Portuguese: "~~Da série Informações Simples, Tão simples que não constam no Contrato: a vida é ferida que não tem tratamento. Quando se torna chaga máxima, sobrevém com a morte a cura.~~"

Final Considerations

This article has proposed a pioneering approach to Carrascoza's works, based on his files on the writing process. From the theoretical perspective, the concept of creation as network has been expanded, in the dialogue with Colapietro's notion of subject in community and Bakhtin's polyphony. Bakhtinian voices makes Colapietro's subject in community more complex and enhance theoretical reflections on writing processes. In this context, it is interesting to observe the absence of research that establishes relations with Bakhtin's theories in the scope of files on the writing process. The issue raised herein deserves to be expanded.

This view of the writing process is closely related to the way Carrascoza positions himself publicly, i.e., to his posture as an author. In our reflections on his files, we emphasized the immersions into communicative practices in a broad manner, i. e., the relation with others beyond literary dialogues or references. Communicating with editors has provided the discussions on the writing process with another filed of creative possibilities.

Studying the files has also brought about a literary project which "(...) was able to harbor the immensity of existence" (Carrascoza, 2022, p. 188),[51] according to narrator of *Inventário do Azul*, when he mentions the possible posture of critics regarding the work we are reading. This quotation clarifies how the writer crosses the boundaries between process and work in this book, in the context of contemporary experimentation.

About the writing procedures, we draw attention to what we call multiplication of his network by means of devices that trigger such multiplicity, and are fictionalized in *Inventário do Azul*, in the incorporation of erasure in the version given to the public. We again feel that such procedure seems to be his way of survival as a writer.

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[51] In Portuguese: "[...] que fosse capaz de abrigar a imensidão da existência."

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Research Data and Other Materials Availability

The contents underlying the research text are included in the manuscript.

Reviews

Due to the commitment assumed by *Bakhtiniana. Revista de Estudos do Discurso* [*Bakhtiniana. Journal of Discourse Studies*] to Open Science, this journal only publishes reviews that have been authorized by all involved.

Review I

The investigation proposed by the manuscript is somewhat unique, as it aims to analyze constituent elements of Carrascoza's creative journey. This almost archaeological documentary approach is very interesting and, in a way, is close to Bakhtin's dialogical perspective. In relation to the analyzed object, we read: "The objects of this research, from the perspective of the concept of writing process as network, are the different versions of the book *Tramas de Meninos* [Boys' plots] (2021), published by Alfaguara. The versions have been generated through dialogues with the editors, as they provided the documentations with the most data about the writing process. Such discussions will

have some ramifications, in connection with the book *Inventário do Azul* [Inventory of Blue] (2022a)." However, the analysis focus primarily on the composition of the novel *Inventário do Azul* and on Carrascoza's speeches in interviews. I understand, therefore, that, although the author of the manuscript has access to the different versions of *Tramas de Meninos,* these documents were little covered in the results offered. I do not consider this to be something to disapprove of the publication, however it is important to review the tone that *Tramas* takes in presenting the research. Review how to reference online interviews. Refine the allusion to the concept of creation "as network" in dialogue with Colapietro (2014), Calvino (1988) and Bakhtin (1984; 1990). The way it appears in some passages of the text, it seems that the 3 authors discussed this concept. It creates a certain ambiguity. I suggest a small linguistic revision related to few typing errors and the use of commas. As stated, I suggest a new reading of the manuscript by the author, adjusting the role that the work *Tramas de Meninos* has in the proposal, as well as seeking some linguistic adjustments for the final version. Furthermore, it is worth refining the allusion to the concept of "creation as a network in dialogue with Colapietro (2014), Calvino (1988) and Bakhtin (1984; 1990)." The way it appears in some passages of the text, it seems that the 3 authors discussed this concept. It creates a certain ambiguity. MANDATORY CORRECTIONS [Revised]

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Reviewed on August 20, 2023.

Review IV

Without a doubt, the manuscript was adjusted as proposed in the first review.

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