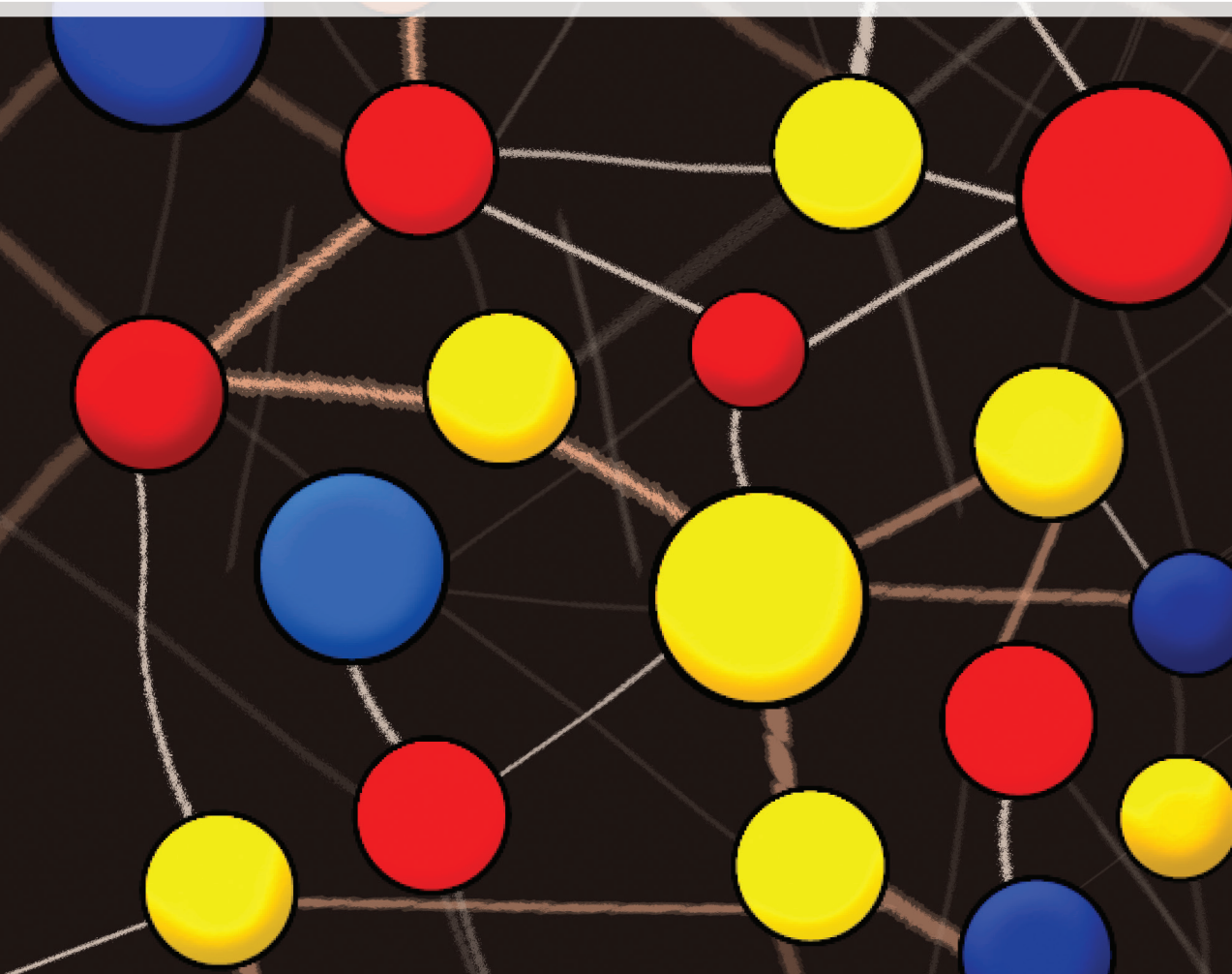


Ronaldo Baltar • Elaine Mateus
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HUMANITIES

under different perspectives



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Rua Pedroso Alvarenga, 1245, 4º andar

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Tel 55 11 3078-5366

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Presentation

Humanities: under different perspectives is a book aimed at expanding our understanding of human experiences through an interdisciplinary approach. The contributions are results of the 11th edition of the *Research Seminar on Human Sciences*, held at the State University of Londrina, in Brazil and in 2016, in which a wide range of fields – including sociology, history, philosophy, education, languages and critical literacy – were gathered together to develop a full comprehension of fundamental issues confronting contemporary societies. The central topics discussed in the selected papers converge to the significance of addressing historical, cultural and social aspects of human life as means to enable the field to develop professional knowledge and practical understanding of such subjects. First and foremost, the papers provide an important forum for examining the impact humanities can have on teaching and teacher education.

We hope that the reflections presented in this book will enhance dialogue between scientists all over the world and strengthen international cooperation amongst researchers.

Ronaldo Baltar & Elaine Mateus

English language teaching for children: negotiating meaning in the continuing education praxis

Jozélia Jane Corrente Tanaca¹

Elaine Mateus²

Introduction

Through the sociocultural lens of learning and of language teacher's education (MATEUS, 2005; 2006; JOHNSON, 2006; LIBERALI; MAGALHAES, 2009; EDWARDS, 2010; LIBERALI, 2013) we take, in this paper, the challenge proposed by Johnson (2006, p. 236) of examining and reflecting upon our (discursive) social practices and the role of teachers' educators, with the intention of (re)creating practices that strengthen the professional learning process and the English language teaching for children, in a complex scenario of educational policies that do not take this field of work into consideration, as already stated by Santos, 2005, Tonelli and Cristóvão, 2010, Rocha, Tonelli and Silva, 2010, Tonelli and Chaguri, 2012, Gimenez, 2009, 2013, Tonelli and Gimenez, 2013, Gimenez et al, 2013, among other scholars.

We investigated the learning process of English teachers in the context of continuing education, holding the belief that they continually rearrange professional identities, forging opportunities for the creation of new practices such as the experience of expansive learning (ENGESTROM; SANNINO, 2010). We explored the expansion of social practices that create new activities, the challenges of playing a different role in meaning-making contexts, and the idea of "learn in the process of learning" (JOHNSON, 2006). In Mateus' words (2014, p. 337), we addressed "learning as the subjective occupation of positions previously established in social

1 PhD Student, Graduate Program in Language Studies, State University of Londrina, joze-liatanaca@gmail.com

2 Associate Professor, Department of Modern Languages, State University of Londrina, mateus@uel.br

practices, that is made possible during the course of action in situated practices, in which discursive action plays a central role". In some aspects, this is a perspective that is closely related to what Edwards (2010) denominates "relational agency", which key explanatory principle is the situated professional development, mediated by the creation and innovation that arises from experience and from the (re)signification of collective work.

On this basis, we understand that the broader the space for dissent, the most expansive the latitude for an agency, for the negotiation and for the (re)signification of practices (MATEUS, 2013). Thus, we characterize meaning negotiation as a complex process constituted of antagonistic positions, veiled as beliefs and understandings, that is established based on social roles and places that we hold during events of interaction in communities of practice (WENGER, 1998) which are supported in and through the action. We are aware that the concept of community of practice is essential to the comprehension and development of expansive learning in situated practice contexts. Nevertheless, we take into consideration that an exclusive look towards "legitimate peripheral participation" (LAVE; WENGER, 1991) is not a sufficient analysis to the understanding of how meaning negotiation takes place in this context; we, hence, established a connection between language and learning theories, with a theoretical and methodological apparatus of analysis on the functioning of language and the development of learning in a community of practice (GEE, 2000; TUSTING, 2005; FAIRCLOUGH, 2003).

We essentially analyze the constituted and the constitutive language of understandings and socially crystallized practices; and the discursive movements of meaning transformation of those aforementioned understandings. We focus on the analysis of how discursive voices are alternated and intercepted in the meaning negotiation of learning activities. Our objective is to analyze expansive learning practices through the reoccurrence of authoritative discourse and internally persuasive discourse between teachers and educators that (re)create activities of English teaching for children. Authoritative discourse acts through fixed and immutable meanings that are socially built in – and through – the discourse as absolute truth. Internally persuasive discourse, on the contrary, can be characterized by the alternation of voices and meanings, with movements of argument and counterargument that happen through the overture to dialogue and to different ways of comprehending and signifying the object of negotiation settings (BAKHTIN, 2010).

The meaning construction movement can be analyzed through the style of discursive position as "linear" and "pictorial" (BAKHTIN, 2009, p. 156). The linear style is a characteristic of "*lords of the thoughts*" ideas from a verbally expressed era, some fundamental tasks, lemmas, etc (BAKHTIN, 2010 p. 294, emphasis added). We take into consideration the position a discourse holds in

a social hierarchy. In this regard, the more prominent the feeling of hierarchy in negotiation settings, the more clear and defined are the boundaries of the position, and thus, the less open to replies that destabilize meaning they are. The more impersonal the way of taking the discourse from others, the more categorical and strong are the words that take meaning, and less will be the appreciative apprehension and the changes in comprehension regarding what is being discussed. The strength of linear discursive style is maintained by the clear exterior shape of the discourse mentioned, by the impersonality and weakening of the voice that takes it and, consequently, by the strengthening of the position of the discourse mentioned, that acquires the shape of authoritative discourse.

Contrary to the discursive enunciation veiled as authority, the pictorial discursive style potentiates different voices in the argumentative process. In this sense, language, as explained by Bakhtin (2009, p. 156), “elaborates more subtle e versatile ways of allowing the author to infiltrate their replies in someone’s discourse. The narrative context makes efforts in order to undo the compact structure of closed discourse, in order to absorb it and erase its boundaries”. It is noteworthy that the pictorial discursive style does not bear an ideological authoritarianism and hence it erases clear exterior shapes of somebody’s words through a fluid and individualized discursive movement that expresses “authentic lexical coloration” by intonation, sense of humor, irony, enchantment or despise.

In this movement, beliefs exert forces that are interrelated in an antagonistic manner, creating conflict zones e doubts that develop questioning situations of practice that are understood as finished and ready, those forces are called “centrifugal” (BAKHTIN, 2009). On the other hand, “centripetal forces” create zones of conformity through symmetry, affinity and discursive alignment that maintain the harmony in social relations and crystallizes practices that are ideologically constructed.

Those distinctions are relevant and enable the analysis of the way argumentative enunciations act in the meaning negotiation and expansive learning. The analysis is oriented by the following question: What are the implications of the reoccurrence of authoritative and internally persuasive discourses to the development of expansive learning?

Based on our objective and the aforementioned question of this present study, we analyzed the development of expansive learning through the lens of critical discourse analysis (CDA), according to which the conception of discourse comprehends the use of language as a social practice (FAIRCLOUGH, 2003) and the learning process as interrelated to the discursive practice that, in turn, is related to the process of making meaning. We elected intertextuality (RAMALHO; RESENDE, 2011; FAIRCLOUGH, 2003) as an analytical category that enables one to investigate the implications of occurrence of authoritative and

internally persuasive discourse to the development of expansive learning. Linguistic mechanisms described by Liberali (2013) are also relevant to this investigation, especially, **lexical mechanisms** that sustain argumentation through experiences, scientific knowledge, metaphors, particular expressions; **conversational mechanisms**, marked by repetition, complementation, exclamation, pauses, questionings, permeabilities; **nominal cohesion mechanisms** that enable the investigation of connection between arguments, shares, recoveries, meaning expansion; **valuation mechanisms** in which participants mark their positioning through adjectives, appreciation, depreciation, identification and descriptive expressions; **modalization mechanisms** that indicates aspects of mandatory, possibility, probability, comprehension of ideas as the only truth, conformity, judgment; **voice distribution mechanisms** that denote inclusion or the weakening of voices, involvement of others in one's own discourse; **utterance mechanisms**, marked by turns of silence, pauses, laughs, speaking rhythm (simultaneity); and **shift of turns mechanisms**, that can be observed in interruptions, pauses, changes in conflict topics, turn taking, control of turns, emphasis and complementation.

The text is organized in order to present in the first section the theoretical and methodological framework in which this study is based. We address, in sequence, the researched context, the data collection and analysis procedures. The last two sections of the text are focused on the analysis and interpretation of excerpts selected from meetings regarding continuing education of language teachers of English for children. This present paper is part of a bigger research developed by the first author of this text as a PhD study. Other studies regarding the same project can be read in Gimenez et al (2013), Coradim and Tanaca (2013), Tanaca and Mateus (2014).

1 Context and data

The data analyzed is part of the recordings' transcripts of three continuing education meetings with English teachers that were participants in the Londrina Global project (LG), developed in municipal schools of Londrina-PR. The recordings were made in 2013, when the Activity Development to the English Language Teaching for Children project (DAEIC/LEM/UEL), proposed and coordinated by Dr. Denise Ortenzi, participated in five out of the ten meetings of continuing education, with the objective of promoting the development of the practical activity of English teaching in the early years, as well as generating empirical knowledge regarding this experience. We organized the transcripts into two groups. Group 1 is constituted by transcripts from the meetings coordinated by the LG project and group 2 is constituted by transcripts from the DAEIC project meetings.

Both transcript groups were organized in parts denominated “thematic interactional sequences”, based on the duration of the issues discussed. We analyze, in this paper, the “parts of the house” thematic interactional sequence, with duration between 0:01:06 to 0:07:47 from 2013, May 24th; and 1:48:33 to 2:11:00 from 2013, November 8th, from data group 1. We related the analysis of this sequence to the “classroom routine” thematic interactional sequence, with duration of 0:35:55 to 1:07:17 from 2013, September 20th, from data group 2. The “parts of the house” sequence deals with the negotiation of a teaching activity, called “parts of the house”, which is part of the “Host Family” didactic material, collectively developed in the continuing education meetings.

We analyze, in sequence, the way voices were recovered in meaning negotiation settings of the “parts of the house” activity in those days, by the community of practice Londrina Global, constituted by 39 teachers with a degree in Languages or Pedagogy (and an English education from a language institute), experience in mother tongue literacy and English teaching for children. Except for the first author and the coordinators Rafaeli and Denise, the names used are all fictional, in order to grant anonymity to the subjects.

2 Data analysis and interpretation

The “parts of house” thematic interactional sequence presents an activity composed by an illustration of parts of a house, with numbered objects inside each part (laundry, garage, bedrooms, bathroom, kitchen, living room and garden) and, below the illustration, four columns with vocabulary referring to those objects. The activity asks students to number the columns of vocabulary according to the parts of the house. Nineteen teachers, Rafaeli and Jozélia initiate the discussion on May 24th regarding the way the “parts of the house” activity is organized. The developed argumentation has, epistemologically, traces of argumentation as dialogue (LIBERALI, 2013) that characterize the learning and educational environment as collaborative-dialogical (MATEUS, 2005). The sharing of experiences and the articulation of voices mark the process of meaning negotiation in the activity.

The dialogue is initiated by teachers Miriam and Milena: 0:01:06- *can I give one more suggestion? But, maybe if before there were an exercise to relate the picture to the word*; 0:01:41-Miriam- *I think it is too much in parts of the house, in that question*”; Miriam- 0:01:48- *It can be like that, parts of the house, bedroom, living room and some objects*. Miriam- 0:01:48- *I thought the same*.

The discursive modalization highlighted in the excerpt expresses the convergence of points of view, establishes distance between the teacher and what they say, opening, consequently, space and power to other voices to decide, collectively,

the creation or not of an activity previous to “parts of the house”. This overture creates the possibility of constructing an “internally persuasive” argumentative practice, characterized by replies in the movement of voices interchanged in the meaning negotiation setting (BAKHTIN, 2010).

The predominance of modalized turns of speech continues with teacher Roberta, who resumes and shares Miriam’s opinions of “too much”. Subsequently, Roberta describes experiences and adaptations she makes in the activity: 0:03:14- *I thought it was too much vocabulary all at once, wasn’t it? Because if they are seeing the house, parts of the house. “I have introduced an exercise in the middle, I don’t even have it here, but it’s a little sheet, it is focused in one part of the house...”*; *“I have taken the book, right? I have taken it from a book”*. So, in the kitchen and in the laundry, and then there was a stove, those little things, right? And even another vocabulary of some words that are more common, like (NE), right? Those things, right?

Focusing on local-context-object-content in Roberta’s argumentative practice, we identified a movement of the voice of the students by the teacher as a way of endorsing the insertion of other activities and resources in the action of teaching. The elements of connection in her argumentation are guided by the reasoning of actions and practical adaptations (LIBERALI, 2013). Even though lexical choices regarding the adaptation of activity, from common and practical sense, constitutes an imprecise meaning of what and how the teacher adapts, we noted that she plays the role of the agent in the teaching and educational context by creating and sharing activities that are compatible with students’ levels of learning.

The reflections and actions exposed by Roberta and Talita, who come to dominate and exchange speech turns in the process of meaning negotiation of the “parts of the house” activity, are based on pragmatism and practical sense. The argumentation they develop, as we illustrate in sequence, has the characteristic style of the internally persuasive discourse, with open questioning by the end of their speech, indication of overture, speech exchange and turn taking with authentic and individual lexical coloration marked by the discursive intonation and depreciative expressions of evaluation, with a strong emotional charge that denotes adhesion to what is said: Roberta-0:04:17- *But then, for example, in the first version, the page is very confusing. That is what I was going to say. So, there are numbers that the child doesn’t know, for example, whether it is a bed or the bedroom/ Talita-0:04:30-: [simultaneous speech] Oh! Yes... Wow! This exercise is difficult, guys! What a cruelty, huh?/ Roberta- 0:04:35- A strange place for a child. So, the child does not know what it is, and even ourselves... I have done everything beforehand/ Talita-0:04:36- [simultaneous speech] I have done it beforehand too/ Talita-0:04:49-[interrupts Roberta’s speech] I have got a lot of them wrong, because of these numbers.*

The argumentation is sustained by the practice experienced. By reporting teaching acts, Roberta and Talita project a discursive *ethos*, a self-image (LIBERALI, 2013) of experienced teachers because they put the activity to practice. For this reason, they express confidence when talking about it. Although the activity evaluations happen with common sense lexical choices and linguistic repertoire, Roberta and Talita play the role of “reasoning masters” (LIBERAL, 2013) in the context of meaning negotiation regarding the “parts of the house” activity, through the way they hold their positions and direct the (re)configuration of the activity in focus. They react, justify and explain the reasons for the adaptation of the activity, pointed out by them and also by teacher Miriam.

Even though Talita and Roberta frequently seek for the group’s opinion about what they say, utterance mechanisms such as intonation and voice tone, accelerated speech rhythm with turn taking from Roberta by Talita, emotional involvement, expressed by the use of adjectives and descriptive evaluation expressions, characterize the report on classroom experiences of these teachers as an authoritative discourse. Their teaching practice experiences constitute “strong bonds of widely accepted frameworks” (MATEUS, 2013, p. 14) and, hence, they both dominate speech turns; and the silence of the other teachers is established by the meaning negotiation regarding the “parts of the house” activity

We comprehend silence as a discursive aspect that is funded as well as fundamentals (ORLANDI, 1995) the meaning of Roberta and Talita’s words; as a locus that attributes validity e veracity to the argumentation developed by the “reasoning master” teachers that profess and express the practices they experience with the activity being analyzed. We suppose that *no answer* and *null participation* mean and constitute answers with multiple meanings: fear of speaking, insecurity regarding hierarchical and power relations, distancing between experience of some and lack of experience of others, alienation of the learning process (LEONTIEV, 1978), in toher words, the lack of personal investment in the main activity and involvement in parallel activities, discouragement, frustration and other senses generated in the concrete and subjective conditions that constitute the teaching practice. This understanding implies also that the silence creates a weakening of voices and constitutes an assumption of the existence of an “implied participation contract” (LIBERALI, 2013), in which authoritative discourses, constituted by experiences and shares, prevail in meaning negotiation. In this movement, the internally persuasive discourse loses space to authoritative discourse and, in the condition of experienced teachers, Roberta and Talita come to play the role of spokesperson of teachers that do not express opinions and do not react to the speech.

With the intention of analyzing the learning process in a longitudinal movement, we directed our attention to the argumentative practice in the educational

meeting on 2013, November 8th, in the interactional sequence duration from 1h48m to 2h11m of the audio recording. The recovery of meaning negotiation developed on 2013, May 5th by teacher Roberta reaffirms her discordance with the activity: Roberta – 1:50:41 – *Well, what I have noticed is that **this activity is too long**. It is an activity that is **too long** to be an **initial activity** because when you introduce new information **with too much vocabulary** and then you ask them to do an exercise, it is **complicated**.*

Teacher Roberta then starts conceptualizing the “parts of the house” activity as “initial activity”, standing up for the idea that the “parts of the house” activity cannot be considered an “initial activity” in the *Host Family* didactic material. This lexical choice shows that Roberta takes into consideration the types of activity that are part of the material in relation to the level of learning of the students. Concepts of “initial activity”, “main activity” were addressed in the formation of the DAEIC project on 2013, September 20th, interactional sequence “analysis, classroom routine”, conducted by Professor Denise Ortenzi, in the excerpt from 0:35:55-1:07:17, based on Cameron’s (2012) discussion. We are going to analyze one excerpt where it is highlighted Professor Denise’s texturing, in the data group 2, recovered by teacher Roberta, in the Londrina Global Project meeting: 0:39:17-0:40:41- *So, these ones could be in the more expanded part of the class, right? Which one is **the main activity**, a **core activity**, a game, for example, or is it a **faster activity** to introduce the class, or is it a **core activity**? Which activities you have to perform in order to get your student to do what you want them to do, you can take one, two or maybe even three until the main activity that I want them to do, right? And then the conclusion, the goodbye, right?*

The argumentation developed by Professor Denise explains the types of teaching activities in relation to the planning steps of an English class for children, which are, respectively: introductory activity, core activity, and conclusion. The Professor relates the introduction step to faster activities, considering the objective of establishing the beginning of an English class. The core activity, by the argumentation developed by Denise, could demand several activities/lessons previous to them, performed in a sequence that develops students enough so that it enables them to perform the core activity. The content of this speech is also recovered by Jozélia in the argumentation regarding the “parts of the house” activity, on 2013, November 8th: 1:52:50 – *Well! What Roberta has said, I keep remembering **the meetings with Denise and relating it to ours**. Then, as you can see, the relation between what we are seeing in the project meetings and what we have been doing, **I could build a bridge now**, I don’t know. **What can you relate? Silence...***

Jozélia’s final speech recovers teacher Roberta’s voice with the intention of bringing up the formation content of DAEIC project. According to the analysis of the relation between content, context and roles played in the enunciative setting,

we could identify external shapes of formation content of DAEIC project in this speech. These shapes are reaffirmed by the questioning, aiming at identifying if the teachers had the same perception of the coordinator, in other words, if it is established the relation between formation contents of DAEIC project with the development of activities for the didactic material from Londrina Global project. As a peculiar way of constituting meaning, the metaphorical construction “build a bridge” makes clear the need for the coordinator to establish bonds between the content of that formation for the meaning negotiation of activities developed by the teachers. We suppose that the lack of answers during 1 minute and 10 seconds could represent that lack of comprehension of the question and/or the difficulty and lack of establishing the relation between the objects asked. The inquisitive argumentative practice of coordinator Jozélia creates a participation space and, at the same time, stabilizes and strengthens the content and the formation developed by DAEIC project.

We suppose that this questioning discursive practice pervaded by power relations, which in turn are marked by social roles and positions of the enunciator (coordinator Jozélia) and of enunciated speech (from coordinator Denise), constitutes the authoritative discourse, veiled as internally persuasive discourse. The discursive movement that articulates and recovers meaning constituted in the continuing education meetings of DAEIC project seems to promote expansion of the comprehension of the “parts of the house” activity by Roberta and Jozélia, as well as resistance and theoretical-methodological tension in the way of conducting the activity, since some of the teachers had and shared experiences and practices, with implicit theories, that constitute strong professional frameworks.

We comprehend that the expansion-resistance movement in the meaning negotiation setting regarding the activity in focus comes from a confrontation of authoritative discourses of distinct kinds (constituted by the “reasoning masters” – experienced teachers) and authoritative discourses (constituted by a knowledge that is permeated by hierarchy and power relations). We believe that there is space for positioning and multiple finishings in the process of meaning negotiation and for the development of an expansive learning. The linear discursive style that tries to maintain present formation contents of DAEIC project is confronted by the way teachers had been developing activities for teaching materials. Argumentation, counter-argumentation and internally persuasive discourse lose space to silence and to the reaffirmed participation, of the same teachers that perform an authentic discursive coloration in the recovery of their colleagues’ voices, and of the questioning, the ways of making meaning and pointing out adaptations of the activities; and, on the other hand, it represents the authoritative discourse in defining the external shapes and configuration of the “parts of the house” activity.

Final remarks

We believe that the formation of DAEIC project is pervaded by issues that are distinct from the issues that pervaded the formation of LG project, in which learning takes place in the close relation between shared experiences. We characterize the learning process developed by the meaning negotiation of the “parts of the house” activity as a creation, exchange, and hybridization movement between different cultural contexts and patterns of professional competence, made clear by the agency performed by the teachers in the shared process of adapting the activity.

We comprehend that the constitution and the predominance of authoritative discourses takes place in a close relation to the social practices that compose them, and that, in turn, it impresses an external shape of the way the negotiation activity is set. Those discourses are derived from the social roles and places held by enunciators, by shared professional experiences that compose the external shapes of authoritative discourses that are a result of practice acting as a centripetal force that fosters and strengthens the learning process reported by the teachers. Those forces are confronted, in the process of meaning negotiation, by centrifugal forces that introduce new ways of (re)signifying. Thus, expansive learning, as a process that leads to the formation of knowledge and theoretical concepts, is pervaded of theoretical and methodological clashes that are made clear sometimes by the pictorial discursive style, sometimes by the linear style. We comprehend the expansive learning, in this field of forces, as a creational and transformational process of a culture marked by conflicts that potentiate change in the way of planning, creating, conceptualizing and signifying teaching activities. Contents and learning processes developed by DAEIC project do not assure the transformation of practices and teaching activities of the community, but it represents centrifugal forces that destabilize and question the *status quo* of actions and shared practices.

The process of meaning negotiation and learning has, on the other hand, “centripetal forces” (BAKHTIN, 1997) that, through beliefs and shared consensual acts, maintain and crystallize conformity zones, which maintain the continuity of existent practices, learning processes and knowledge. The silence that is funded and fundaments meaning in the negotiation process of the activity focused in this study can be placed between centripetal forces; and its presence can be closely related to the lack of establishment of connections between the content of formation developed by LG and DAEIC projects’ formation.

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Chapter 2

From the agora to the crossroads: blues as tool for sensitization and creation in the teaching of philosophy

Claudia da Silva Kryszczun¹

Marcos Alexandre Gomes Nalli³

Maurício Fernando Pitta²

Introduction

Contemporary popular music, at least concerning the music derived from North American culture – that, at the age of Globalization, as today, finds itself inlaid in popular culture – owes too much to the blues as one of its main upholder. Aristotle is, on the same way, in Philosophy History, one of its main names, posted on the genesis of western philosophical tradition. Besides these similarities, something else approach the Stagirian philosophy and the Mississippi Delta bluesmen. Such an approach was pointed out by Roopen Majithia in his essay *Blues and catharsis* (2012, chap. 8),⁴ in which the author connects the Aristotelian concept of catharsis with American blues, showing that blues and, by extension, popular music as a whole, has such a potential to educate passions that comes near musical education in Aristotelian ways.

Taking advantage of this suggestion, two workshops were fulfilled successfully in the years of 2013 and 2014 through the internship project called *Programa Insti-*

1 Graduate student, Department of Philosophy, State University of Londrina, claufilo@yahoo.com.br

2 Graduate student, Department of Philosophy, State University of Londrina, mauriciopitta@hotmail.com

3 Associate Professor, Department of Philosophy, State University of Londrina, advisor.

4 The consulted source, by being an ebook, *epub* extension, in which the diagramming is flexible to the user configuration, does not have accurate paging that can serve as reference. The paper, however, is short and easily accessible in the book *Blues – Philosophy for Everyone: thinking deep about feeling low* (2012).

*tucional de Bolsa de Iniciação à Docência*⁵ (Pibid) from the Londrina State University (UEL) in the Laboratory-Pedagogical School of UEL (from now on, ‘Laboratory School’), under supervision of the teacher Claudia da Silva Kryszczun, contemplating Majithia’s proposed dialogue.⁶ However, the differential character of the workshops was the utilization of the thematic style, blues, in practical action: the scholarship student who was responsible for the workshop. Mauricio Pitta, used acoustic and electric guitar to play songs of classic blues songbook, intended to not only exemplify to the non-familiarized students what blues may be, as also to add to the process of teaching a classical philosophical theme as Aristotle’s Practical Philosophy.

In this paper, which is a case study with aid from a philosophical problematic, one proposes to problematize blues and music in general as pedagogical tools beyond their cathartic sense. Thus, one starts from the hypothesis that blues could have also, beyond its thematic and illustrative character, a methodological character to the workshop: that is, tool for philosophical sensitization and creation (or ‘protophilosophical’, in the sense of preparing to an authentically philosophical creation). This tool can be present, thus, during all the process of teaching Philosophy. For such, one uses from the theoretical referential offered by Gilles Deleuze and Félix Guattari (2010), as for the meaning of what should be called ‘philosophical activity’, and by Silvio Gallo (2006), as for its idiosyncratic method of teaching Philosophy.

In this way, this paper finds itself divided in three more sections, not counting the final considerations: in the *first*, one explores the thematic axis of the proposed, synthetizing Majithia’s discussion; in the *second*, one enters in the methodological axis, explicating what Deleuze and Guattari understand by ‘Philosophy’ and what Gallo understand by ‘teaching of Philosophy’, using, in this way, the necessary displays to frame blues in the teaching of Philosophy as conceptual creation; in the *third*, at last, inserted in the empirical axis, one will do the report of the second among the two workshops, with the goal to show the proposed process and its applicability.

1 Thematic axis: blues as educator of passions in Aristotle

Majithia (2012), who served as the main reference to the production of the workshop, showed the relationship between blues, in the one hand, and Aris-

5 Literally, ‘Institutional Program of Subsidy for Initiation to Teaching’.

6 One of the workshops was documented on the local newspaper, *Folha de Londrina*, in the section ‘Folha Cidadania’, in 14 may 2013, along with a news report with the title ‘Fases de um Brasil multi-étnico [sic]’ or ‘The faces of a multiethnic Brazil’ (NASCI-MENTO, 2013, p. 4).

totelian philosophy, in the other. To him, blues suits as basis to popular music by its ‘relative universality’, source of its unique potential as root of emotional and psychological purgation to every listener – to Aristotle, ‘catharsis’ (*ibid.*). The problem of the workshop arose in the following way: how could hold the blues, a rhythm owned by newly freed African descendants from the United States, such a coverage to Western ears, producing a cathartic effect in its appraisers? In order to develop this thesis, Majithia briefly explores the history of blues, the Aristotelian discussion on habituation and mean position (*id.* 1982; 1991). One should synthesize the discussion develop by Majithia, starting from a brief history of blues that could serve as initial outlook to understand the reasons for the range of such a popular music North-American style.

There is some differences about if blues is a rhythm born in the Slavery Age of United States or if its genesis happened only after abolition, in the 19th century. However, what one knows today by the title ‘blues’ gained its definitive form in the Post-Slavery Age (ABAL; TROMBETTA, 2011, p. 3). According to Majithia (2012), the rhythm comes from people brought from east Africa, mainly from regions such as Senegal-Gambia and Congo-Angola, to supply the slave market. Despite their technical differences, the songs of these regions talked about themes like famine, injustice or love, and developed, as Majithia affirms (*ibid.*), ‘a communal, often dance-driven, role, with entire villages taking part in performances, be they for religious rituals, planting, harvesting, pounding grain, building dwellings, or just having a party.’

Among the reasons the blues could develop itself in its completeness in the Post-Slavery Age, one finds the new viability to buy and use music instruments without several restrictions, summed to the possibility, then, to enjoy little work breaks for pleasure, fundamental for the transformation of the ‘work songs’ (ABAL; TROMBETTA, 2011, p. 4, our translation) of the cotton fields of regions like Mississippi Delta into the early blues of Charlie Patton or Son House (MAJITHIA, 2012). Yet, the conditions of labor remained humiliating and the life of the freedmen and its offspring remained helpless, victim of various prejudices. Because of its origins, its main *habitat* – bars, sheds – and its lyrics dedicated ‘to Devil, to sex, to cheating, and to poorness and helpless situations’ (ABAL; TROMBETTA, 2011, p. 5), mundane and hodiernal in contrast to the strong religious sense displayed until today in the South estates of the USA, the blues were took as a sort of ‘Devil music’ (*ibid.*). Nonetheless, far from a rhythm of demonic veneration, blues were the main form of manifestation of the African descendant people from the United States, expressing ‘the joys and sorrows of people’s lives’ (MAJITHIA, 2012), helping ‘the work day go quickly’ (*ibid.*) and bringing ‘people together in celebratory dance.’ (*ibid.*)

With the growing of adverse conditions, like racial segregation laws, constant flooding of Mississippi River or the hard working conditions, in the first

half of 20th century in the United States, there was massive exodus from African-American populations to more liberal cities, such as Chicago or Saint Louis (*ibid.*). At this stage, blues was industrialized and urbanized, acquiring new look – electric guitar, bass, drums and so on –, new themes, in addition to those of sex, love and sorrow, themes like ‘dealing with leaving loved ones behind [...] and the desire to return to the warmer South’ (*ibid.*), and new rhythms, with the ‘harsher and grittier to reflect the industrial landscape that was their new home’ (*ibid.*) in the Chicago of Muddy Waters. From then on, not much had to be done to make blues culminate in what we know today as rock’n’roll (*ibid.*), born in the 50’s with artists like Chuck Berry, Elvis Presley and others, developing and transmuting itself in the context of counterculture in the 60’s and 70’s with historical figures like The Rolling Stones and lasting until nowadays in the popular Western culture. Besides its impact in the genesis of rock, blues also extends its influence to the contemporary North American music manifestations in general, like in pop music, hip-hop, soul and rhythm & blues.

It is from this point that Majithia intends to introduce Aristotelian philosophy as hermeneutic key to understand the phenomenon of catharsis in blues and, thereby, in which manner the ‘relative universality’ of blues can contribute to the education of passions. For this, it is necessary to retake the discussion exposed in *Nicomachean Ethics* (ARISTOTLE, 1991) on passions, actions and character dispositions, which is basis to the Aristotelian theory developed in *Politics* and *Poetics* on musical education and catharsis.

The Greek term *eudaimonia*, usually translated by ‘happiness’ or ‘well-being’, but with greater semantic amplitude than this two terms, not restricted to a subjective state of mind, but related to the actions of human life as a whole (*ibid.* p. 16), sums up what, for Aristotle, it is final cause of human being. Every human action, be of moral nature or not, aspires, according to the philosopher, to good, even if it fails in reaching it. Supreme good, in the direction that every action ultimately refers, is happiness, which is a good desirable by itself and which does not refer to no other good as good to an end. Therefore, every human action has happiness as its last goal (*ibid.*).

Thus, to be a happy man, is necessary that one has, besides other goods such as bodily goods (dependent on health and physique) or exterior goods (as money or friends), virtue (*arethé*), that is, a character disposition that allows constancy in performing acts that, beyond aiming good as an end, are good in its own execution (*ibid.* p. 18). Be physical or mental, every disposition, to Aristotle, depends on habituation: courageous acts lead to a courageous disposition of character, favoring the constancy of courageous acts (*ibid.* p. 29). In this way, habituation implies the passage from a heteronomous formation, which establishes habits, to an autonomous one, which maintains them (*ibid.* p. 34).

In order to understand the necessity of habituation, it is necessary to explicit action consisting in the harmonic relationship between passions, dispositions and contingencies. A fearful fellow (disposition) runs away frightened (passion) in face of the smallest of the dangers (contingency), but a courageous one (disposition), facing a given situation (contingency), is able to level his fear (passion) and to act courageously, according to the adversities – e.g. in the one hand, before a revolver, the courageous fellow gives without reservations its belongings in order to not losing his own life, but in the other hand, in front of an injustice, he is able to rise and pronounce loudly for the part treated unfairly. In this manner, a virtuous action consists, for Aristotle, in the mean position between lack and excess of a given passion before a variable circumstance (*ibid.* p. 37), position that only acquires constancy in the character of the moral agent according to the reinforcement performed by habituation.

In *Politics*, Aristotle shows how passions education is essential to the heteronomous beginning of the individual's virtue formation, and thus must be aim of political action (*id.* 1985, pp. 1337a-b). This kind of formation needs habituation to the controlled passionate affection, not its suppression. Passions are necessary in order to not fall into vices as insensibility, but they must be suited to every single situation, and the only way to learn how to dose them it is in living them and facing them.

To Aristotle, musical education accomplishes an important role in this sense. According to the Stagirite, music, as art in general, is *mimesis*, that is, imitation and enhancement of something that already exists in the world – in the case of musical art, experiences and feelings (*id.* 1991, pp. 245-246). That is why music can communicate something to people in confluence with their experiential and cultural repertoire and with the message that the lyrics or the musical components⁷ of the song transmit (MAJITHIA, 2012). A song that relates to the most basic experiences of man can reach a bigger audience – whence the coverage of blues, always referring to common passions and experiences of men, carrying in its own name reference to the so common feelings of sorrow and melancholy (*ibid.*). To quote Stephen Stills, 'to sing the blues, you've got to live the tunes', for seems like a consensus that everyone, in certain point, had lived something of blues to sing it and feel it.

In communicating something that is relative to people's experience, as occurs with blues, music evokes in them strong sentiments, even in fictional situations

7 Here, we acknowledge 'music' in its classical and conventional manner: harmony (simultaneous sound notes) + melody (consecutive sound notes) + rhythm (a given distribution of sounds in time). To Aristotle, all of these components can evoke a given state of mind in the listener (1985, p. 1342a)

(ARISTOTLE, 1985, p. 1340a). ‘Since music is really one of the pleasant things’, affirms the Stagirite,

and moral qualities presuppose appropriate sentiments of delight, of love and of hatred, it is obviously necessary we learn and habituate to judge accordingly and delight ourselves with good dispositions of character and with ennobling actions. (ibid. our translation)

Therefore, this experience of feelings through music does not fulfill just role of recall – and here step in the role of catharsis: it permits, in listening and being affected, feelings to be purged as in a religious frenzy (*ibid.* p. 1342b), what allows to adequate regulation of passions, important moment in acquiring a virtuous moral disposition, as Aristotle suggest in the quoted text. In order words:

We listen to sad or angry music [...] not so that we can just wallow in such emotions, but so that we can be rid of them. Such purging or catharsis, it seems plausible, is pleasurable because it rids us of something that is inherently painful. Aristotle does not really explain why, but perhaps such emotional maintenance occurs because we recognize the fictional nature of images that music recreates in ways that are not afforded to us in our interactions with reality. (MAJITHIA, 2012, emphasis added)

In this way, in listening to melancholic music such as the blues, one can cope with strong emotions that situations such as losing a dear person, social exclusion or exile could cause to us, but without the need to deal again directly with such experiences. The emotional regulation resultant of it permits that one get used to sentiments in the right amount to the situations that require them in a virtuous manner (ARISTOTLE, 1991, p. 17).

Given its history and its wide range of themes, blues has sufficient amplitude to relate practically with each and every person, regardless of sex, career, or race, revitalizing passions and learning to deal with them by it. Thus, blues is a cathartic rhythm in the best Aristotelian sense, but with sufficient contemporaneity to serve as educator of passions in the stressful landscape of the Western contemporary city (*ibid.*).

2 Methodological axis: teaching of Philosophy in Deleuze, Guattari and Gallo

Beyond its role as passions educator, one aims in this work to think blues and music in general as pedagogical device to teach Philosophy. In this sense, it is

necessary to explicit which conception of Philosophy one has when talking about teaching Philosophy. Deleuze and Guattari, in their work *What is Philosophy?* (2010), present us with the notion of Philosophy as a mode of singular thinking, that is, thinking through concepts. This conception will serve here as basis.

Deleuze and Guattari list three constitutive and basic modes of thinking to deal with immanence chaos: Science, Art and Philosophy. The first deals with the creation of prospects, functions or propositions; the second, of affects and percepts; the third, of concepts (*ibid.* p. 32). In this way, also the philosophical activity is a creative activity, but its product is the concept – ciphered dispositive or agency (*agencement*), complex and incorporeal, that cuts in the immanent chaotic reality and rearticulates it as an event (*événement*) (*ibid.* pp. 11, 29).

Therefore, teaching Philosophy should be something constitutive of what Deleuze and Guattari give the name of Concept Pedagogy (*ibid.* p. 19). The Philosophy student, in this pedagogy, cannot confront a stiffened philosophical tradition: he must be an agent who is creator and ‘re-creator’ of concepts. Starting from a rich philosophical traditions, full with philosophers that, each in its own way, built different concepts on singular immanence plans with its own intrinsically and idiosyncratically concepts (*ibid.* p. 45), the student must make use of the available concepts as instruments available on a workshop, and, from them, against his own problems, he must build his own conceptual world.

The researcher Silvio Gallo (2006), reader of Deleuze and Guattari, see the teaching of Philosophy from this bias: teaching of Philosophy as concept workshop (*ibid.* p. 26). But the teaching of Philosophy, as conceptual creation, is not given as a gift, especially in the context of Basic Education. The school curriculum were prepared in the form of scientific thinking (*ibid.* p. 22). There is not the costume of philosophical thinking and constructing in according to the Deleuze-Guattarian meaning. Besides, the philosophical construction never starts from ‘scratch’: it is necessary to appropriate problems that affect de subject in an authentic fashion in order to awake him from his ‘dogmatic sleep’ and to send him a philosophical cope with them. Therefore, it is important to have a methodological approach, starting from the experiences of the subjects involved in the pedagogical process in order to, in the end, reach the construction of concepts (*ibid.* p. 26).

In this sense, Gallo lists four moments inherent to the philosophical teaching: (1) sensitization; (2) problematization; (3) investigation; and (4) conceptualization (*ibid.*). Thus, the philosophical dynamic must initiate with the student’s world: what are his problems? And his values? What already is part of its worldly repertoire? What he desires do know and what he aims to reach with his studies? A questionnaire like this would not be enough: each student is a singularity and has a sphere of experiences, values and contexts of his own, affected each one in a different fashion, akin to his past and present. Philosophy, under this perspective,

should not fall over the subject as a sealed burden of ready-made knowledge, waiting for its decoding; instead, it must emerge as an arsenal of relevant questions to be brought and, never in an obvious way, answered. Therefore, concepts must emerge like explosives, striking to the point of taking the student with his most own artillery; or, as Deleuze and Guattari would say, they must be ‘meteorites’ (2010, p. 17).

Sensitization is, thus, the initial step, according to Gallo, to introduce the subject in the process of philosophical construction, opening space to the problematization itself (2006, p. 27). The problems of philosophical tradition will only be problems of the student as soon as they leave the hands of Plato, Kant or Nietzsche and relate to the problems that the student X lives daily – in his neighborhood where he lives or in relation to the quarrelsome global Geopolitics. After such a sensitization, so can problematization be brought to term (*ibid.*), as well as the investigation, in which the student, active in the knowledge process but aided by his tutor, who conducts him to tread his own paths, cut through the philosophical tradition and accumulated by generations human knowledge, in order to ‘ride on the giant’s shoulder’ to look further (*ibid.* p. 28). However, the investigation is no more than a preparatory step, with the student armored with millennia of built knowledge, to the realization of the student’s own rupture with that which was investigated and, so prepared and equipped with a myriad of concepts, to the possibility of essay his own constructions and conceptual re-creations. The teaching of Philosophy attains its completeness in this stage (*ibid.* p. 29).

It is under this perspective that blues, beyond his role as only an illustrator of a specific content, can be framed as *sensitizing* and *creator* agency.

If one searches through Gallo’s own definition of what would be the stage of sensitizing, one finds the best definition of what we just described:

*In this first stage, one has to call attention to the work theme, create a empathy with him, that is, make the theme ‘affect’ the students. We know that concepts only are created to deal with problems; and that we only cope with problems that we actually live. Now, it is of no use the indication made by the teacher of a problem to the students; for them to make the movement of the concept, the problem must be lived as a problem to them. Thus, the necessity of sensitization. In order words, it is making the students live, ‘feel in their skin’, a philosophical problems, arising from a non-philosophical element. It is making the students incorporate the problem, so as they can come to find an incorporeal concept. (*ibid.* p. 27, our translation)*

If one comes back to the discussion posed in the previous chapter, it becomes clear that blues is a rhythm that, in evoking common experiences and passions

and having, thus, wide reach, can hit the student in his core, making him ‘feel in his skin’ the message transmitted through the songbook. The teenager sees himself, in this stage, wrapped in a range of passionate problems related to love, to the awakening of his sexual life, to academic and professional pressures, to family conflicts, to existential crisis and so on – and, in this way, he can connect the process of sensitization to the one of problematization in a smooth and almost imperceptive way. In addition, he can also be captured by the ‘non-philosophical element’ of the blues, with its guitar phrasings or its screechy harmonica. For all this, blues can awake the student to the process of the teaching of Philosophy in a sufficient striking manner as to make him not shuffle when in contact with the philosophical tradition in the moment of investigation.

Furthermore, in being an artistic genre, blues has its cradle already in the process of creation. The composers of this style, baptized sympathetically as ‘bluesmen’, are men⁸ who, affected by the weight of their lives, carry up instrument or just their own voices in order to create melodies that express their melancholies and lyrics that express their despair. A philosophy class, conducted by the step-wise rhythm of the twelve bar blues, can be transformed in a workshop of blues creation, and the students can, at last, see themselves as bluesmen, creating or developing their own songs.

Music creation, in this sense, it is not properly philosophical – it involves percepts and affects, but not concepts. Yet, they are analogous to artistic and philosophical creations. If one retakes the argument that teaching Philosophy still is an alien element in Basic Education (in the context of Brazil), element that only came mandatorily into term in the curricula in the past decade (*ibid.* p. 21), the artistic, non-philosophical, creation, and in this context, proto-philosophical⁹, shows its importance, as long as inserted in the own process of teaching Philosophy, as propaedeutic to a properly conceptual creation. By instance, in creating a parody to express dissatisfaction with the school routine or with the lack of financial autonomy, after a workshop on the relation between blues and Aristotle, what is made is not just a joke without commitment or gratuitous pseudoartistic expression; in the process, beyond the obvious exercise of musical composing and

8 Or women! To quote just a few: Bessie Smith, Etta James, Koko Taylor, Ma Rainey, Nina Simone and so on.

9 On this, we can cite Deleuze and Guattari directly: ‘The three modes or thinking [Philosophy, Art and Science] cross themselves, interweave themselves, but without synthesis nor identification. [...] A rich fabric of matches can be established between the plans. But the web has its high points, where the sensation becomes itself sensation of a concept, or of a function; the concept, concept of a function or of a sensation; the function, function of a sensation or of a concept. And one of the elements does not appear without the other coming to come, still undetermined and unknown.’ (2010, p. 234, our translation)

perception, there is also the articulation of the worked concepts – as, in this case, virtue, passion or catharsis –, the understanding and rearticulating of the concepts in another plan than their original and by affects and percepts at the service of the coping with everyday problems of the student themselves.

What lacks, in this way, it is just de conceptual production itself – but the preparation was already underway! In a discussion on the theme, students involved in the process can, recognizing the worked concepts and the way they affect or not their lives, rearticulate these agencies in favor of the resolution of their problems.

3 Empirical axis: application of the proposition in one of the workshops

The workshop that one intends to relate here, under the title at the time of ‘*Blues and Aristotle*’ and presented by the scholarship undergraduate student Mauricio Pitta, happened in May 9 2014, in the multimedia room of the Laboratory School, in the central region of Londrina, Paraná, as part of the project Pibid, notice of 2014, under orientation of the advisor professor PhD Eder Soares Santos and field supervision of the teacher Claudia da Silva Kryszczun. The workshop had the presence of students in their most part coming from the Laboratory School itself and from the High School Polivalente, in addition to the other scholarship students, the supervisor teacher and the advisor professor. It was a workshop in a expository manner, but open to dialogue with the students, and with the support of acoustic guitar and sheets with a brief text that summed the workshop, with its bibliographical notes. In total, the workshop lasted two and a half hours (a hour and a half to exhibition and discussion, and the remain hours to the activity of parody composition).

The workshop started with the presentation of the scholarship student and a brief introductory dialogue in which the *problem* – the universality of blues and its cathartic potential –, the *hypothesis* of work – the blues can have a role as passions educator in the contemporary context – and the *goals* of the workshop – to explore the history of blues; to explicit what Aristotle intends by passions education and catharsis; to demonstrate the conceptual exchange between the two themes; and, at last, to propose a production of parodies, taking in account what was discussed by the students involved in the process – were presented to the workshop participants.

After that, it started a brief explanation on the history of blues, presented in the first axis of this paper. A select repertoire of blues songs were played in middle of the explanations, in order to demonstrate, in practice, what is the style, and to assist the exposition on its ramifications or to demonstrate rhythmical, melodic

or harmonic characteristics of the style. The repertoire was hand-picked: songs in Portuguese, to the better understanding of the students, and songs involving classical themes, as loneliness, the losing of a love or social indignation, played or composed by artists of easy access. Then, Aristotle entered the scene to the didactical explanation of central points of his Practical Philosophy. Next, were time for the interconnection of it with the blues theme from questions and joint discussion with the students. This discussion involved also the relationship between blues and other music styles closely related to the students' repertoire, such as rock, *sertanejo universitário* (a form of Brazilian contemporary country) and pop music.

At the end of the workshop, the proposal of parody composition were successfully put in progress: three groups of students made three different parodies. The parodies, in general, were created with more than one hand, and were presented at the last end of the workshop – entitled to harmonic background in the guitar, played by the students themselves.

Final considerations

If the sentence, assigned by Charles S. Murray (1991) to Jimi Hendrix, 'blues is easy to play, but hard to feel', can seriously be taken in account, it is necessary to understand the 'hardness' of the blues as something positive: in the hard burden that the hurt bluesman transmits to us, in its melodic expression, one can relate empathically with him, as two men who are mutual in their experiences, and one cannot help but to feel, through the severity of the shared passions, purgation and emancipation. Pain and catharsis – in this interpretative path, one can take the word 'blue' as a reflection of this paradoxical ambiguity: the Navy Blue of melancholy and the Indigo of the open sky, across where swallows fly freely. The ambiguity of sufferings seems to be constitutive of human life, and even takes part at the full, which, according to Aristotle, is the main goal for each and every man: one cannot mount up to the virtues without passing through sufferings. In this sense, happy life does not exclude sorrows, as it does not comes down in joys and pleasures – it is necessary to take in account all of the subject's biography, in which one finds frustrations as well as successes.

In this way, blues 'talks' to its listeners in an intimate way. That is why it can serve both as emotional bleeder, moral constitutive, and as bridge between conceptual sensitizing and creation, as one discussed in this text, taking part in the teaching of Philosophy as its inherent moments. If blues is the backbone for much of contemporary popular music and in the same way, direct or indirectly, carries remnants from African songbooks, from American folk to country and even from European classic music, such thesis about the cathartic, sensitizer and creator potential of blues can be, regarded the proper proportions and the neces-

sary adaptations to each context, applied to music in general, as one knows it: an opera of Tchaikovsky can sensitize as much, and in a fully different way, as a Neil Young folk or a Cartola *choro*.

Therefore, one can conclude this article aware that music can be one of the leading figures in the process of teaching Philosophy and that, between philosophical, artistic and scientific teaching, as long as preserved its most specific characteristics, shouldn't be such defined borders – borders that narrow the potential that such forms of thinking have in reaching areas of human singularity underexplored and even unknown until today.

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Chapter 3

Heidegger and Sloterdijk on the concept of “inner space” in Rilke

Maurício Fernando Pitta¹

José Fernandes Weber²

“With all its eyes, gazes the Creature / into the Open.” (RILKE, 1989, p. 185, our translation). The puzzling line opens the eighth of the *Duino Elegies*, of the Prager poet Rainer Maria Rilke, written between 1912 and 1922 during a period marked by pikes of elegiac effervescence. The relationship of animal, man and angels to the open (*das Offene*), the inapprehensible and incommensurable, was an idiosyncratic theme of late Rilkean poetry, taken as one of its main enter keys to his poetic work. In the same elegy, one learns that, between the opening and the nothing that death presents to beings, there is a fundamental confluence (*ibid.*). From Maurice Blanchot, accordingly, one derives that this dimension of pure opening to which belongs death has its positivity in its constant contemporaneity with life, pregnant in all its presence of its own exhaustion (1987, p. 131). To Rilke, men, differently from beasts and deities, live together with death as a distant relative that they never see, but that, often and without acknowledgment, waves at distance, despite the few and rare moments of vague glimpse – in childhood or behind the lover or in the animal’s gaze. Apart from that, open is kept on the inscrutable limits, ‘and again, comes world’ (RILKE, 1989, p. 187, our translation).

These words pronounced by Rilke raise memory of one of his most prominent readers: Martin Heidegger, philosopher to whom death finds itself as an always anticipated possibility, and covert at the same time, of this being that we ourselves are. In the same way, that which pervades the manifestation of reality and which, not being confused with totality itself, provides measure to it, is also the same

1 Graduate student, Department of Philosophy, State University of Londrina, mauriciopitta@hotmail.com

2 Associate Professor, Department of Philosophy, State University of Londrina, advisor.

that, from start and most of the time, retract itself – that is, Being in its constant retraction in relation to the manifested world of beings (cf. HEIDEGGER, 2012, p. 39). No wonder is Rilke to its contemporary, Heidegger, the ‘poet in destitute times’ (*id.* 2002, p. 314) par excellence. It is him who, in times of total darkening of the primeval dimension of Being in favor of the technological presentification of all reality, manifested as operativity due to the feedback of operativity itself (*ibid.* p. 316), more could, in a poetic manner, evoke mankind situation in face of a represented world that seals the ownmost manifestation of the open (*ibid.* pp. 366-367)

However, caution is necessary in dealing with the approximation of Heidegger and Rilke. To the former, the poet of *Sonnets to Orpheus* is still ‘metaphysical’, or in other words, for being stuck to the inescapable language in which abides, is someone who does not has words that permit him escape to the ‘human condition’ that he himself denounce in his poems. In this sense, situated at the summit of the history of Being’s oblivion, carried out since the Greek times and responsible for Western metaphysics, Rilke is the poet that, along with Friedrich Nietzsche in Philosophy, according to the Heideggerian reading, promotes the final touches on the consummation of metaphysics (*ibid.* p. 329). Thus, the Rilkean open cannot be taken unreservedly as the ‘open’ that alludes Heidegger (*ibid.* p. 326), without yet fixing it in a concept, by putting himself inside this history, and that better characterizes what the philosopher intends with his thinking of waiting Being’s plea.

In this work, one intends to resort to the Heideggerian reading of what would be Rilke’s open, a notion upon which, for Heidegger, there is a deep equivocality: in the one hand, it represents precisely a complementar dimension to the same subjectivity that is present in human being while turning his back to the open, sharing as a negative, therefore, the same metaphysical logic that subjectivity itself (*ibid.* pp. 327-329); in the other hand, in another context than that of the *Eighth Elegy* and in a more referential than explicit, as ‘another name to the open’ (*ibid.* p. 352), it is pointed out as a more fundamental dimension, ‘inner space of the heart’, in a close relation to what Heidegger would come to understand as the ownmost of human existence and, as a manifestation-retraction of Being, would be under its guard (*ibid.*). This same approach was raised by the contemporary philosopher Peter Sloterdijk, to whom the Heideggerian being-in-the-world and the Rilkean ‘inner space’ share characteristics as two similar ways of ontological dwelling (2008, pp. 212-213). There would be a fundamental difference that would characterize the dissidence in the Sloterdijkian project, which is indebt of the phenomenological formulations of Heidegger, permitting Sloterdijk to come to a critical view regarding the Heideggerian work (*ibid.*). Therefore, one intends to essay an initial approximation between Rilkean poetry and Heideggerian ontology in order to better understand the criterious reception of Heidegger by Sloterdijk,

as to open space to another philosophical interpretation of Rilke that, passing through Heidegger, escapes from the intentions of the Heideggerian ontological project, in the footsteps of non-Heideggerian interpretations of Nietzsche, as occurs with Sloterdijk.

Thus, it is necessary to resume briefly the Heidegger’s text that makes references to the concept of open in Rilke: *What are Poets for?* (2002), member of the selection of texts *Off the Beaten Track*. In this text, one sees Heidegger questioning if Rilke is a poet of Hölderlinian type, that is, a poet ‘in destitute times’ (*ibid.* p. 314). To Heidegger, Rilke dances on the edge of the abyss, looking at it more than the average man and taking the risk of destitution – that is why he is a poet in an age of poverty of Being (*ibid.* pp. 314-316). But also, as a poet in destitute times, Rilke, as Nietzsche, according to Heidegger, gives voice to metaphysics without, however, overcoming it (*ibid.* p. 329). Hence, to the philosopher, the Rilkean notion of open works reversally related to what he himself proposes as originary, that is, open as *alétheia*, in the dynamic of covering and uncovering of Being and beings (*ibid.* p. 327).

The first meaning of the Rilkean open already becomes evident in the *Eighth Elegy*: ‘With all its eyes, gazes the Creature [*die Kreatur*] / into the Open. Just ours seem / inversed and wrapped around / like a trap face to its free outlet’ (RILKE, 1989, p. 185, our translation). Rilke’s animal (*die Kreatur*) has access to the open, while as to man, world is made, that is, interposed, through a conscience, mediator wall of representations to the open, making it an object. Animal, in this sense, finds itself unconsciously ‘in the world’, dragged by the flow of irrational sheavess of nature’s will while man finds himself ‘before the world’, untied of it by his degree of consciousness (HEIDEGGER, 2002, p. 329). The open, here, appears, then, by the one hand, as hidden face of that which represents human reason, as ‘totality of everything that isn’t restricted’ (*ibid.* p. 326, our translation), that is as the pure space of representations’ restrictive objectifications, and by the other, as ‘totality of unlimited nexus of pure connexion’ (*ibid.*), from which man is aparted and to which just the animal responds, as by a process of unconscious disinhibition.

Heidegger deals with a reversal of the elegy – or he rearranges the already Rilkean reversal, as claims Giorgio Agamben (2002, p. 61): Heideggerian open is just where human being finds itself from start, open to Being in its retraction-donation movement, while animal finds itself faced with blindness in relation with beings in general, short of its revealing (*ibid.* pp. 60-61). Rilke thinks the open precisely as opposed to Heidegger because, according to the latter (2002), the former finds himself, together with Nietzsche, in a diametrical oposed moment in relation to the Greeks, who assumed the open in its originary sense (*ibid.* p. 316). The historical situation of the poet is further to the creation of *cogito* and

of subjectivity, as well as of the vitalist metaphysics of Will; hence, Rilke's representation of man is, like Nietzsche's, representation of the representator being par excellence, as that who puts world in front of himself and has it for an object, instrument and value (*ibid.* p. 327). Although suffering the poet from nostalgia of the lost open, just accessible to animals, he thinks this open just as the negative of the representational world of man: open is the unlimited formal that allows restriction of representation and, at the same time, is the totality of will that constricts beings in general into a ceaseless movement of will by itself (*ibid.* p. 326) – will that, in the Heideggerian eisegesis of Nietzsche, would become “will of will”, as the proper way of being at the end of metaphysics (*id.* 2001, p. 70).

Nonetheless, as already said, in the same text in which Heidegger makes these observations, he understands that Rilke, by another route, alludes to a notion of open more closely related to his own intents. This other form of open appears in the middle of some improvised verses by Rilke, without title, made in 1924 in a letter to Mrs. Clara Rilke, in occasion of talking about the risk of being exposed to Nature (that is, to open as conceived in the *Eighth Elegy*) (*apud id.* 2002, p. 318, our translation): ‘[...] what, at last, shelter us / is our destitution, which / we thus turn to the open, seeing it threaten us [...]’. Coming back to exactly these verses (*ibid.* p. 344), Heidegger compares them to the famous fragment of *Patmos*, of the poet Friedrich Hölderlin: ‘But where lives danger / also is salvation.’ (1991, p. 181, our translation) The risk of the open, which threatens the poet exposed to the storm, it is the risk of the place of consummation of metaphysics, place where lives danger and where, also, dwells what saves (HEIDEGGER, 2002, p. 340).

Heidegger's thesis in the text as a whole is that poet is that who, in destitute times, more deeply gazes into abyss and, thus risking himself, prepares the rescue for the forthcoming (*ibid.* p. 365). The poet, the most destitute and the most exposed to the storms of Being, is who possesses shelter, harbor, dwelling the world in the most proper way. In an intricate argumentative chain, the philosopher claims that the reversal of destitution to the open is also deepening into another dimension of the open, as reversal of the departure of man in relation to the open in assuming, one could say, a ‘more originary’ open, more essential, that is, more close of its provenience (*ibid.* p. 351). This reversal, that approaches enormously Rilke and Heidegger, is for the latter the negation of the ‘logic of the conscience’, that aims at the subjective interior of representations in departure from the ‘open’ as the exterior of ‘things in themselves’ and which takes world as calculus, and the assumption of a ‘logic of the heart’³ (1989, p. 351, our translation), unextensive, uncalculable and now ready to receive open in a proper way, in a more essential way and closely

3 Just for the note, Heidegger is making allusion here to the contraposition between René Descartes and Blaise Pascal, respectively.

connected to the Heideggerian open, dwelling in it. To this logic, that the last verse of the *Ninth Elegy* foretells (‘[...] an incommensurable existence [*Dasein*] / blossom me in my heart.’ in RILKE, 1989, p. 197, our translation), corresponds a more inner space than that of the interior of consciousness, ‘inner space of the heart’ (HEIDEGGER, 2002, p. 352, our translation), that Rilke calls ‘inner space of world’ (*Weltinnenraum*) in *All things, or almost, make signs to our senses* (*id.* in 2008 [1914]).

From this poem, it deserves mention the five verses below, quoted by Sloterdijk in *In the inner space of capital* (*ibid.* our translation):

Through all beings passes the *one* space:
 Inner space of world. Calm birds
 Run through us. O, how I want to grow,
 I stare out-there and *in* me grows the tree.

In me is the care, in me, the house.

By Heidegger’s interpretation, it is poets (like Rilke) who, destituted, harbor themselves in the inner space of world, dwelling in it by returning to language, univocal space and universal medium, its original plan – and, in this text as in *Letter on Humanism* (2008, p. 326), language is the ‘house of Being’ (*id.* 2002, p. 356, our translation), place of originary donation of a people’s historical mensuration. The poet, Orphean singer, is that who risks language and, hence, prepares the return of Being by sheltering himself in language (and by harboring it, cultivating it and nourishing it without trying to calculate it and reduce it to an instrument) (*ibid.*). That is why Rilke says, in the third of the *Sonnets to Orpheus*: “singing is existence [*Dasein*]” (1989, p. 25) – or, for Heidegger, singing is “there-being” (2002, p. 363, our translation), *Da-sein*, that is, to exist in language.

Sloterdijk, by its turn, rescue Rilkean *Weltinnenraum* in a different context than Heidegger’s, in an unusual approach with Adam Smith’s writings on the running of market in the grand interior of capitalist contemporary world. Before making this encounter, the philosopher of *Spheres* discourses briefly on the Rilkean notion of inner space and compares it to Heidegger’s (2008, pp. 212-213):

We should point out that the poet trust to the preposition ‘in’ the uncommon assignement of confirming the I [emphasis added] as integral container or universal place – in direct opposition to the Heidegger analysis in Being in time, 1927, where ‘in’ is presented as expression of ek-sistence, that is, of being-held in the exterior facing the open. We could mark this opposition with the help of the expressions ‘en-stasis’ and ‘ek-stasis’.

On this quote, two things must be explained: first, Sloterdijk interprets Rilkean *Weltinnenraum* in a similar way as Heideggerian being-in-the-world – it is necessary yet to disregard the ‘I’ emphasized in the quotation. Not entering the quarrels between ‘former’ and ‘later’ Heidegger, it is worth noticing that the ‘dwelling’ concept remains thorough Heidegger’s work in an essential and originary relationship with Being, perverted in the history of tradition by the way of the forgetting of Being (on this, check “Building, dwelling, thinking” in 2001, pp. 125-141). Therefore, both *Being and time*’s being-in-the-world and the being that dwells language of the latter work resemble this being that, more than posited indistinguishably in an abstract space, dwells and lingers in a place (world, language) that is familiar and hodiernal to him, in a fundamental relationship with his own Being and with Being in general – Martin Kusch (1989), by instance, claims that Heidegger’s language is ‘universal medium’, in a very similar way to Sloterdijk’s reference to *Weltinnenraum*.

The opposition to which Sloterdijk makes reference, a second aspect to be shown here – considering now the emphasis on the ‘I’ of the quotation – refers to the tension between interior and exterior on the relation between Heidegger and Rilke. The latter thinks ‘I’ as the ‘house’ and, thus, only in the interior of this ‘I’ one dwells in the world like a *Dasein*, a proper existence or a, one would be inclined to say, ‘being-in-the-inner-space-of-the-world’ – and, therefore, taking from the Heideggerian meaning of open only the sense of open as an inhabited place; still, on the extreme opposite, the Heideggerian being-in-the-world is he who also is invested on the full opening of Being, in a gleam that, even not being confused with the pure exteriority of abstract extensionality, is still a ‘house’ as huge as a historical world, a language.

What is the problem with this? For Sloterdijk, the notion of dwelling that he took from Heidegger (sounding like Maurice Merleau-Ponty’s and Gaston Bachelard’s; cf. 2008, pp. 120, 213) is always an interior notion. One dwells in a customary space, within limits, a ‘house’. The problem in Heidegger is that, having been emptied all forms of interiority by the critique of metaphysics, ‘house of Being’ as world/language is a gigantic exterior (*id.* 2014a, p. 560) that does not admit interiority – but it cannot be confounded without reservations with Rilkean *Weltinnenraum* of the ‘self’. On the exterior, ‘the difference between dwelling and exploration is not clear anymore.’ (*id.* 2008, p. 121, our translation). From which follows that, against the absolute exterior of Being, there is no more censure with the possibility of everything becoming resource to be explore, planner impersonality, a totality of subjective representations or scientific image of world (*ibid.*); it becomes almost inescapable, as occurs with Heidegger’s own history of metaphysics, pregnant with nihilism. In face of Being immensity, only what is left is a reactive posture, according to Sloterdijk, that is, the provincialism, the solitude

and the passivity of Heideggerian *Dasein*, self-absorbed against the immeasurable (*ibid.* p. 122).

That is why Sloterdijk (2014a, pp. 305-312) advocate to retake the paragraphs previous to §24 of *Being and time* (HEIDEGGER, 2012), when the investigation on spaciality of *Dasein* still hadn't stumbled on the phenomenon of the impersonal Other (*das Man*), which is not 'a cohabitant of a common sphere [...], of a "culture" or of a shared life, but an undifferentiated element of successful or unsuccessful *external circumstances*' (SLOTERDIJK, 2008, p. 121, our translation) and, hence, potential suspect or enemy. Heidegger's own position regarding the way of being of contemporary technology (*Gestell*) would derive from this 'stumble'.

Thus, Sloterdijk uses the dwelling notion of Heidegger, but supported by a Nietzschean background regarding the animality that precedes man: in an analogous way as Nietzsche's (2008), for whom man is not much more than an animal that, flawed in his animality, develops gregarious strategies – language among them – to survive and isolate himself from the absolute exterior; in the same manner, Sloterdijkian man has firstly to exit his prehuman, animal, stage, to progressively and between others of his kind build himself by autogeny devices until the point in which he makes what we know today as 'human culture' (SLOTERDIJK, 2011, p. 114, our translation).

In view of the observation that the exterior 'open' is too risky to an flawed animal⁴, being-in-the-world concept, besides situating the dwelling question, becomes problematic as such (*ibid.* p. 113). There must be, according to Sloterdijk, something between the animal's environmental world (*Umwelt*), restricted to the set of disinhibitions, as the same time as 'blind' against them, previous to the manifestation of Being, and the exterior of Being's clearing; a intermedial dimension that is interior but, also, not individual, since human being can only be an autogenous product in his gregariousness (*ibid.*).

It is just for this that the philosopher articulates the concept of 'sphere', and in this the notion of 'en-stasis' comes in handy as a model – inasmuch as undertook a proper understanding of the 'self' of the poem in a different manner than as a individual subject aparted from world. For Sloterdijk (2008, p. 213), is Bachelard, who in *The poetics of space* (1993), best clarifies the more proper characteristics of Rilkean inner space, in articulating a phenomenology of the primaeval poetic experiences of intimacy of what he considers to be the true 'house of Being' (*maison d'être*), previous even to language (*ibid.* pp. 72-73).

4 But maybe not to the animals represented by Rilke's poems, in which, coated with an environmental world (*Umwelt*) as a 'natural cage', they could keep themselves sheltered by their own disinhibitions against the exterior weather. On the (theoretical and factual) relationship between the creator of *Umwelt* concept and the poet, check WINTHROP-YOUNG in UEXKÜLL, 2010, pp. 229-235.

Intimacy in the space of the house indicates not the asepsis of a theoretical or contemplative state in a homogeneous and disqualified space, but, instead, the proper notion of meaning reverberation and attraction between the poles of the house – Bachelard names the analysis of such poles as ‘topofilia’ and by it he thinks the spaces, objects or persons that abide the house and that work as affective and mnemonic motives. The formation of sense of self pass through the formation of sense of house, that is, of intimacy space, and this happens even before gaining form by a given language (*ibid.* p. 31).

Regarding *Weltinnenraum*, Bachelard assigns to it the experience of immensity, in the conjugation of inner space and world space, as surrounding space. The ‘I’ of the poem cannot be the singular subject, devoid of place, because the interior to which refers the ‘I’ is the house itself, that is, the intimacy itself (*ibid.* p. 207). In the wake of this interpretation, Sloterdijk assign to Rilkean en-stasis the ‘mode of world experience typical of primary “narcissism”’ (2008, p. 212, our translation), not as self-reference, but as the first experience of the fetus in face of the another who still is not objective, who conforms the fetus in the uterus (on this, check *Spheres I*, 2014a, chap. 5) and who, transposed to context later than birth (as in the literal house of childhood), molds ‘the present environment and its imaginary extension [...] from the experiences of heat and on the semantical presuppositions of an agile, exalted and undifferentiated spirit.’ (*id.* 2008, p. 212, our translation). What happens, then, with *Weltinnenraum*’s feeling of ‘oceanic coherence’ (*ibid.*) is the ‘repetition of the fetal sensation in an exterior scene.’ (*ibid.*)

Well, the microspherological analysis of *Spheres I* (2014a), which lay the basic categories of the Sloterdijkian concept of sphere is precisely, as quoted above, the analysis of the uterine space, in which occurs the triple resonance of a basic, modular sphere, as medium par excellence of human dwelling: ‘the living together of something with something in something’ (*ibid.* p. 487, our translation) – the fetus with the placenta in the maternal womb, ‘inner space of the absolute mother’ (*ibid.* p. 485, our translation) as model of immanence of all its ‘post childbirth metaphorizations’ (*ibid.* p. 486, our translation). Every sphere, according to Sloterdijk, can be defined in this way. Sphere, therefore, is always an immunological *topos* of resonance of two or more poles (one can read: ‘intimacy’) – the cell analogy works well, with its semipermeable membrane. Thus, one does not talk here in the subject involved in his monadic globe of representations, but isolated from the thing in itself; one is in an individual sphere, but in a sphere of strong relations, in the transit between microspheres (as the womb or the house) and macrospheres (as language, a community or a country), in relation of pressure and osmosis with the exterior (*ibid.*). Ultimately, one transmutes the being-in-the-world, that throws the inhabitant in the immense (*ibid.* p. 561), in being-in-spheres, changing into the proper immunologies of intimacies experiences (*ibid.* p. 487).

One can see that, in a different way compared to Heidegger's, Sloterdijk considers not an analogy with being-in-the-world in Rilke's inner experience, flawed only by its debts with a kind of Nietzschean metaphysics – especially because Nietzsche's considerations on man and animal are decisive, even if not always explicit, on Sloterdijk's argumentative building. For Sloterdijk, poetics of space owes great debts to Rilke (*ibid.* p. 70), and it is possible to suppose an hermeneutic key of reading Rilke that, passing through Heidegger, can be selective to some of his interpretations – either by the immanence of his questions or by the interpretation that he does of Rilke in light of the *sui generis* interpretation he does of Nietzsche. With such a proceeding, some of Rilke's important questions, like the ontological status of animal in front of the open, could be retake from his more canonic readings in all its positivity, at the same time as associated and articulated with some ontological notions of the German thinker on existence, dwelling, Being and death, that seems to complement the poet ones.

Besides, it seems necessary, at last, to point out some things in a marginal fashion, although with the paper at its final breathes. They arise around the hypothesis that the Heideggerian reading of Rilke could be spotted by its interpretation of the Nietzschean *opus* as corollary of the consummation of metaphysics. We could formulate on this a question to be thought: couldn't the open of the *Eighth Elegy* arise as facet of the same 'only space' of the *Weltinnenraum*? Actually, the question arises to highlight the problem of human animality. The open appears precisely as that which is accessible through animal gaze, and frequently is present in a mayfly form in the intensity of the flow of lovers or in the ignoble innocence of a kid. In Heidegger, human animality is lowered for the proximity of man regarding Being – regarding the gods. However, some interpretations point to a proximity between animals and gods (and angels) in the Rilkean poetry, while man, opposing world to itself, would be removed even from the gods (cf. p.ex. MAROVICH, 2014, pp. 134-145). Rilkean nostalgia regarding the 'lost heaven' of the open would resemble that with 'inner space', as a kind of immanence in which seems to be part of both Sloterdijk (2014a), Agamben (2015) and Gilles Deleuze (2002), resambling precisely the Nietzschean conception of man as a creative animal by its flawed animality. Would look like, from Rilke and Nietzsche, one could think in a strong tie between animality and immanence that would permit to think human being's immanence linked to his own animality, and this would make the investigation, regarding important questions of contemporaneity, gain great importance.⁵

5 As example of the confluence between contemporaneity and animality, besides the work of Agamben, Deleuze and Sloterdijk, thinking problems that concerns capitalism, democracy, exclusion, control, biopolitics and so on, check the paper of Paul Beatriz Preciado, published in 2014 under the title 'Feminism is not an humanism', paper that questions humanism from 'animalism', 'an enlarged and non-anthropocentric feminism.' (2014)

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The construction of the indigenous ethos by José de Alencar

Marcelo Silveira¹

Vinicius Pimenta Silva²

Introduction

José Martiniano de Alencar, writer and politician, was born in Messejana-CE, on May 1, 1829, and died on December 12, 1877, in Rio de Janeiro (MARTINS, 2000). Of all his works, we have chosen to analyze those whose theme is the indigenous because of our general objective: the construction of the indigenous *ethos* by literature, by the media and by indigenous people. The goal of this paper is analyzing the construction of the *ethos* of Brazilian Indians in the works of José de Alencar, more precisely in *Iracema* and *O guarani*. The analysis of the construction of the *ethos* in *Ubirajara*, also by Alencar, will take place at another time. For now, our work will be on the period when the writer sought the construction of nationality.

1 Ethos

The Greek philosopher Aristotle (2015, I. 2, 1355b) presents as the function of Rhetoric “not simply to succeed in persuading, but rather to discover the means of coming as near such success as the circumstances of each particular case allow”, which can be done by analyzing one, two, or all three forms of discourse: speaker (orator), hearers (audience) and persuasive arguments (discourse). The orator, when speaks, builds an image of himself (*ethos*) before its audience; in the same process, he influences emotionally (*pathos*) such an audience. The three

1 Adjunct Professor, Department of Vernacular, State University of Londrina, celosilveira@gmail.com

2 Graduate student, Department of Vernacular, State University of Londrina.

modes of persuasion of rhetoric is completed by the *logos*, which is José de Alencar's discourse, in this paper. Thus, *pathos* and *Ethos*, via *logos*, are analyzed.

Barthes, in his turn, in "The Old Rhetoric", defines *ethe* (plural of *ethos*) as the attributes of the speaker, which makes it clear that there can be more than one image of the speaker in speeches. By means of the *logos* of the speaker, it is possible to find his *ethos*, the hearers' and others' (these are the three linguistic persons). The author also says that through the *ethos* "are the character traits which the orator must *show* the public (his sincerity is of little account) in order to make a good impression" (BARTHES, 1970, p. 74).

Therefore, the aim of this text is to analyze the image of the Brazilian Indian build by Alencar, and that will take place by analyzing the *logos* of the narrator, of the indigenous people and of the other main characters.

Considering that the sincerity of the speaker is of little account, be him the author, the narrator, characters or the very Indian, we tend to believe the voices that have been presented to us. But believe why? Perelman and Olbrechts-Tyteca (1968) claim that, normally, a certain quality is needed to speak and be heard, which will, in some way, against what Aristotle (2015) asserts when he says that the trust must be the result of the speech, and not of a prior opinion of the speaker.

O guarani was only the 3rd novel by Alencar, therefore the author was still little known, but he was graduated in Law, son of a senator and twice president of the province of Ceará, which, in turn, tended to generate credibility in Century XIX in Brazil. *Iracema*, the 6th novel, came after such hits as *O guarani* and *Lucíola*. In any case, we can say that Alencar has some quality to speak and be heard, and this leads us to trust in his speech. In addition to these facts are the historical data: a little of what was education in Portuguese language in Brazil was until the 1960s based on Rhetoric, Poetics, and Grammar. Therefore, postulating that Alencar studied the modes of rhetoric and is ready to convince/persuade his reader is fully allowed.

Thus, we have one of the modes of rhetoric, the study of the *Ethos* to better understand how the national literature builds the image of indigenous people, in order to compare it, further ahead in our study, to the image the very indigenous builds on him/herself.

2 O Guarani

Broca, a scholar in José de Alencar, recalls a criticism that the latter made of Gonçalves de Magalhães and of his epic poem *A confederação dos Tamoios*: "Alencar wrote that, if he wanted to compose a poem of that gender, he would ask God to make him forget his ideas of civilized man" (BROCA, 1981, p. 161, free translation). Having this statement as an example, we showed an idea of how

the *ethos* of indigenous peoples in *O guarani* has been constructed. Now, Alencar says: “Child of Nature, I would step into these thickets, delving me through these woods; I would contemplate the wonders of God; I would see the sun rise in your sea of gold, the moon slide in the blue of the sky” (BROCA, 1981, p. 161). But our author made a trip by the sertão which was enough to revive it then! And perhaps he has revived it, since “he sought to show how they should become the indigenous epic of Brazil into novel” (*O guarani*, published only a year after the criticism), which was said, it seems to us, in continuity to Criticism towards Magalhães. “The prodigious success of the work says about the happy way through which the goal has been achieved” (BROCA, 1981, p. 162).

When issuing a speech, the speaker premeditates to rouse a picture of himself in the audience. The speaker builds an image of the auditorium or on indigenous peoples even through the message extracted from the speech of the characters, for example. Let us see this construction in stretches of *O guarani*.

Alencar begins to build his image – that will make us take it as worthy of faith – in the Prologue: “when you consider what has impressed us deeply, the heart is speaking; [...] the heart is always True, it says only what he felt; and the feeling, whatever it is, has its beauty” (ALENCAR, 1874, p. 6). Demonstrating this character makes his persuasion more efficient (ARISTOTLE, 2015, p. 13).

Carrying forward our *ethical* analysis, let us take the figure of the Indian in the notorious romance of Alencar.

First, it is important to highlight that here we will use only a portion of the novel. We believe that the author of Ceará shows his vision in this part of the book and only resumes it throughout his narrative. Our work will examine the chapter entitled *Hunt*. José de Alencar makes use of a structure that reminds us the one assumed in the epideictic genre. *Mutatis mutandis*, we have a beautiful piece of rhetoric when reading Alencar’s work. This subject – influence of Rhetoric in José de Alencar’s work – deserves an exclusive work, still to be developed.

The chapter *Hunt* leads the use of adjectives to another level. It is necessary to mention their presence in the text because of the high use of such a grammatical class not only in the chapter that will serve as a basis here, but also in the novel as a whole.

The curiosity was present at the meeting between the white one and the indigenous one since the first of their contacts. Only recently the feeling ceased to mark our relationship in a way. However, it is still present. After showing the scenario where the narrative will occur and even providing some secondary characters and deliver clues of some primary ones, Alencar finally deals with the Indian. More precisely, the figure of the Indian Peri, hero of the story.

At the beginning of the chapter we see: “When the cavalcade reached the edge of the clearing, a curious scene happened” (p. 14). Let us have a look at the

use of the adjective. It is important to stress that the Indians and their relations with nature, if they are not anymore objects of strangeness or even aversion, in romance and consequently at the time, still awakened the sense of curiosity. Although the work has been published in 1857, the story takes place in a “feudal society” in Brazil. There is not our particular culture and the values steel, honor, and blood are part of the common imagination of the characters of the narrative. The presence of “curious scene” in the text only shows that, through the European look, and even of the Brazilian who begins to discover his civility, what is about to happen certainly lacks place in a society based on certain values existing in Europe.

Basically, what follows is the presentation and description of a native, Peri, and the report of one of his exploits. In this case, and chapter, the struggle with a jaguar. Beautiful expressions like “Indian in the prime of his life” (p. 14) and “slender and slim shape” (p. 14) are recurrent in this part.

The following is a prelude of what the struggle between the two beings in nature was to be. At a given moment, both are interrupted by an army composed of several characters that have importance for the unfolding of the plot. In an effort to help the indigenous, the army gets ready to go to the rescue of him. According to the novel, we see that “he stretched out his arm and made by hand a gesture of king, king of forests he was, demanding the riders to continue their march” (p. 15). Here the Indian no longer has an *ethos* of strangeness, or curiosity, and assumes the one of recklessness, differing courage of temerity. While the former is the desire to see things soon settled, absence of fear and presence of preparation, the latter forms a pair only differing from each other by a lack of preparation. The Indian was about to throw himself on the challenge without measuring the consequences of what could lie ahead. The Indian, in this passage, has temerity.

He was so aware of his challenge, that at any given time he blusters “it is mine!... mine only” (p. 15). In addition to go against what we postulate about the Indian in relation to his temerity, it is still necessary to emphasize the presence of the reticence in the passage. It delimits clearly not only the dramatic pause, but also produces the impression that the Indian, in the first part, before the reticence, addressed to the whites, then to the jaguar.

Then, the white Europeans – there is more than one nationality in the group – laugh at the situation. The indigenous usurped the right to kill the jaguar on his own. One of the comic reliefs of the novel is quick on the trigger, saying: “Dom Savage”, not reaffirming the nobility postulated by the narrator, but the case ironically.

Then, “In response to this threat [of death before the challenge against the jaguar] the Indian pushed contemptuously, with the tip of the foot, the carbine

that was thrown to the ground, as if to express that if he wished he would have already killed the tiger with a shot” (p. 15).

In his mind, he had a plan. The indigenous, sure of what to do, did not fear to face the challenge. Soon, he leaves the *ethos* of temerity to then enter into one of courage. This may demonstrate that the proof of *ethos* is not sealed. The speaker, in case the narrator, who makes use of it can change, or be forced to change, the *ethos*. This concept is not new; it is already present in classical treatises.

The Indian then waits quietly toward his prey. New information about the indigenous *ethos*. His *ethos* is calm courage. And still later, the narrator establishes that “The Indian smiled when he saw the efforts of the beast to break the ropes”. This shows his tranquility.

Finally, it is postulated that his courage is still loyal. Later the narrator explains the reason of the battle between man and animal. At the request of one of the characters that are to be presented in the novel, the Indian promises that he will bring the skin of a jaguar as a gift. The struggle between the two beings of nature proves the loyalty of indigenous peoples. In a moment of construction of a national identity whose presence of the Indian is a reality, such a fidelity would be an amazing addendum, although it is mostly inspired by European ideals.

3 Iracema

The same way Brito Broca comments on Alencar’s *O guarani*, he also comments on *Iracema*. He recognizes that “the author of *Iracema* was not so instinctive, as many people think. The critical spirit in him awoke early, running side by side with the novelist, and the writer will never cease to criticize and justify their own novels, during all his literary career, both in prefaces and notes in appendices” (BROCA, 1981, p. 162).

In addition to this criticality is the trustworthiness commented, and we have the persuasion in the surface of Alencar’s text, the founder of the romance of national theme. We continue, therefore, in search of marks that should clearly emphasize the composition of the character of the indigenous people (ARISTOTLE, 2015, p. 13).

As well as in *O guarani*, here too we will use only a small portion of the novel. The chapters in *Iracema* lack titles, only numbers, which can represent strophes of a poem; besides the text is not a prose, it has poetry in its form. Here a large number of adjectives and comparisons with the nature is also present. *Iracema* is so described in the first chapter of *flashback*, chapter 2: “honey lips virgin”, “her hair is blacker than the blackbird wing and longer than a palm tree trunk”, “the honeycomb of jati was not as sweet as his smile; nor vanilla exhaled in the woods as his fragrant breath”, she was “faster than the savage emu” (p. 13).

The romantic description gives Iracema a romanticized *ethos* of the wild Indian or of the nature. This vision is given by the eyes of a passionate by this nature, of which Iracema is part or which Iracema represents, at the same time that symbolizes Brazil, America (anagram of Iracema), the new world, the different, the curious. The virginity of the character, repeated endlessly until it becomes a maternity, gives her an *ethos* of purity, chastity, even after the pregnancy, since the Indians considered sexual intercourse the marriage for love. The nature remains in focus, as is the case throughout the novel, and the naturalness of the indigenous girl continues to be described in a bath, in the shadow of the oiticica, during the noonday sun. The narrator was speaking on behalf of the European character who was spying her and who, by a suspect rumor, was discovered, causing the mild *ethos* of the one who lives her daily life to be transformed into a belligerent *ethos*, since one of the hypotheses for that was the possibility for her to be before the enemy or an evil spirit of the forest.

The trice of time between the rumor and the arrow shot in the face of the attacker was enough for an *ethos* observer to appear, this observation is necessary to those who live with the danger; she noted that the spy's features were not characteristic of the native. Beyond the *ethos* of the virgin (perceived only by the attentive and knowledgeable look of Martin, whose meaning is son of a warrior), of what is natural, of what is untouched, the outline of the *ethos* of the warrior was being drawn, the one who knows how to defend herself with the weapons she has.

However, this meeting marked by the blood that a belligerent *ethos* can do arise (and it did) takes just the direction of initial descriptions, returning to the romantic *ethos* of the virgin, built by the Europeanized look, leading her to stop his blood, even because the chivalrous *ethos* of Martin made him smile instead of reacting to that attack; that was how he learned "in the religion of his mother, where the woman is a symbol of tenderness and love" (p. 14).

The narrator, in this moment, says he does not know what feeling Martin put on his eyes and face, but he left implicit that it could be a good feeling, since Iracema stanching the wound quickly and mercifully. This is a motherly, kind, loving, passionate *ethos* (the term *merciful* suggests).

The belligerent *ethos*, passing by the treatment of love, becomes a pacific *ethos*, displayed when Iracema breaks the murderer arrow, stays with the barbed tip and gives the unknown the rod. Until here, the image of the European and indigenous people is being built; both are warriors, both with a belligerent *ethos*, but both also present a loving, tender, merciful *ethos*.

The novel moves towards that direction: towards a love with drastic consequences between two people with the same *ethe*, but formed by each *ethos* with different weight: Iracema's *ethos* is more loving, peaceful, and less belligerent; Martin's is less loving and peaceful, and more aggressive. When the *ethe*

weights balance, the relationship exists; when there is an *ethics* imbalance, then the romance moves toward the tragedy: the death of the one who should possess Iracema, since she kept the secret of the jurema and the mystery of the dream. The fate of Martin was set. However, without even Martin nor Iracema knowing, the shaman Araquém, Iracema's father, made a prophecy foretelling that she would die if she had abandoned her virginity to the white warrior.

A warrior to be brave is expected, and Martin was so in combat situations with other warriors. However, knowing that death was a certainty, and not only a probability as happens in battles, the courageous *ethos* of the warrior ceases to exist in combat situation in relation to the warrior for whom he had affection. Martin did not have the courage to hold Iracema, because death was certain; however, the hallucination caused by the liquor of jurema made the European to call for his beloved, who gave herself to him; Martin made the virgin his wife. Iracema's passional *ethos* took the love she felt to the final consequences: her beloved one would die; she did not know, however, that the prophecy assigned the very indigenous to death.

Martin would not encounter death, not if he thought, intentionally. He needed a hallucinogen to leave his passionate *ethos* imagine a reality during the dream, that is, he would live a truth at the level of dreams, but his plans failed: he just lived his own reality unwanted during his dream, that is, he just lived a lie in the level of reality, because what was supposed to be dream ended up taking the directions of a reality (despite his unconsciousness). Iracema also lived a lie at the level of reality, because, knowing that Martin would have hallucinations, she believed that the intimate union of them was unconscious from the European point of view and it would not happen if he were conscious.

In the case of this novel, we have the passionate and courageous *ethos* of the warrior losing courage before reality, he needed a lie for the images he builds of himself to be worth; the same happens with the shaman's daughter, who made use of the illusion of a reality to live a dream. It is possible to see, then, a coward *ethos* of them both: a warrior who does not want to die for love; and the savage who gives herself for love, believing that her beloved one would die.

Final considerations

The studies of classical rhetoric and the new rhetoric have increased, since the end of the 20th century, in analyzes of the rhetorical components, as well as at the level of the theory of argumentation. The range of themes identified by Brazilian literary works can be seen from the several angles rhetoric provides, one of which is the *ethos* that we use as a tool of analysis in search of the image constructed from someone, based on a given *logos*: *O guarani* and *Iracema* in

this paper. We regard the theme of the Indian with deep affection and we have been working his/her image, built by the European or the Brazilian Europeanized, by means of literary texts, to finally confront this image with the *ethos* built in speeches of their own peoples, that is, their own image built by themselves.

We have noted in these short analyzes that the idea of *ethe*, that is, images constructed, is present both because a character has multiple *ethe* and because the image of the character is built even with contradictory (to be) *ethe*.

The building of the image among the characters tends to make us understand what one wants to arise in the other. In the literature, the construction is made by the author, who needs to incorporate the character for the speech to be as plausible as possible, if the its objective is to search the truth, or alternatively to search the various simile carrying the sense beyond the denotative, making representations that extrapolate reality, bringing the reader abstractions varied and inconsistent.

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Haitian migration to Brazil: when the racial landscape changes and “i” and the “other” confront each other in the media and in digital social networks

Maristela Abadia Guimarães¹

Kátia Morosov Alonso²

Brazilian migration: selective and restrictive

This study is part of a doctoral thesis in Education [still in progress] developed in the Program of Postgraduate Studies in Education, of the Federal University of Mato Grosso, in the research group *Laboratório de Estudos sobre Tecnologia da Informação e Comunicação na Educação – Lêtece – UFMT* [Laboratory of Studies on Information and Communication Technology in Education – Lêtece – Federal University of Mato Grosso], connected to the project *Aprender e ensinar com as TDIC: sobre tendências, dilemas e perspectivas* [Learning and teaching with information and communications technology: on trends, dilemmas and perspectives]. It aims at analyzing the manifestations of Brazilians, in some digital media and social networks, related to the presence of Haitian migrants in the country, focusing on the history of the Brazilian social thought. The choice of *who I want in the country where I live* will help us reflect on the expressions found in these discourses, how they are and why they are motivated.

The understanding of the Brazilian social thought and of its connections with the process of racialization that has been present in Brazil since the 19th century, when European migrations to the country were encouraged, allows the com-

1 Holds a doctorate degree in Education by the Federal University of Mato Grosso. Professor of the Federal Institute of Science and Technology of Mato Grosso, telinhaguimaraes@gmail.com.

2 Associate professor of the graduate program in Education of the Federal University of Mato Grosso, katia.ufmt@gmail.com.

prehension that a selective and restrictive behavior has been developed, which has been guiding the migration policies in the country, whose reflexes are still prevalent in the 21st century. This behavior demands discriminatory attitudes against the black population who come to Brazil, whether they are Caribbean or African.

The migration process is co-responsible for the formation of the ideology of Brazil as a nation: what kind of nation was then desired? Therefore, migration configured itself as an important aspect of the Brazilian civilizing process and it was a condition for the country to become a nation. It was initiated still at the beginning of the colonization, with the arrival of the Dutch and of the Portuguese, having the latter a more prevalent presence, followed by a “forced transmigration”, according to the expression used by Azevedo (1975, p. 12), of Africans in an enslaved situation and continued with the encouraging of the arrival of European immigrants in the end of the 19th century. The will for a selection of which individuals were desired to build the “Brazilian type” was present even at that century and it is maintained up to this date.

A look at the Brazilian migration process reveals that there were restrictions imposed by the Brazilian laws at different moments. Looking at the history of the Brazilian social thought, we find that “the racial issues pervaded the immigration projects since 1818, even before the word ‘race’ became part of the Brazilian scientific vocabulary and of the concerns with the national formation” (SEYFERTH, 2002, p. 118).

This research retraces the historical background of national and international Brazilian migration from the 19th century, through the 20th and into the 21st: 1. from 1870, marked by the peak of the migrant entry encouraged by the Brazilian government, to 1930; 2. from 1930 to 1980, marked by the internal movements, with a greater mobility between 1930 and 1950, and by a decline in the number of foreigners³ in the country, as a result of the militaries’ and Vargas’ dictatorship, as well as of the hindrance of the entry of the “undesirable”; 3. from 1980 to 2010, marked by the emigration of Brazilians to other countries, a consequence of the economic crises experienced locally, whose peak occurred in the 1980s, and of its return, from 2008 onwards, with the economic crisis in North America and in Europe; and, finally, 4. from 2010 onwards, when there is a new migratory panorama in Brazil.

This new reading is relevant because the Brazilian laws that currently regulate the migratory movements are not recent ones – some of them were promul-

3 We use the term “foreigner” in accordance with Law Number 6,815/1980, which is in full force and effect and which regulates the entrance and the permanence of *foreigners* in Brazil, based on security and on national interest. In its text, the law, when dealing with migrants as *foreigners*, acts in a discriminatory manner.

gated in the 20th century. It is therefore not possible to talk about contemporary Brazilian migration without understanding its historical processes, considering that the process is still submitted to the dated rules from the last century, such as the Law Number 6,815/1980, in full force and effect, which legislates *on the entry and permanence of foreigners* in Brazil, based on security and on national interest.

Historically, Brazil presents selective traits in its migratory policy, adopting such position for the reception of the immigrants. This process is rather a social one, before being political, once it emerges from a position that conforms itself to the desire to have, in the country, a racial landscape built in the European manner, especially when we consider how the migration was set up in the 19th and in the early 20th century.

From 1870 to 1930, the arrival in Brazil of about 40 million people began. They were attracted by job offers in the rural properties and in the industries of the southeast of the country and came mostly from Western Europe, supported by public policies.

The idea was that America “was formed by a melting pot and by white people” (SEYFERTH, 2015, p. 24). According to this author, this notion, idealized in the 19th century, adopted principles from the Enlightenment period and defended the notion that “America could be a country that would concentrate different European nationalities *in harmony* and they could interact with each other in both directions, i.e. cultural and physical” (SEYFERTH, 2015, p. 24, emphasis added). Therefore, the term becomes appropriate in Brazil to “justify and consolidate the ideal of miscegenation” (SEYFERTH, 2015, p. 24), also justifying the need to encourage the migratory policy of European people.

In this way, the recently established migratory policy was conducted: in order to reflect on a socio-racial construction for the Brazilian people – from a nation that was the last one to abolish slavery to a nation that imported European work force for the formation of a civilized society in the European way. Thus, “the promotion of the European immigration would have the double advantage of providing free labor and a ‘purifying’ influx, brought by the white race” (GORENDER, 1990, p. 163). As a result, immigration is seen as “civilizing factor” (SEYFERTH, 2015, p. 48). Only through this process a nation could be created and a middle class could be formed, in a liberal project.

From 1881 to 1902, migration to the São Paulo coffee plantations were subsidized by the government, with the arrival of the Italian, Portuguese and Spanish. After that, many people went to São Paulo because of the industrialization. From 1908 onwards, the government also subsidized the arrival of the Japanese to the same region for the same purpose, and many of them also made their journey to the urban area. In 1901, foreigners constituted 92% of the workers in the São Paulo industries.

The difference between the two migrations, the one subsidized by the state and the one that was forced over the centuries, contributed to the formation of the Brazilian social thought. The first was considered as the one that overcame barriers and ascended socially; the second is perceived as the one that did not achieve social mobility. These are the molds that built the racist imagery of the Brazilians towards black people, not taking into account the historical context of the late 19th century and of the entire 20th century.

During the 1930s, Brazil promulgated restrictive measures for the entry of international immigrants in the country (PATARRA, 2012; PATARRA; FER-NANDES, 2011). The restrictions were then extended and the constitutions of 1934 and 1937 established quotas on the foreigners' entries to prevent the arrival of the "undesirable", according to nationalism and to the new conceptions of what society should be, proposed by the Estado Novo and included in the constitutions of the Vargas Era, when measures for the entry of foreigners are established and new laws are promulgated (Constitutions of 1934 and 1937). These measures regulated the nationality, citizenship and individual rights of foreigners. From that moment onwards, the landscape of migration in Brazil is changed.

The period from 1930 to 1980, can be considered in a hybrid one in the migratory context: it is a period when internal movements in the country are constant, mainly from the northeast to the south; the arrival of foreigners is reduced and many Brazilians start to leave the country to international destinations. Therefore, the migratory process from the 20th century onwards has a small number of arrivals and a large number of departures, which was supported by the restrictive migratory policies established in the Decree-Law Number 406, of May 4, 1938. The decree, in addition to prohibiting the entry of "those with physical disabilities, maimed, disabled, blind, deaf-mutes, paupers, vagrants and similar people", explicitly gave full power to the federal government to, according to its article 2, "limit or suspend, for economic or social reasons, the entry of individuals of *certain races or origins*, after being heard the *Conselho de Imigração e Colonização* [Board of Immigration and Colonization]" (emphasis added).

Póvoa Neto (2012), comparing today with yesterday, states that:

For a hundred years, until the middle of the 20th century, the country attracted immigrants, mainly European, but also Japanese and Arabs. Because of the Second World War, this process was interrupted and when the war ended, migration was resumed. Until the middle of the 1960s, Brazil was still receiving immigrants. In the 1980s and 1990s, the country began to receive a very different immigration as compared to the one that arrived before the Second World War, because it was not European, but South American, especially from Bolivia, Argentina, Paraguay, Peru,

and later the Asian, and no more from Japan, but from China and South Korea. In a smaller quantity, also from Africa. This profile is maintained up to this date. Immigration today is much smaller in quantitative terms. (NETO, interview to the Institute Humanitas Unisinos, 16 May, 2012).

It can be observed that the migratory phenomenon, in Brazil, is quite complex, since there is no seasonality on it and the current quantitative aspect is no longer equal to the transition period between the 19th and the 20th centuries. However, the arrival of Haitian migrants in Brazil seemed to cause discomfort in a certain portion of the population, which was largely driven by the media and by the social networks. The analysis of this phenomenon requires an attentive consideration.

It appears to be consensus, in the media, the fact that Brazil has, in the 21st century, assumed the position of a country of return that is also a receiver, as shown in a news report from the newspaper *O Estadão*, published in 2012.

Global revolution. The rise of emerging countries is revolutionizing the global immigration. [...]. Brazil is in the midst of this demographic swirl. Two decades ago, Brazilians were escaping from their country, just as Haitians. Now, they return. Stable, democratic, with a booming economy [...]. Reissuing the history of the 19th and 20th century, the country has widely opened its doors to European immigrants, but also for Latin Americans (O ESTADÃO, International section, 8 January 2012, emphasis added)⁴.

On a daily basis, data on the arrival of new migrants are published and the digital media and the social networks have become spaces for the dissemination of such data, besides promoting debates on the subject. One aspect that has drawn the attention of several scholars (PÓVOA NETO, 2014; COGO; BADET, 2013, among others) are the terms used in numerous news reports that stimulate xenophobia, as highlighted in the expression *widely opened*.

Addressing the phenomenon as a “global revolution” and comparing Brazilians to Haitians for having experienced “escapes” imparts to the reader the impression that Haitians are fugitives, as were the Brazilians in the 1980s and 1990s, that is, the expression disregards the specific contexts of both peoples. The expression “widely opened” also imparts the idea that there is an absence of restrictive migratory policies. This becomes even more evident with the use of the expression “but also”, making it seem as if this is the problem that needs to be solved. The

4 Available at: <http://internacional.estadao.com.br/noticias/geral,brasil-novo-polo-de-imigracao-imp-,819891>. Accessed 3 April 2014.

expression “widely opened” still denotes that Brazil is open to receive any foreigners, like the Latin Americans, without imposing limits on them.

It is possible that the country is indeed reviving the immigration boom of the late 19th century. However, the present situation still could not be considered a record and is not meant to be a revival of that century. The numbers point out that, worldwide, there are about 250 million immigrants and less than 1 million is living in Brazil (data from the Brazilian Federal Police Department, 2012). The website “OEstrangeiro.Org” published, on 22 May 2013, an article with updated statistics of the number of immigrants in the country, covering all categories. The article pointed out that less than 0.4% of the migrant population of the world is living in Brazil, and, regarding the refugees, visa grants did not reach 3,000/year (data from “OEstrangeiro”, 2013)⁵. Regarding the Haitian migration, in 2015, the government granted permanent residence to 43,800 Haitians (BRAZIL, 2015). The inheritance from the mentioned centuries is a group of restrictive and selective laws and not a “global revolution”. Digital media, when exacerbating about this new migration flow, collaborates to the existence of discriminatory manifestations against the Haitian immigrants.

The *Centro de Estudos das Relações de Trabalho e Desigualdades* – CEERT⁶ [Studies Center for Labour Relations and Inequalities] presents, in its website, 12 news reports related to Haitians that suffered discrimination in various parts of the country: “Some Brazilians treat Haitians as slaves,” says the organization (11 February 2016); “At least 500 Haitians have suffered violence due to racism in MT [Mato Grosso]” (12 December 2015.); “Public hearing in the Chamber of Deputies [from São Paulo] debates the recent xenophobic attacks in Brazil” (23 September 2014); “Haitian immigrants suffer racism and xenophobia in Brazil” (15 May 2014). What is true, therefore, is that, from 2010 onwards, with the new migratory panorama in Brazil, the country witnesses the arrival of “undesirable” people, “whose visibility and interest need to be constantly negotiated because they represent exactly the *historically unwanted ethnic groups* to populate the country” (COGO; BADET, 2013, p. 23, emphasis added).

5 OESTRANGEIRO.ORG. Exclusive: the exact and updated numbers of foreigners in Brazil. 22 May 2013. Available at: <https://oestrangeiro.org/2013/05/22/exclusivo-os-numeros-exatos-e-atualizados-de-estrangeiros-no-brasil-2> Accessed 6 April 2014. In a page endnote, the journalist says: “The data presented in this piece were obtained through requests made by the e-Sic (system of information to the citizen). The 2012 numbers were requested to the Itamaraty, Brazilian Ministry of Foreign Affairs, and the total numbers were required to the Federal Police.

6 CEERT. Search: #haitianos. Available at <http://www.ceert.org.br/noticias/tag/haitianos>. Accessed on 30 March 2014 and updated on 12 April 2016.

Countries, including Brazil, “always tried to select the type of immigrants they wanted” and the media fulfills its role in strengthening this ideal (PÓVOA NETO, 2012). Analyzing the past/present context, there seems to be still a “desirable” profile and another “undesirable”, explicit in the policies that regulate migration and also in the official (or not official) discourses.

The difference is that both categories are currently living in the country (Patarra and Fernandes, 2011) and one of them, the Haitians, has been subject to hate speech, including official ones: “Brazil has managed to attract a lot of immigrants, Haitians and Africans, but also skilled workers” (President of the CNIg [National Council of Immigration] in an interview to *El País*, Brazil, 8 June 2015). Again, the use of the terms “but also” established two poles: the “qualified” migrant group and the other, “disqualified”, taking the origins of one and of the other as a criterion for the adjectival phrase.

This way of thought seems to be the result of a past whose history was racially built, when the Brazilian social thought was instituted, aiming at the formation of a civilized nation (MOORE, 2007; IANNI, 2004; DA MATA, 2010), and this is perpetuated and strengthened in discriminatory behaviors that echo through the news broadcast in the media, both in the comments that the news generate, whose contents are felt and experienced by the migrant who claims: “THE COLOR OF MY SKIN DOES NOT DEFINE MY FUTURE”, a cry of a young Haitian in his Facebook account (2015)⁷.

1 “The color of my skin does not define my future”

A young girl from Santa Catarina posts on her Facebook (November 2014) a question about the reason why there were so many Haitians “per square meter” in Florianópolis, a situation which has left her horrified. The post received more than 130 responses and many of them talked about political issues and conspiracy. One person mentioned it was a measure to weaken the national identity.

Another young girl writes on her Twitter account:

Gosh, are you going to Haiti? That’s nice! I wouldn’t have the courage to go to a place with so many nigers (October 2011).

Another person comments in a journalistic piece published in G1:

these people come here only to bring AIDS and steal, here in SC [Santa Catarina] there are many of them around, it’s an infestation on the streets,

⁷ Post by a Haitian young boy on 26 September 2015, motivated by the assassinations against Haitians in Brazil. The capital letters were maintained as in the original post.

dirty things, and so on, so they arrive and are quickly entitled to vote here, and on whom will they vote? (January 2016).

These manifestations, among thousands of others, are daily exposed in the media and in the social networks and present themselves to our eyes. Would our sovereignty be indeed threatened by the presence of the black migrant? The aggressor of a Haitian argued, defending himself when he was called a racist at a gas station in the city of Canoas, Rio Grande do Sul, that his gesture “was not racist or xenophobic – it was an act for the sake of the national sovereignty” (May 2015). One of the videos on Facebook that showed the event received over 9,000 shares and several comments in favor of the attitude of the Brazilian. Why is there this fear of the black migrant (AZEVEDO, 1987) and not of the white migrants from North America and Western Europe?

It is understood that a secularly elaborated crossbreeding project, that resulted in the hybrid color category, the pardo Brazilians (OSORIO, 2003), seems to be threatened by the arrival of black migrants, coming from a poor country. The national identity, so severely persecuted and strengthened by the myth of the racial democracy, would also be threatened, (Ianni, 2004; Nogueira, 1985, among others). This myth faked the idea of a white/mestizo and *civilized* population. The arrival of black migrants changes the urban racial landscape and is considered uncomfortable, horrifying. This fear and horror, imposed to Haitians in the Western world (SCARAMAL, 2006; SEITENFUS, 2014), has been substantial to these behaviors and it scares the migrant, propelling him to a distressed cry, connecting the color of one’s skin to the definition of his future. This relationship to that Haitian young man is unintelligible.

In this context, there are binary categories, the “I”, Brazilian, who is already established and *who has a voice that says*; and the “other”, migrant, Haitian, out of his place, contextualized subject to these comments. What does the “I” say about the “other”, the one who comes and carries in his body the mark of being a migrant, from a poor country and black, that is, one that carries a triple mark: migrant, black, poor? To analyze these sayings, we turned to the cyberspace (LEVY, 2000), as the selected field for data collection. The methodology was the netnography mode.

The social researcher revisited the history of the Brazilian migration, perceived it as a social process motivated by the Brazilian social thought of a racist nature (SEYFERTH, 2000, 2015, and others) and was urged to reflect on the discursive events posted in cyberspace, which were seen as concrete social facts, once they were generated and consolidated historically.

The meanings of these sayings about the migratory context are relevant because they seem to bring back a forgotten memory – the racial whitening in Brazil. A possible blackening seems to have intensified the fear and the hatred

(FANON, 1968; MOORE, 2007) against the black population, now conjugated with xenophobia. Therefore, the Brazilian racism (cloaked in secrecy) is tested and the racist voices become audible and visualized also in xenophobic tones. It is not just hatred of foreigners, but of a certain foreigner.

My grandpa about the tragedies in Haiti: When a niger normally doesn't take a shit at the beginning, he does it at the end. Whereas the Haitian do it on both times. (Twitter, 17 February 2015).

haiti isn't in africa but it is all nigers all peas in the same pod (Twitter, 15 October 2014)

Another #cyclist assaulted in Ribeirão Preto. He went cycling and lost his bike. Till when? Before it was Brazilian California, today Haiti!!! (Twitter, 14 July 2014).

Haitian contemporary migration in Brazil, in this context, is a phenomenon that needs to be understood, as well as the reactions it triggered. This study, which involved the relationships among different individuals, demanded a questioning of its ethical aspect. We reflected, therefore, that the researcher's commitment was related to the perceived subject, the Haitian migrants, and the silencing of the xenophobic discourse, of racism and of discrimination would place the researcher in a complicity state with the speakers, authors of such sayings, that carry with them *habitus*.

Bourdieu's notion understands *habitus* as “*dispositions* acquired by experience, therefore, variable according to the place and the moment”, that are “socially constituted” (BOURDIEU, 2004, p. 25). Thus, the Brazilian views about the black and poor migrants make up the historical provisions and are apprehended as social structures. So, we talk from the place we occupy, which is historically constructed, and the words are placed according to our *dispositions*. Any word spoken conforms with the social place occupied by who says it, that is, each person sees the space where they live according to its position in that space (BOURDIEU, 2004).

For that reason, they are *habitus*, historical and social apprehended, that allow *some* to select *others*, that is, to determine *who I want in my country*. Each comment expresses the social place that the author occupies and this is determined by one's way of seeing the world.

To bring these events to light is to understand the perception that “social science is a power system which helps to normalize the social order” (CHRISTIANS, 2006, p. 150). Even if it has been so, it can be different, and that is a challenge for the quest of a humanization of the migratory issues, once a neutral observer would possibly ignore the “relationships of power that are associated with the gender, [...], the ethnicity, the race and the nationality” (CHRISTIANS, 2006, p. 150), which are expressed in daily behavior.

The following are words from a Haitian man about the Brazilians:

'I had a vacant seat on my side (on the bus). Some people came in, but no one sat next to me. On that day, I was very sad, upset. From that day on, I have been feeling the pain, I have been embarrassed,' blurted the Haitian immigrant Joaquim Ansiote to the Caminhos da Reportagem. Want to know how it is to be an African and Haitian immigrant in Brazil? Watch the complete video: <http://bit.ly/1OosQT7>.

These are words from a Brazilian about Haitians in a news report on 23 February 2014. The piece, entitled "Haitian man is beaten and fainted in RS [Rio Grande do Sul]", was published in several national media:

Is he going back home after that? Or will he expect something worse to happen? I am against violence and I also don't have anything against immigrants. The problems are those who have nothing to add to our country, such as Haitians and the "cucarachos" Bolivians. If I could say this to him and he could understand me, I would say it...

The following is a comment made by a retired man who lives in Brasília, state of Acre, about the crime of the vilification of a corpse, occurred in the city on 16 April 2013:

It had to be a Haitian.

About the same issue, another resident also accuses the Haitians:

No one knows the origins of these people. We know that their country has epidemics of cholera, hepatitis, AIDS. They have no control about things, they don't have protected sex.

All of these attitudes carry with them the history of the social Brazilian thought, whose memory is still alive in the 21st century.

2 Considerations on the confront between the "i" and the "other": "each one, a brave one"!

To immigrate is to establish a certain relationship in a context of power, already experienced by an "I", who is already established. The "I", who talks about

the “other”, talks according to the place he or she occupies. This process needs to be humanized and the attitude of the government agencies has proven to be counter-productive⁸, considering that the legislation still in full force regarding the reception of migrants is from the 1980s, when the country was under a military dictatorship.

It can be noted that the arrival of Haitian migrants endangers a project of a white nation, blue-eyed and considered civilized – this has been seen as “national threat”. The racial landscape changes, becomes black, mainly in the south and southeast of the country, and the discourses point out this new color as a problem to be solved.

It is necessary, therefore, to write a new page in the history of the Brazilian migration, in which the “other”, “undesirable”, becomes visible. It is in such context that the social researchers must act. To analyze the Brazilian reality and suggest new practices and behaviors to the Brazilian nation is one of the current challenges. Understanding the interaction processes between Brazilians and Haitians, so that this migrant is seen as a potential for social transformation, as it has been throughout the Haitian history: individuals capable of doing the only black revolution in the world (JAMES, 2010), and that study even without resources, as explains a young Haitian boy, Alix Georges, who lives in Brazil since 2006, in Porto Alegre – Rio Grande do Sul: “Our people is very fond of studying. Haitians study even hungry and with very few resources”⁹.

Finally, migration is a human right and “we must see in each of them [the immigrants] a brave person. Someone who overthrew the prevailing rule of the world. And the best we can do is to put ourselves in that person’s shoes, holding his hand so that he becomes a victorious individual” (VENTURA, 2016).

Progressively, the racial pyramid has been inverted. There are more black men and women that are actors of a processes of change, which means that the socio-racial landscape has become more black, pointing to a new Brazilian racial identity: the black, coming from a new geographic area: the Caribbean. With this new identity, it is possible to revisit the official historiography from the Haitian point of view and of its influence in the history of Brazil, establishing a dialogue

8 This does not necessarily represent the entire sphere of the Brazilian government. We refer to the granting of permanence, in 2015, given to about 43,000 Haitians, but much remains to be done to give them dignity. We refer also several actions by the municipalities, such as Contagem, in the state of Minas Gerais, which carries out projects for the inclusion of Haitian children in municipal schools.

9 Available at TERRA, EDUCAÇÃO. “Our people study even hungry, says Haitian man who is taking a Master’s Degree course in Rio Grande do Sul”. Published on 26 April 2013. Available at: <http://noticias.terra.com.br/educacao/nosso-povo-estuda-mesmo-com-fome-diz-haitiano-que-faz-mestrado-no-rs,09c43e6dae24e310VgnVCM5000009cceb0aRCRD.html>. Several accesses.

with the social research today. It is urgent to find creative solutions and take sovereign and human action when it comes to solving the migratory processes.

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Migration, economic activity, and spatial reorganization of the population: a study on silkworm farming in Paraná, Brazil

Cláudia Siqueira Baltar¹

Ronaldo Baltar²

Introduction

Since the nineteenth century, the process of regional occupancy and demographics in the state of Paraná, Brazil, has been influenced by several migratory processes. In this context, the analysis of silkworm farming allows for the discussion of elements related to migration, economic activity, and spatial reorganization of the population. Silkworm breeding in Brazil was developed together with the coffee industry since 1848. It was initiated in Paraná in the 1930s with a migratory flow in the north of Paraná. Initially, silkworm farming was carried out by Japanese settlers and later became the staple of many rural family producers. Brazil became one of the main silk producers in the world during the twentieth century, and the state of São Paulo was the largest producer of cocoons until 1980, when Paraná became the main exporter in Brazil, particularly the northeastern region of Paraná, where the Silk Valley is located. This study focuses on the importance of considering the regional and demographic dynamics in the expansion of complementary economic activities. Although these activities may not have a significant impact on a national scale, they contribute to the complexity of migratory, economic, and social processes at a regional level.

This study is part of a research agenda developed by the London Migration Observatory, and its main focus was on the characteristics, influence, and significance of internal and international migrations that occurred in Paraná.

1 Adjunct Professor, Department of Social Sciences, State University of Londrina, cbaltar@uel.br

2 Associate Professor, Department of Social Sciences, State University of Londrina, baltar@uel.br

Considering the historical records of the state of Paraná (BALHANA et al., 1969; NADALIN, 2002; WACHOWICZ, 2002), regional occupancy and social formation in the state of Paraná, since the nineteenth century, have been influenced by several migratory processes and by a complex process of population redistribution and regional occupancy, which were not always consensual, and involved the development and expansion of economic activities and the migratory flow of national and foreign migrants to national and international territories.

This migratory process allows the study of the occupation of different regions of Paraná, and underlies the development of several economic activities, the spatial distribution of the population due to interstate, intrastate, and international migration, and also to the distinct roles of private and public agencies involved in economic and development policies related to immigration and colonization.

The focus of this study was to evaluate the development of silkworm farming in Paraná and to discuss the association between migration, economic activities, and the redistribution and reorganization of the population throughout the territory.

Silkworm breeding was introduced in Brazil in 1848 and was developed using the production process adopted the coffee industry in São Paulo (PORTO, 2014; VIEIRA, 2014). Silkworm farming started in Paraná in the 1930s together with migratory flows in Northern Paraná to expand the farming area in the state. Silkworm farming was initially developed by the Japanese settlers and their descendants, and later became the source of income of several rural families. At present, silk production is a highly integrated productive chain, combining several economic activities and different forms of labor, including the cultivation of mulberry trees, breeding of silkworms, preparation of silk threads, and textile production (SEAB/DERAL, 2015; 2014; 2008).

Brazil has become one of the main silk producers worldwide in the twentieth century. The state of São Paulo was no longer the main cocoon producer in the 1980s when production moved to Paraná, and this state has been the largest Brazilian exporter since then. This process was marked by two moments: the increase in silk production between 1980 and 2010; and the post-2010 period, characterized by a progressive reduction in production, influenced by changes in the global demand for silk.

Consequently, the number of cocoon producers and jobs in the silk industry decreased. However, the productivity increased, particularly in Northeastern Paraná, and the export volume was maintained.

The direct effects of the producing regions on the population dynamics indicated that the state had to develop policies to stimulate silk production, with the involvement of state and federal institutions and universities and the development of the Technical Chamber of the Silk Complex in 2004 under the state government.

This policy allowed the development of local organizations and cooperatives to improve the silk production network in the state, and integrate local production with the global market (SEAB/DERAL, 2015).

Although this activity only had an impact on a local scale, the understanding of these processes may help elucidate the complexity of the transformations that occurred in rural and urban areas in a specific region of Paraná, where most of the demographical, social, economic, cultural, and political development is associated with an important agricultural area in Brazil in the twentieth century.

1 Historical context of silkworm farming in Brazil

Silkworm farming involves the breeding of silkworms for silk production, and this activity originated in China more than 3,000 years ago. In the sixth century, this activity expanded to European countries and reached Brazil around 1848, when King Don Pedro II created the Fluminense Imperial Silk Company in Rio de Janeiro with a focus on silk farming. Later, a second initiative was undertaken when, in 1992, the first Experimental Silkworm Farming Station was created in Barbacena, state of Minas Gerais (Porto, 2014).

Despite these two initiatives, the production of silkworm cocoons gained momentum in Brazil only after the 1930s, and was concentrated in the state of São Paulo. According to Porto (2014), two hallmarks of that expansion were the inauguration of the National Silk Industry in Campinas in 1923, and the establishment of the Bratac Silk Threading³ by the Japanese colony in the city of Bastos in 1940.

Later, an important hallmark in the advancement of silkworm farming in Paraná was the establishment of a Bratac branch in the 1970s in the city of Londrina, also financed and run by the Japanese communities located in North Paraná⁴.

The success of silkworm farming in São Paulo between 1940 and 1980 can be understood by considering two aspects. According to Porto (2014), on one hand, the Second World War stimulated the industrial production of silk because of the closure of Asian and European ports and the interest of the United States in the Brazilian production.

On the other hand, silkworm farming in São Paulo occurred concomitantly with coffee production and followed the expansion of railways, initially in the Western regions of São Paulo and later in Paraná, particularly in the north.

Paraná is the largest silk producer in Brazil and the largest producer in the Western world. At present, it is responsible for approximately 86% of the national

3 The name Bratac originated in the Brazilian Colonizing Society, or “Brazil Takushoku Kumiai” – BRATAC (PORTO, 2014, p. 293).

4 Information obtained at <http://www.bratac.com.br/bratac/pt/index.php>.

silkworm cocoon production, particularly in the north of Paraná, in the Silk Valley region, composed of 29 counties in the northwest and north of the state and small farmers. According to a 2013 municipal livestock study, 18 out of 20 of the largest cocoon-producing counties are located in Paraná and four of those are located in the Silk Valley (IBGE, 2013).

Brazil became one of the largest producers of silk worldwide in the twentieth century, and the state of São Paulo was the main cocoon producer until 1980. After this period, Paraná took the lead in silkworm farming at the national level and became the largest silk producer and exporter in Brazil.

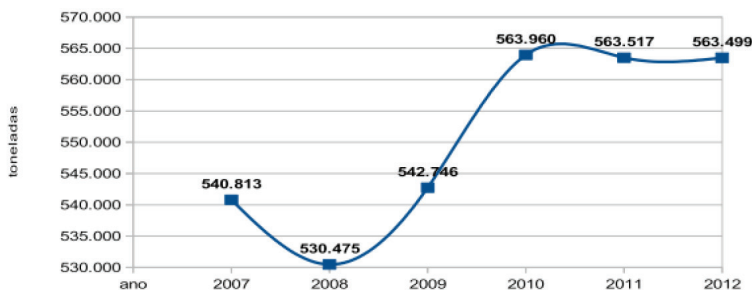
In 2010, silk production decreased because of the variation in the global demand for silk, and the amount of cocoon producers and jobs in the silk industry decreased. However, productivity increased, particularly in Northwestern Paraná, thus maintaining the export volume (SEAB/DERAL, 2015; 2014; 2008).

It is of note that the dynamics of the silkworm farming activity has been, since its inception, influenced by the international market. Chart 1 illustrates the global production during the most recent production period.

In 2012, the main cocoon producers moved to China, India, Uzbekistan, Brazil, Thailand, Iran, and Vietnam, and China and India were responsible for 65% and 26% of the world production, respectively. In this ranking, Brazil came in fourth and was the only Western country ranked among the main silkworm farmers of the world (SEAB/DERAL, 2015).

According to 2010 data, the Brazilian silk production is exported to Japan (main importer), Vietnam, and Italy and, to a lesser extent, France, South Korea, China, and Turkey.

Considering fabrics and other silk textile products, the production is exported to 55 countries, and the United States and Angola are the main importers (SEAB/DERAL, 2010).

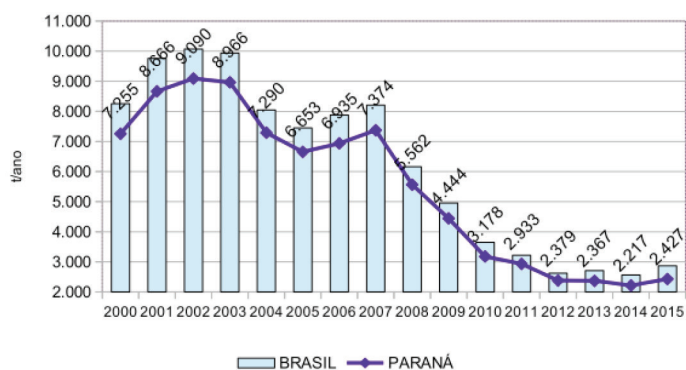


Fonte: FAOSTAT, 2014.

Chart 1 World supply of silkworm cocoons (in tons) in 2007–2012⁵

5 SEAB/DERAL, 2015, p. 2.

Considering the national production of cocoons, we noticed that, despite the continuous reduction in production between 2007 and 2015, the state of Paraná has maintained the position as the main producer in the last 15 years.



Fonte: IBGE- Pesquisa Pecuária Municipal – Elaboração SEAB/DERAL

Chart 2 Production of green silkworm cocoons (in tons) in Paraná and Brazil between 2000 and 2015⁶

Considering the national production in a global context during the most recent production period, in the following subsection we will discuss the silkworm farming activity, beginning in 1970, in two regions of Paraná: the first region includes the counties that compose the Silk Valley and the second group includes the counties that were the largest producers of silkworm cocoons in Paraná in 2014.

2 Population and counties in the expansion of the Paraná silkworm farming

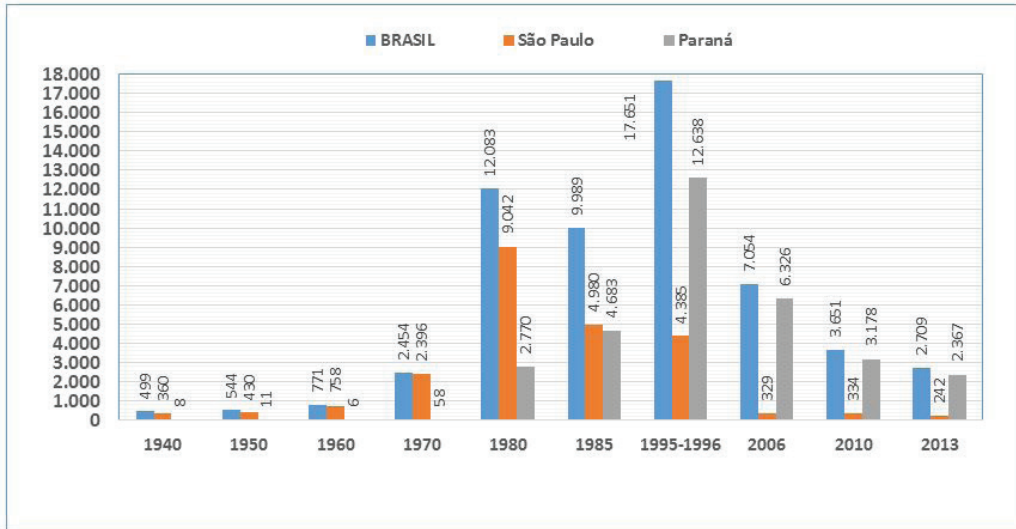
Before we investigate silkworm farming in Paraná, it is important to make a few considerations on the data source of silkworm cocoon production and demonstrate the growth of this activity in the two most important Federation Units. The data sources were the Agricultural Census from 1940 to 2006 and the municipal livestock study in 2010, 2013, and 2014.

The first agricultural census was developed together with the demographic census of 1920. However, that year was not registered in this study because agricultural censuses that inquired about silkworm cocoon production were made after 1940 and were available for developed regions and Federation Units. On the

⁶ SEAB/DERAL, 2015, pg.9.

other hand, it was possible to obtain that information on a municipal level after the 1950 census.

Graph 1 Silkworm cocoon production (in tons) in São Paulo and Paraná, Brazil, between 1940 and 2014.



Data source: IBGE. Agricultural Census for 1940 to 2006; Municipal Livestock Research for 2010 and 2014. [self-elaboration]

The first four agricultural and livestock census indicated that the increase in the national production of silkworm cocoons was small but continuous, beginning with 499 tons in 1940 and reaching 2,400 tons in 1970, and São Paulo had the largest silk production. During that same period, the production in Paraná presented an irregular dynamic and little importance in quantitative terms (Graph 1).

From 1980, Brazilian silkworm farming underwent important changes in the volume of production at the national level and in São Paulo and Paraná.

Between 1980 and 1996, there was a substantial increase in the production of silkworm cocoons in Brazil: from 12,000 tons in 1980, to approximately 10,000 tons in 1985, to more than 17,000 tons in 1995-1996.

The production in Paraná increased in this period: in 1980, the state detained approximately 23% of the silkworm farming activity, in 1985, the production in Paraná and São Paulo was similar, and accounted for more than 95% of the national output; starting in 1995, Paraná outperformed São Paulo and detained approximately 72% of the silkworm cocoon production.

Two factors may have influenced that change: one is of economic nature, and the other was related to demographics and migration. The economic factor

was the creation of factory units in Campinas in 1923 and Bastos in 1940 as a hallmark for the expansion of silkworm farming in the state of São Paulo, and the creation of the Bratac unit in Londrina, Paraná, in the 1970s.

With respect to demographic and migratory factors, the few studies that evaluated the growth, redistribution, and spatial reorganization of the population in Brazil and Paraná (BALTAR and BALTAR, 2014; IPARDES, 2006; MAGALHÃES, 2003; CUNHA and BAENINGER, 2006; FARIA, 1991; MARTINE and CAMARGO, 1984) indicate that the population of Paraná increased significantly during the twentieth century, particularly between 1940 and 1970, primarily because of the expansion of the agricultural areas in the northern regions of the state.

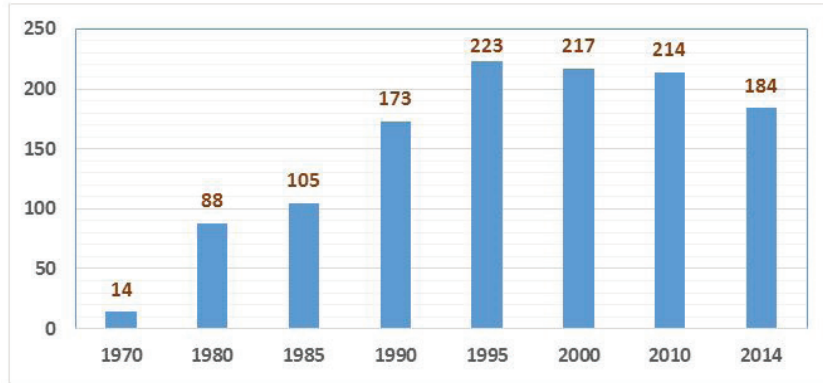
During the 1970s, the state underwent important economic changes, including limited areas for the expansion of agriculture and the economic focus of the state on industrial and urban activities, primarily in the metropolitan region of Curitiba (BALTAR and BALTAR, 2014; IPARDES, 2006; 2004).

We highlight that the significant increase in silk production in Paraná between 1980 and 1995 may have benefited from the population growth caused by the increase in agricultural production in this state because this demographic expansion was based primarily on small rural properties. Moreover, studies on silkworm farming (PORTO, 2014; VIEIRA, 2014; SEAB/DERAL, 2015; 2014; 2010; 2008) indicate the importance of the expansion of silkworm farming, together with the coffee industry, since the 1930s, as a strategy to assure the sustenance of small rural producers and their families in the period between coffee harvests.

Between 2006 and 2013, there was a steady decline in the national production of cocoons and a larger concentration of the production in Paraná. Some studies reported the influence of international markets on the dynamics of national production, and China was one of the main competitors of Brazil in this niche. However, several internal factors have contributed to the decrease in the national production.

A significant factor was the demographic dynamics of the main silkworm farming regions, located in northern Paraná. Official state government reports indicate that the rural exodus in these regions, particularly among youngsters, limited the expansion of this activity in the state (SEAB/DERAL, 2015; 2014; 2010; 2008).

Despite the decreased silk production in Brazil and Paraná, Brazil maintains its ranking as the largest western producer of silkworm cocoons, and Paraná concentrates more than 80% of the national production, all of which is exported.

Graph 2 Number of counties involved in silkworm farming in Paraná between 1970 and 2014.

Data source: IBGE. Agricultural Census of 1970 to 2000; Municipal Livestock Research of 2010 and 2014. [self-composition]

Between 1970 and 2014, there was a rapid increase in the number of counties involved in silkworm farming in Paraná. Only 14 counties produced silkworm cocoons in 1970 whereas 223 counties were involved in the production in 1995, corresponding to 56% of the total number of counties in Paraná. From 1995, the number of producing counties decreased and reached 184 in 2014.

In the most recent production period, silk production significantly decreased (Graph 3). In the last 12 years, the number of rural silk producers in Paraná has decreased drastically.

Graph 3 Number of silkworm farmers in Paraná between 2003 and 2015.

Data Source: SEAB/DERAL, 2015; 2010; 2008. [self-composition]

This decrease was directly correlated with the demographic dynamics of the producing counties, characterized by a rural exodus, which is ongoing, and the exodus of youngsters most significantly impacted the silkworm farming activity in the most recent production period (SEAB/DERAL, 2015; 2010; 2008).

3 The Silk Valley and the largest silk producers in Paraná

We analyzed the demographic dynamics and silkworm farming in Paraná in two regions: the first region comprises the counties located in the Silk Valley, and the second region comprises the counties that were the largest cocoon producers in 2014, according to the agricultural and livestock census.

Table 1 Characterization of the production regions.

COUNTIES LOCATED IN THE SILK VALLEY	COUNTIES WITH THE LARGEST PRODUCTION IN 2014
– 29 Counties	– 20 counties
– North Central and Northwest	– North Central, Northwest, “Norte Pioneiro,” West, and Mid-South
– Smallest population (2010) = 1,409 inhabitants	– Smallest population (2010) = 1,862 inhabitants
– Largest population (2010) = 357,077 inhabitants	– Largest population (2010) = 26,615 inhabitants
– % of counties with up to 20,000 inhabitants: 65%	– % of counties with up to 20,000 inhabitants: 85%

Raw data source: Demographic Census of 2010; Municipal livestock study of 2014.

The Silk Valley is a private region created in 2009 to promote silk production, and involves small family producers from 29 counties located on the Hydrographic Basin of Pirapo river⁷, and also constitutes a commercial brand of silk-based products.

The counties located in the Silk Valley were compared with the largest silk producers in 2014 to evaluate the correlation between silkworm farming and the migratory and demographic dynamics of the counties involved in this activity.

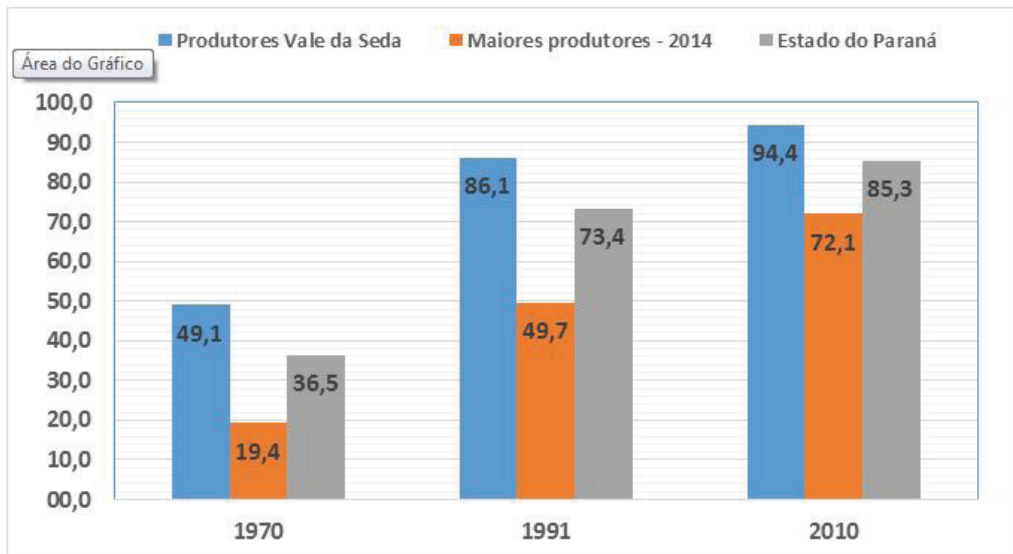
Chart 1 shows the size of these two study regions. The Silk Valley contains a hydrographic basin and its counties are located in the North Central and Northwest regions, which are two neighboring regions, and the largest silk

7 Information available on: < <http://valedaseda.com.br/>>.

producers are located in the North Central, Northwest, “Norte Pioneiro,” West, and Mid-South regions.

With respect to the population size, in the Silk Valley in 2010, the smallest county had less than 2000 inhabitants whereas the largest county had more than 300,000 inhabitants; moreover, 65% of these counties had a population smaller than 20,000 inhabitants. On the other hand, the population size of the largest producers in 2014 was smaller than 30,000 inhabitants, and 85% of these counties had less than 20,000 inhabitants.

Graph 4 Urbanization rate in Paraná by groups of counties between 1970 and 2010.

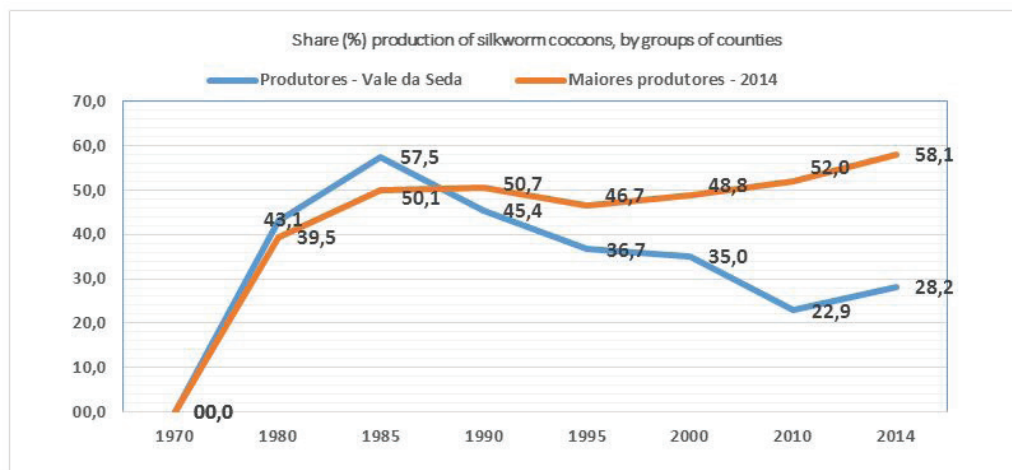


Data source: IBGE. Demographic Census, 1970-2010. [self-composition]

We observed different dynamics in the urbanization process between 1970 and 2010. With regard to the degree of urbanization in the state in 1970, almost two-thirds of the population of Paraná lives in rural areas⁸. In 1991, the rate of urbanization reached 73%, and in 2010, the urban population reached 85%.

The dynamics of the urbanization process in these two regions was distinct. On the one hand, the rate of urbanization in the Silk Valley was greater than that of Paraná in the three census periods. On the other hand, the rate of urbanization of the group of largest producers was lower than that in the state.

8 The urban transition in the state of Paraná will only occur in 1980, when approximately, 59% of the population will be concentrated in urban areas. (BALTAR and BALTAR, 2014).

Graph 5 Production of silkworm cocoons by groups of counties.

Data source: IBGE. Agricultural Census of 1970 to 2000; Municipal Livestock research of 2010 and 2014. [self-composition]

In contrast to the information on the level of urbanization and the market share of both regions in the production of silkworm cocoons at the state level, we observed different scenarios: first, silk production decreased in Silk Valley counties whose rate of urbanization was higher than the rate in the state, especially after 1985.

Second, silk production increased in the group of largest cocoon producers whose rate of urbanization was comparatively small starting in 1985.

Therefore, historically, silk production was higher in the Silk Valley in the 1980s; however, the importance of this region decreased progressively in 1990. Furthermore, the low production output in this region in 2009, when the Silk Valley was created, may have contributed to the small increase in production in the most recent production period.

Silk production in the group of largest producers, as a whole, started to increase in the second half of the 1980s and corresponded to approximately 60% of the production of silkworm cocoons of Paraná in 2014. This study supports the view that the larger production activity in this region is correlated with a larger rural population. However, further studies are necessary to test this hypothesis.

Conclusion

This study aimed to evaluate the correlation between the migratory and demographic dynamics and the expansion of silkworm farming in Paraná.

The analysis of the national silk production allowed the identification of two main areas of expansion of this activity in Paraná: the Silk Valley and the largest producers of silkworm in 2014, and the establishment of the correlation between silkworm farming and the demographic dynamics of the counties involved.

Therefore, the migratory and demographic dynamics favored the expansion of silkworm farming activities and became a decisive factor in the decrease in production in a more recent time frame.

Furthermore, this study aimed to elucidate the complexity and diversity of the process of rural exodus in the state of Paraná.

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