

THE PROCESS OF CREATING WORDS ON THE PLAY “RECUSA”: INTERLANGUAGE AND INTERCULTURALITY

A. M. Oliveira¹, S. Master²

1.2. São Paulo State University (UNESP), Institute of Artes, Campus São Paulo

amoliv9@gmail.com, suely.master@gmail.com

This paper proposes an investigation regarding the creation process of the spoken word based on the analysis of the play "Recusa" by Balagan Theater Co, who suggests an immersion into the Brazilian Indian culture. The language spoken in the open scene combines idioms and expressions from eight different Indian tribes and the Portuguese language itself. This particular way of speech was defined as "interlíngua". The purpose of this paper is to analyse the creation process of this so-called inter-language as an intercultural Theater practice. Methodology: We used Gaskell's interview pattern (Bauer in Bauer 2012) to interview four important people involved in the process: the director Maria Thais, the playwright Luis Alberto de Abreu, and actors Antonio Salvador and Eduardo Okamoto. By means of Content Analysis, the experiences listed in the interviews, the language structures, and items were divided into categories and subcategories. We also analysed the non-explicit contents present in the speech of those interviewed and linked them with the bibliography about interculturality and the theory of translation/transcription by Haroldo de Campos. Our conclusion was that the group was able to develop a recreation process of translation/transcription of the spoken language and other vocal expressions. We realized that the improvisational aspect of the "interlíngua" is related to the freedom of the translation practice and recreation of the language present in Campos' theory. It is clear to us that in this process, the relationship between the creation process and language structure is necessary in order to develop an improvisational dialogue. Based on the answers given, it is obvious that the group created a catalogue of words and uses this list of words applying different verb dispositions every time they perform. Due to this piece of information we questioned ourselves whether if this so-called "interlíngua" can be classified as *gamelot*. After a severe analysis we came to the conclusion that the "interlíngua" cannot be defined as *gamelot* because it has its origin based on existing tribe words that have an actual meaning. The usage of the inter-language in "Recusa" is actually a dialogue between different languages, time periods, and cultural aspects of Latin American Indian population that recreates the speech in a theatrical scene with freedom and boldness. This way the inter-language can be defined as a linguistic reinvention of the Portuguese language within the intercultural theatrical Brazilian scene nowadays.