

NOTES ON THE STUDY OF LITERARY CREATION PROCESS BASED ON SPATIAL CATEGORIES

APONTAMENTOS SOBRE O ESTUDO DO PROCESSO DE CRIAÇÃO LITERÁRIA A PARTIR DE CATEGORIAS ESPACIAIS

Elisabete da Silva Barbosa¹

Abstract: The study of spatiality based on documents related to a creative process allows an understanding of the sign in the context of its birth, where the writer enhances language to build a literary construct. This study allows not only the accompaniment of the creation of linguistic signs, but also the observation of certain relations the creative process establishes with the world surrounding the writer. The purpose of an interdisciplinary study between the creative process and the categories coming from Geography such as multiterritoriality and space means to understand the action of creation as something that happens in a specific place – in the artist's atelier or even in the materiality that embodies the human inventiveness.

Keywords: Literary Creation; Spatiality; Multiterritoriality.

Resumo: O estudo da espacialidade a partir de documentos relativos a um processo criativo permite um melhor entendimento do signo no contexto de seu nascimento, ali onde a linguagem é burilada para tornar-se um constructo literário. Trata-se de um estudo que permite não apenas que se acompanhe o desenvolvimento do signo linguístico, mas também que se observe as relações que o processo criativo estabelece com o mundo que cerca o escritor. Propor uma interdisciplinaridade entre o processo de criação e categorias providas da geografia como a de multiterritorialidade e a de espaço significa entender a ação de criar como aquela que acontece em um local específico – seja no ateliê do artista, seja na materialidade que, por excelência, dá lugar à inventividade humana.

Palavras-chave: Criação Literária; Espacialidade; Multiterritorialidade.

The spatial category that has become present in contemporary critical thinking has been relevant for genetic criticism, an interdisciplinary field of research that emerged in France in the late 1960s. This discipline adopts the modern manuscripts as object of study, with the objective of describing them and exploring them, and then creating hypotheses about the construction of a text.

¹ PhD in Literature and Culture. Professor of the Collegiate of Languages - English Language and Literatures of the State University of Bahia, Campus VI. E-mail: elisabete_barbosa@hotmail.com

The manuscript, materiality in which writing projects itself, retains traits that do not total the creative process. According to Hay (2007: 42), "[...] the most complete and best preserved documentation reveals only a fraction of the mental operations in which it holds the mark." Therefore, the geneticist has no pretensions to find origins. Rather, he intends to reconstitute writing movements so as to make conjectures about the process. He seeks "generalizations [from] a set of concrete observations" (HAY, 2007, p. 41).

Through the materiality of the writing, the scholar can decipher the signs on the page, recompose the chronology of each folio and each element inscribed therein and follow some of the movements related to the genesis.

He seeks, therefore, the time of writing.

Alongside the fourth dimension sought by genetic studies, it is observed that the material object assumes a prominent position, since it attests the process of working a literary work. It is, therefore, considered a primary source, owner

[...] of vestigial character, that is, it signals something that is no longer, whose advent occurred in a temporal dimension of the life of a writer, the life of some other historical subject related to the literary event, the process of production/reception of a work, with all the agents and objects involved in it (BORDINI, 2004, p. 201).

If, on one hand, the trace is imposed on posterity by its material character, on the other hand, it attests to events involving historical subjects, which appropriates the instruments and supports available for the recording of their thoughts.

Although the discourse surrounds the privilege given to the temporality of the work, one observes the importance given to the materiality, a way which points to places and spaces in which a writer registers his creation and, therefore, in which the history is deposited. For this type of study to be carried out, however, access to the material evidence of the creative process becomes indispensable. It is only from the spatiality that the successive moments of construction of a work can be reconstructed. Therefore, one can notice a

recurrence of geographic metaphors in the critical texts on various creative processes.

Space and history in the creative process

In order to establish a relation between the creative process and the spatiality, I turn to the concept of space developed in the geographic scope: "[...] inseparable set of object systems and systems of actions" (SANTOS, 2014, 21). Such a definition presupposes human activity that modifies space in its confluence with the temporal dimension. The writing process is thus an achievement in space, inasmuch as a work can only be shared when it takes on a form and presents content.

Content, not being able to "exist without the form that harbored it" (SANTOS, 2004, p.25), attests to the inseparability of objects and actions. Thus, "space is not only a receptacle of history, but a condition of its qualified realization" (SANTOS, 2004, p 126). Action, as achievement in time, can be accessed by future generations only from the inscriptions that this action generates in space. According to Soja (1993):

[...] what is seen when looking at geographies is obstinately simultaneous, but language dictates a linear sequence of enunciated affirmations, limited by the most spatial of earthly constraints, the impossibility of two objects (or words) occupying exactly the same place (as on a page). All we can do is to recompose and juxtapose creatively, in an experiment with affirmations and insertions of space in the preponderant axis of time (SOJA, 1993, p. 09)

In other words, the inscription on materiality happens successively, a fact associated with one of the laws of physics, the impossibility of two elements occupying the same position in space. As for linearity, it is worth pointing out that it is born with the emergence of writing and history (FLUSSER, 2007). With the sedimentation of the formats written in our culture and with the privilege given to historical studies, linearity was, little by little, established as a sine qua non condition for the published texts. Unlike these, the manuscripts of a writer's

work, almost always governed by chaos, become representative of a thought in construction, projected on paper in a non-linear way.

By aligning the study of the creative process with a critical spatial perspective (SOJA, 1993) one may think that the structure of the literary manuscript differs from the sequential structure of a final text, in the sense that linearity "[...] predisposes the reader to think in historical terms, hindering the view of the text as a map, a geography of relations and simultaneous meanings that are bound by spatial rather than temporal logic "(SOJA, 1993, p. 07).

The unfinished text, presenting multiple versions, presupposes a development in time, but before, exposes diverse simultaneities, initially interpreted by the student of the creative process from the topography of the signs on the page. The genesis can only be observed because synchrony and diachrony are found in the same writing medium. It is from signs that are presented, first, as simultaneous in the set of manuscripts to be studied that we can establish possible relations among the material vestiges found.

The manuscript then invites the critic to stop understanding the text only as sequential flow, as it is usually presented by the text delivered to the public (GALÍNDEZ-JORGE, 2010), to take it as a manifestation of a creative act that uses the material spatiality of the paper, projecting itself in its unstable and fluid state, as a universe of possibilities that points to other forms of existence of that work. It certifies, therefore, not only the mental complexity involved in the activity of the writer, but also its materialization as a form.

According to Galíndez-Jorge (2010), although the work of the geneticist requires the ordering of the manuscripts as a result of their appearance, any of the pieces should serve as an entry point for the study of the process, since any fragment should be considered as the writing itself (GALINDEZ-JORGE, 2010). The proposal is to dismantle the hierarchical process of the parts of the dossier, that is, a break with the sequential flow of the considered final text.

Space as a limiting or liberating element of creation

The manuscript, presenting itself in a more chaotic and non-linear way, approaches the very structure of thought. In his work, the writer comes across material that offers certain possibilities related to the limits and freedoms one

can have at the moment of literary creation. There is, therefore, a tension that the artist experiences in relation to his work material: the linguistic sign can function as a limiting element of the process, because the artist sees himself facing the tendencies that govern the communication process, but also may encounter the infinite possibility of innovation and rupture with the already established pattern, which confers on the artistic work its uniqueness. On the limit faced by the subject at the moment when he decides to shape his thought, Hissa (2006) states that

[...] is something that insinuates itself between two or more worlds, seeking its division, seeking to announce the difference and to separate what cannot remain connected. The limit implies the presence of difference and suggests the need for separation (HISSA, 2006, p.19).

In dealing with the process of creating artistic objects of various kinds, Salles (2000) turns to the translation of thought into a materialized sign, about which he comments:

The artist has the horizon in his hands [...]. Apparently he can create everything - he is omnipotent. However, absolute freedom is unrelated to an intention and therefore does not lead to action, the existence of a purpose, even if of a general and vague character, is the primary guideline of this limitless freedom (Sallings, 2000, 63).

Thus, literary manuscripts often assume a chaotic format, and may even include signs belonging to systems that refer to other artistic formats. Taking into account the chaotic aspect of a creative process requires that a combination of time and space be sought, so that, in the studies of genesis, a more elucidating path can be found in the way a thought takes shape. The objective is, therefore, to "uncover and explore a critical point of view which flows distinctly from the vibrant interaction of temporal succession with spatial simultaneity" (SOJA, 1993, p.9).

The boundary thus interposes itself between two spaces of writing: the first one forms as the creative mind itself in which thought, of a fleeting nature,

is organized, in order to generate a writing identified with aesthetic presuppositions. For Genette (2015 [1969]), thought, equating to language, functions as a writing that is spatialized and presented simultaneously through texts. In his words,

[...] language (and therefore thought) is already a kind of scripture, or, if we prefer, the manifest spatiality of writing can be taken as a symbol of the deep spatiality of language. For us, who live in a civilization in which literature identifies itself with writing, this spatial way of its existence simply cannot be taken as accidental and insignificant. From Mallarmé we learn to recognize (re-know) the visual resources of spelling and the distribution of words on the page, as well as the experience of the book as a kind of total object; This change of perspective has made us more attentive to the spatiality of writing, to the timeless and reversible disposition of signs, words, phrases and discourse in the simultaneity of what we call the text (GENETTE, 2015, 47).

The second writing space has a material object as a stand. Writing uses materials in which thought-forms can be projected because, in their mental state, they are devoid of limits. To give shape to a thought requires a writer's work of denting the words, which gives materiality to something of a non-palpable and fleeting nature.

The transference of a mental process to a physical medium requires that the subject not only know a technique - that is, the manipulation of writing instruments - but that it is inserted in what Chartier (2006, p.11) calls "graphic culture", that established with the Gutenberg revolution.

Both the written objects and the practices used in them must be thought of in relation to a specific society so that one may better understand "[...] the differences existing between the various forms of writing, contemporaneous with one another, and to inventory the plurality of uses of which it is invested "(CHARTIER, 2006, p.10).

The formats assumed by the text are, therefore, closely associated with the available technical and intellectual development. In the words of Bolter (2001: 19), "[...] *the material condition of writing determine in an exclusive fashion how a literate culture will read and write its texts*". In this context, the

writer, by appropriating the available writing spaces, benefits on one hand, from supports and instruments and, on the other hand, from the literary heritage on which Eliot (1968) reports as tradition.

There is, therefore, a connection between the cultural and technical dimension of writing, which includes styles and genres, as well as social, political and economic practices (BOLTER, 2001, p.19). The work of writing, in the face of such aspects that can present themselves as limiting the creation, requires a labor with the materiality of the instruments and the supports, besides the knowledge of the cultural formats already established (of which the artist can eventually depart, in order to present a more innovative text).

In the process of creation, the writer deals with certain limitations that are being circumvented in the struggle with the materiality that gives shape to the linguistic sign. His manuscript of work becomes the locus from which he can operate transformations in the language, in order to attribute to him an innovative and more aesthetic character. In this trying space, the writer deals, therefore, with a multiplicity of territories, be they material, economic, symbolic, affective, memorialist or fictional, which are involved in the creative process.

The manuscript, as spatiality that allows the history of the text to be told, brings together time and space, which are presented as inseparable categories, capable of constructing "a more flexible and balanced critical theory that rebinds the making of history with the social production of space "(SOJA, 1993, p.19).

This way of approaching a textuality that takes form and is spatialized in the world from the inventiveness of a creative mind propitiates the conjugation of the syntagmatic and paradigmatic axes that pass through the text and, in this way, leads to a reading that understands the textual construction as realization in the time that modifies the space.

The linguistic sign as spatiality

In addition to the study of space as a theme, Genette (2015) referred to a primary or elemental spatiality, that is, that of the linguistic sign itself as an

expression of thought, because it manifests itself in such a way as to occupy a portion of space - of paper - and to assume a form.

In this direction, I retrieve the etymology of the word text, which points to the structure of its composition. From the Latin, *textere*, its first meaning, according to McKenzie (2004), was related to the textile activity, but also referred to any type of material that had interlaced structure. Thus, textual construction was first understood as a way of weaving with words, of constructing a fabric that had as materiality something situated in the conceptual field.

This definition is complemented by what Thomas Tanselle (1992, p.117) says about literature: first shaped by the fabric of language, it needs a vehicle to be communicated (like sound waves or paper and ink). It uses, therefore, a writing space that has the mind as the first support (TANSELLE, 1992; BOLTER, 2001).

The mental production on which Tanselle (1992) and Bolter (2001) refer can only be accessed indirectly through the literary manuscript which, in the condition of material support, attests to the complexity of creative activity from traces that are left during the attempts of materialization of thought. Such traces remain because they were inscribed on material surface. The act of endowing the mental text with any physicality requires, according to Bolter (2001), the use of technologies that allow the sign organization in a visual space, such as paper or the computer.

The writer, in using these supports, records the techniques of spatialization of thought as well as indicates how the creative mind itself is nurtured. As regards literary writing, Perrone-Moisés (1990) affirms that it is nourished by a prior reality or with it maintains a relation, since "... part of a real that pretends to say, always fails to say it, but by failing to say something else, it uncovers a more real world than the one he intended to say "(PERRNOE-MOISÉS, 1990: 102).

The human being, by relating to the world from the lack, appropriates spaces to try, in some way, to provision it. The human being, by relating to the world from the lack, appropriates spaces to try, in some way, to suppress it. In literary space, the writer appropriates language as a tool to be able to construct other worlds. His work is related to dissatisfaction with reality.

Real space, in this context, transcends to the literary space in which creativity acts in order to fill, in some way, the lack experienced in everyday life. This activity becomes an endless process, generator of traces that work as a way to understand how the writer portrays what he sees and experiences.

Creation, in the words of Anastácio (1999, 39), can be understood as "a privileged moment of perception, a lever that drives the artist to explore his experience with reality", which can be done through processes of strangeness or identification. From this process emerges a representation of the world that may be closer to or farther from the real.

The concept of multi-territoriality and the process of creation

About the writing process, one can affirm that the subject is faced with certain limits, proper to any space of creation. From the understanding of the manuscript as a space for the writer's tests, the possibility arises to articulate concepts related to the territory to the study of the creative process.

I adopt a theoretical and conceptual approach to multiterritoriality proposed by Haesbaert (2007), because it seems appropriate to explain both the trajectory of the writing subject in the various modalities that territorial experience can provide (material, political, economic, symbolic, Affective and cultural), and to account for the construction of images presented in texts from the experiences of a writer in the real world.

The spatial representations present in the texts can then be studied from concepts that cross the fields of geography and philosophy. For this study, the concept of multiterritoriality, embracing the concepts of territorialization, reterritorialization and deterritorialization inevitably gains plural connotations, as it embraces not only a material character, but arises invested with more abstract properties. According to Haesbaert (2007),

[...] understanding territory in a broader sense, we realize that this territorial need or control and appropriation of space can extend from a more physical or biological level (as beings with basic needs such as water, air, food, shelter for resting), up to a more immaterial or symbolic level (as beings endowed with the power of representation and imagination and who at any moment re-signify and symbolically appropriate their

environment), including all the distinctions of socioeconomic class, gender, age group, ethnicity, religion, etc. (HAESBAERT, 2007, p.340).

Regarding etymology, of Latin origin, the word *territorium* was first imbued with a more material meaning, referring to the earth. However, it has remained associated with *terrere*, which means to frighten, which allows us to infer that matters related to power have always been related to the idea of territory. Still in the words of Haesbaert (2007),

[...] much of what was later disseminated about territory [...] generally crossed directly or indirectly these two senses: one, predominant, referring to the land and, therefore, to the territory as materiality, another, minor, referring to the feelings that the 'territory' inspires (for example, fear for those who are excluded from it, satisfaction for those who enjoy it or with whom they identify) (HAESBAERT, 2007, p.43-44).

Possibly, this double sense has made diverse disciplines construct concepts for the word territory in order to be related to a more material, or more abstract sense. In the context of philosophy, for example, Deleuze and Guatarri (1997) refer to the behavior of some animals and observe that the territory would not only be imbued with functionality, but, first of all, expressiveness that is present by means of marking space. Sometimes the body itself plays a relevant role, such as the colors or the chants that some animals emit, which act as marks of a territorial appropriation:

The territory is not first in relation to the qualitative mark, it is the mark that makes the territory. The functions in a territory are not first, they suppose rather an expressiveness that makes territory. It is in this sense that the territory and the functions exercised in it are products of territorialization. Territorialization is the act of expressive rhythm, or of the components of qualitative means. The marking of a territory is dimensional, but it is not a measure, it is a rhythm. It retains the more general character of the rhythm, that of inscribing itself in another plane than that of actions. But now these two plans are distinguished as that of territorializing expressions and that of territorialized functions [...]. Territory would be the effect of art [...]. Property is first artistic, because art is primarily poster, plaque. Property first is artistic, because art is primarily poster, blank. As Lorenz says, coral reef fish are posters. The expressive is first in relation to the possessive, the expressive qualities or matters of

expression are necessarily appropriative, and constitute a deeper having than the being (DELEUZE, GUATARRI, 2012, p. 128-9).

According to this view, expressiveness would already be a form of appropriation. As far as literature is concerned, it is possible to think of it as the result of an exploration of the world (SALLES, 2000). It is as if the subject were able to apprehend it (that is, to possess it) in a text that he himself produces. As an expression that deterritorializes the real, the text ends up operating a reterritorialization of the represented object.

However, it is important to emphasize that text and world are not equivalent, and therefore the scripture does not label it. On the contrary, it adds a multiplicity capable of making "[...] rhizome with the world [...]. The book assures the deterritorialization of the world, but the world operates a reterritorialization of the book, which itself is deterritorialized in itself in the world" (DELEUZE, GUATARRI, 2011, 28). This means that the text, as a rhizome, generates new meanings that are not identical to the object represented, since it distances itself from the label that, in the words of Deleuze and Guatarri (2011), always returns to the same.

Haesbaert's concept of multiterritoriality (2007), based on Deleuze and Guatarri's (2011) text readings, is based on the notion of rhizome. Not being "made of units, but of dimensions, or before moving directions ... it has no beginning or end, but always a means by which it grows and overflows" (Deleuze, Guatari, 2011, 43).

I then take the rhizome as a concept applicable to the set of working documents of a writer. In these materials, one can observe images that are being combined in order to propose new arrangements with the elements apprehended of reality, which gives rise to a new world that shelters a multi-scale space.

The poetic and fictional construction is based on a multiplicity of territories, which can be identified through the paths taken and also those abandoned by the writer. Indeed, it can be said from an appropriation of

Hasbaert's (2007: 360) thought that the manuscript harbored a multi-territoriality that "[...] must be identified in its potential or virtual sense (the possibility of being triggered) as well as effective realization or activation "(HAESBAERT, 2007, p. 360).

In this sense, the manuscripts and their erasures harbor an unnoticeable potentiality in the published text. These documents, by keeping the indexes of a process, also point to the paths not taken by the writer, triggering an artistic work that deals with variants that presuppose a decisive act, a choice, in the sense of bringing the text closer to the assumptions considered aesthetic. The efforts to study the literary manuscript reside in understanding the logic of creation. Courses, so, the deterritorialization of the images of the world, which are reterritorialized in the space of creation, generating layers of writing that overlap.

I refer to a deterritorialization of the world in the sense that a writer or artist must break with the reality that feeds his creation so that he can create other worlds. The image of the world, suffering a displacement, is reworked in the mind of the writer in order to create a representation. The subject then experiences materiality and, through his perceptions, creates a flow between diverse territorialities that can be configured as ways of seizing the world.

In this sense, the conception of territory would not be fixed, as it was thought in the past. This notion, in fact, ended up generating a disqualification of the space category in detriment of time: "[...] Space is what was dead, fixed, not dialectical, immobile. On the other hand, time was rich, fruitful, alive, dialectical "(FOUCAULT, 2003, p.159).

In contrast to this perspective, the concept of territory is also understood as a process (HAESBAERT, 2007, p. 100), for it's in it that the movement of destruction and reconstruction of various instances of life (and also of the act of writing) are marked. Space therefore keeps the movement inherent in the transit of a subject throughout life. And because the action takes place in various temporalities and spatiality, it is that the process to which I refer - the one that aims at the construction of an artistic object - becomes multiple.

Multi-territorialization as a process

The processes of territorialization arise as actions related, first, to a more material instance, such as ownership, and then unfolded in such a way that Haesbaert (2007) proposes the impossibility of deterritorialization, since there are multiple territories within us and possibilities of many others.

The term deterritorialization, contradictorily arising at a time when the subject's circulation capacity was potentiated, led to the thought that "[...] time and space have disappeared as significant dimensions of human thought and action" (HARVEY, 2014, p.269). In contrast to this thinking, Haesbaert (2007), supported by the studies of Deleuze and Guatarri, highlights the fact that there is no deterritorialization without a subsequent reterritorialisation. Deterritorialization is then thought of as a myth.

Unlike the conception presented by some geographers and philosophers who considered that the destitution of territories is one of the great questions of this millennium, Haesbaert (2007) proposes the existence of a more complex process, responsible for triggering the production of so many territories.

In due time, it warns us that it is impossible to think of a territory in the singular, but points to the existence of multiterritories, since they tend to assume a form "complex, networked and strongly rhizomatic connotation, non-hierarchical" (HAESBAERT, 2007: 343). Territorialization, associated with relations of domination and appropriation of space, can be created or destroyed by the individual who has the decision-making power to do so. Haesbaert (2007) refers not only to the transit of the individual through various material spaces, but also to the possibility of territorializing symbolic, economic, political or even affectively.

The idea that a human being can live without a territory is reviewed with the observation that the process of deterritorialization experienced by an individual means, on the contrary, an intensification of the processes of

territorialization. The subject, therefore, is soon reterritorialized in one of the different modalities associated with the sense of territory. The integration of territories is done in order to juxtapose the most diverse experiences, such as social, cultural, economic or political.

As regards a territorialisation on a cultural basis, for example, it is observed that an individual can experience the feeling of belonging to a place, having his identity " less focused on the common territory and more on the memory, or rather on the social dynamics Of the commemoration "(GILROY apud HAESBAERT, 2007, p.356).

The evocation of a memory also functions as a way of demarcating a space, in the sense of getting hold of it. It seems that the movement of deterritorialization and reterritorialization runs through the idea of becoming, which requires a revision of the past, both in its material and symbolic relationship, so that the individual feels "at home." Guatarri and Rolink (1996) state that

[...] existing beings are organized according to territories that delimit them and articulate them to other existing ones and to cosmic flows. Territory can be relative to both a lived space and a perceived system within which a subject feels 'at home'. Territory is synonymous with appropriation, subjectivation closed about itself. It is the set of projects and representations in which will result, pragmatically, a series of behavior, of investments, in the times and in the social, cultural, aesthetic, and cognitive spaces (GUATARRI, ROLINK, 1996, p.323)

It seems that the articulation of diverse communicative elements is involved in territorialization, in the sense that they are capable of transforming the relation of the subject to the spatiality itself (and here I also include the materiality that spatializes the literary work). The concept of territory is thus added to the idea of relationship, responsible for the construction of new meanings. In fact,

[...] more than new forms, what matters is the new relations that these multiple spaces allow us to construct [...]. Territory, in the relational sense with which we work, is not simply something we possess or a form that is constructed, but above all a social relation mediated and shaped in the / by the materiality of

space. Thus, more important than the concrete forms we construct are the relations with which we mean and functionalize space, albeit at a more individual level (HAESBAERT, 2007, p.350).

The notion of relation, by presupposing a movement, takes place through the conjugation of time and space, because, as Milton Santos (2014, 126) reminds us, it is in existence that "we find things in motion." Territorialisation, also invested with a relational sense, leads to the understanding of the text as a geography of relations that is established by a spatial logic, as proposed by Soja (1993, p. 07).

Regarding the study of the creative process, one can say that its principle lies in the preoccupation with the temporal dimension, which is reflected in the search to recover the movement that is inherent to the creation itself. In this way, it can be affirmed that the temporal category is preponderant in this type of study, however, to access it becomes possible only because the actions of the time and of the movement appear of spatialized form.

In fact, the work, whose creative process hasn't left behind its traces, be they of any species, has the study of genesis unfeasible. All study steps turn to the materiality of the process, such as the tasks of finding, classifying, and decoding. Even the activity of dating is related to the material marks, whether they are explicit through the linguistic sign or not.

I propose here to think that the genetic critic has studied the process of creation in its space-time dimension, since, as Kepes pointed out (apud SALLES, 2008, page 51),

[...] the perception of physical reality cannot ignore the property of movement. The very understanding of spatial phenomena, the meaning of extension or distance implies the notion of time; that is, a fusion of space and time that is the movement.

Studying the manuscript from a genetic perspective and the concept of multiterritoriality requires that the critic focus on the spatial dimension conjugated with the temporal, which means to accompany the development of a work through the materiality of the record. Thus, I understand that the study of space gains an interpretative importance in the context of the analysis of the manuscripts, serving as a support for the analysis of both the topography of the page and to make conjectures about the writer's mental development.

I am referring, therefore, to two moments of the interpretations of the marks left on the page: on one hand, the carrying out of a microgenetic study, in order to identify the movements of genesis and, therefore, "unfold [...] different declarative strata of a formulation of thought, the different layers of the attempts before the definitive utterance is inscribed" (FENOGLIO, 2009, 153), from there, to carry out a study of macrogenesis, comparing the different versions and establishing a relationship with the world that serves as reference.

The study of a work based on the concept of multiterritoriality leads to the observation that, alongside the dimensions related to the territory already pointed out by Haesbaert (2007), it is possible to propose the existence of a fictional dimension of the territory, since the literary space can serve, often, as a place in which the writer operates his reterritorialization.

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