

How to make an existence more real in (post)pandemic times?

Isabella Silva de ALMEIDA¹

João Batista FERREIRA²

Yara Maria de CARVALHO³

Abstract

This essay brings formative processes reflections in the academic context from the effects of three experiences that we have produced in-between this pandemic times. Thought-experiences that, in the classroom setting and in the orientation relationship of a thesis, have transverse us and summoned us in the sense of answering the question: *how to make an existence more real?* We have registered here the unexpected and the multiple inventions; we have identified gestures - minimal and vital; and we have experienced the "intercessor" condition. We have unfolded the thinking about what we think (understanding thinking as a creation act) and we reiterated the need to promote the co-presence of differences, and reading about formative processes as an affirmation of the rights to the singular and plural modes of existence.

Keywords: Public Health; Education Policies; Intercessors; Health Research.

¹ Terapeuta Ocupacional, Doutora em Ciências (FSP/USP). Universidade de São Paulo. ORCID: 0000-0003-0929-8299
E-mail: isa.almeida@alumni.usp.br

² Psicólogo, Doutor em Psicologia Social (UnB). Professor associado e pesquisador de pós-graduação em psicologia e graduação em psicologia da UFRJ. ORCID: 0000-0002-7723-744X
E-mail: jbf@ufrj.br

³ Livre-docente em Promoção da Saúde (FSP/USP), Doutora em Saúde Coletiva (Unicamp) Professora Associada e pesquisadora dos Programas de Pós-Graduação em Educação Física e no Mestrado Profissional "Formação Interdisciplinar em Saúde" na USP. ORCID: 0000-0001-8926-355X
E-mail: yaramc@usp.br

¿Cómo hacer más real una existencia en tiempos de (post)pandemia?

*Isabella Silva de ALMEIDA
João Batista FERREIRA
Yara Maria de CARVALHO*

Resumen

Este ensayo trae reflexiones sobre los procesos formativos en el contexto académico a partir de los efectos de tres experiencias que producimos en medio de tiempos de pandemia. Pensamientos-experiencias que, en el escenario de las clases y en la relación de orientación de una tesis, nos atravesaron y convocaron para el sentido de responder a la pregunta que nos ha estado rondando: ¿Cómo hacer más real una existencia? Inscibimos aquí lo inesperado y las múltiples invenciones; identificamos gestos - mínimos y vitales; y experimentamos la condición de "intercesor" (as). Desplegamos pensar en lo que pensamos (entendiendo el pensamiento como un acto de creación) y reiteramos la necesidad de promover la copresencia de las diferencias, la lectura de los procesos formativos como afirmación del derecho a modos de existencia singulares y plurales...

Palabras clave: Salud Pública; Políticas de Formación; Intercesores; Investigación en Salud.

Como tornar mais real uma existência em tempos (pós)pandêmicos?

*Isabella Silva de ALMEIDA
João Batista FERREIRA
Yara Maria de CARVALHO*

Resumo

Este ensaio traz reflexões relativas aos processos formativos no contexto acadêmico a partir de efeitos de três experiências que produzimos no entremeio dos tempos pandêmicos. Experiências-pensamentos que no cenário da sala de aula e na relação de orientação de uma tese nos atravessaram e nos convocaram no sentido de responder à questão que nos tem rondado: *como tornar mais real uma existência?* Registramos aqui os inesperados e as múltiplas invenções; identificamos *gestos* - mínimos e vitais; e experimentamos a condição de "intercessor" (as). Desdobramos o pensar sobre o que pensamos (entendendo o pensamento como ato de criação) e reiteramos a necessidade de promovermos a co presença das diferenças, a leitura dos processos formativos como afirmação do direito aos modos singulares e plurais de existência...

Palavras-chave: Saúde Coletiva; Políticas de Formação; Intercessores; Pesquisa em Saúde.

First Gestures...

We will deal here with training gestures, form-action, forms of action in the field of collective health in dialogue and composition between different subareas of health - occupational therapy, psychology and physical education - being led by the discussion on training policies, especially in the university-academic scenario. In this essay we will present three formative experiences: that of Núcleo Trabalho Vivo of a Brazilian Federal University, that of a Psychosocial Care Center - Alcohol and Drugs (CAPS AD) in São Paulo and that of the mentoring relationship - as intercessors - between two of the authors.

We will start here from a question that has been around our research and work groups: how to make an existence more real? More real in the sense of existences that can gain more structure, strength, extension, consistency, presence, singularity, trust; which is only possible with the affirmation and guarantees of dignified life rights, as an ethical-political act that configures an art of existing (LAPOUJADE, 2017). But also thinking about creative processes, or our modes of thought production: thinking about how we think about what we make more real, whether effects of our relations with others, or effects of our own processes and arts of existing.

On the one hand, affirming life with dignity is the problem with the greatest ethical-political dimension. A problem aggravated by the crises of COVID-19, which made even more evident the brutal inequalities of the contemporary world. Crises that made more visible the dogmatic, instrumental and limitless rationalities of the neoliberal world machine. And that added to the setbacks of the rise of reactionarism (such as the denialism of vaccines and other health measures, for example).

Situations that make mobilizations and struggles for dignified life even more urgent. An ethical-political imperative that calls for actions of resistance, transformation and formation that enable compositions with anti-racist, feminist, movements against class discrimination, of the LGBTQIAP+ population and of the original peoples. Struggles that have a common originary dimension, which is expressed in Kenneth Rexroth's (2001, p. 496) phrase-manifesto: "against the ruins of the world, a single defense: the act of creation".

On the other hand, to remember that thinking, here in the sense of thinking as a process of creation, has been forgotten in the formative processes. The cognitive, or mental dimension of the processes related to teaching-learning do not consider thinking, properly speaking, as the focus is, in

general, the "object" being observed, little of the effects unleashed by the attentive observer and in relation to the object. We separate observer and observed "object". And the "objects" seem to be more interesting in the processes of formation. The reason why the different "objects" seem so inaccessible, allegorical, or enigmatic to us is that in this mechanical and reduced rationality we are not part of their becoming, of their happening. Their existences are separate from ours.

Agamben (2005) develops the idea of the potency of thought that also inspires us here. For the philosopher, the thought of thought is the attribute of potency in itself. In this sense, the experience of potency implies the indistinction between organic and animal life, between biological and contemplative life, between lifelessness and life of the mind. A life without knowledge corresponds to a thought disconnected from the cognitive dimension and from any intentionality.

However, when we feel affected by something, we can access the dimension of our relationship with the "object". To observe our thinking, therefore, we have to make it exist!!! And this exercise is fascinating because thinking as an "object" to be observed is qualitatively identical to the activity of thinking, so... we remain in the same element and there is a natural affinity between thinking and thinking. Everything is intertwined.

To observe thinking is to observe what we engender. In this sense, thinking is not foreign to us, it is intrinsic to us (ESPINOSA, 2007). While we feel and perceive we are singular. However, perception is part of reality. The concept is the other part. The cognitive act is their encounter. When we think, we articulate what we observe and feel. We know and feel how thinking happens in us. We unravel the connections and relations that constitute us, and thus we can situate and accommodate ourselves to understand and make other things, other lives, exist. We need to know what is outside of us through thinking. To ask questions. The concept manifests itself in contact with all bodies..

Our reflective trio is constituted from the common interest in sharing some experiences that happened along this pandemic time through which we are still going through, shaken, surviving and thinking and to show the cognitive process that sustains the creative thinking, showing the movements - organic and inorganic - that we have been inventing along these last months in the different formative dimensions. However, in order to meet the challenge we had set ourselves to write in a shared and, sometimes, imbricated way, it was necessary for us to create unexplored ways of composing - ideas and experiences - in order to produce knowledge about what we live, also "behind the scenes", in the daily routine of academic work.

¹ We will start from the notion of experience worked by Bondia (2002), that is, "experience is what passes us by, what happens to us, what touches us" (p. 21) (...) an opening to the unknown, to

How to make an existence more real in (post)pandemic times? what cannot be anticipated, neither 'pre-seen' nor 'pre-say'" (p. 28). To this end, we were willing to hover, to stop and think, to look and listen to what crossed us, what proposed us to think. We are willing, as subjects of the experience, to share our perceptions, reflections, and thoughts about thinking.

From the point of view of form, we did a hybrid writing, sometimes using the "we", other times the "I". It is an exercise that invites us to move to the singularities and diversities of what we produce and create with our thoughts and actions. In this sense, especially in the relationship between supervisor and student, we experienced the condition of "intercessors" to each other, as our thinking, our dialogue, and our writing about what was happening to us with the research were not totally solitary movements. "Intercessors" are those who make our text (in this case here) happen...

Without them there is no work. They can be people - for a philosopher, artists or scientists - but also things, plants, even animals [...] fictitious or real, animate or inanimate, you have to manufacture your own intercessors. It is a series. If we don't form a series, even if completely imaginary, we are lost. I need my intercessors to express myself, and they would never express themselves without me: one always works in several, even when this is not seen (DELEUZE, 1992, p. 156).

We, author(s) 1 and 3, were each other's intercessors...in a special way. As we wrote this essay (in its different versions) we shared the events, the narratives, the findings, the ideas, the authors who inspired us, and the modes of writing, itself. We entered in the waves and flows of our thoughts and writings and, thus, unleashed a way of moving forward together... inspired by what we had already experienced and built throughout the research process in CAPS AD and, above all, the doctoral training.

From experiences...

In a first moment, we share the experiences of writing collective letters in the undergraduate course Clarice: figures of writing and clinical practice, held at the Institute of Psychology of a Brazilian Federal University, between July and November 2021. Then, we share our experience and thoughts about the constitution of an effective partnership, known as "mentoring" in academia, in a Graduate Program in Public Health, from the process of writing a thesis (an autoethnography of the work and production of care in mental health, alcohol and other drugs). From the experiences, we draw lines that resonate and produce reflections related to ways of thinking about the triggering question of this article, which unfold to the production of thought as an act of creation.

Rio de Janeiro: a cartography of vital gestures

The (post)pandemic times bring back old questions that, in a certain way, had been abandoned and more than ever persist, and demand new problems for the formation processes. What is "training" in these new contexts produced with (and after) the pandemic? How to train psychologists with encounters reduced to the little windows and intermittent voices of the zoom? How to think about the formation(s) in psychology in the (post)pandemic e? How to train psychologists with encounters reduced to the little windows and intermittent voices of the zoom? How to think about the formation(s) in psychology in the (post)pandemic era? How to think of the formations with the reconfiguration of the plurality of correlated forces that define them? How to legitimize them without problematizing the expropriation of rights of the majority of the Brazilian population even more excluded with the pandemic crisis? Inescapable questions. Difficult ones.

The processes of formation are relational, dynamic, and existential, situated in certain spaces and times. They escape generalities. They are compositions that are born in encounters with the unexpected, with the fissures and solvencies of normativities that seek to capture vital movements. They are normative wanderings, productions of living normativities (CANGUILHEM, 2009) that create open circuits of experiences and senses.

The experiences of the unexpected, of the (post)pandemic anguishes and fears produce emergences, needs and effects (such as loss of bonds, exhaustion, depression) that demand the welcoming of these affections and their unfoldings in formative spaces. They demand openness to share the (im)possibilities of each existence and the situations of health and illness ("what could be if..."). They demand the problematic forces of "the appearance of new possibilities, dictated by some fragments just sketched" (LAPOUJADE, 2017, p. 37).

In the almost two years of remote classes in undergraduate and graduate psychology at UFRJ, there were frequent conversations about such (im)possibilities related to facing the situations produced by the pandemic (aggravated by reactionary negationism) and the (minor and major) resistances to adversities arising from this deadly combination. Conversations that crossed the teaching, research, and extension activities of the Núcleo Trabalho Vivo, linked to the undergraduate course and to a graduate program in psychology. The need for even greater attention to the forces, gestures and actions that intensify existences was highlighted: the urgency of the ethical imperative of attention to the processes of creation of singular, plural, collective forms of life. Such perceptions

How to make an existence more real in (post)pandemic times? reinforced the group's propositions and activities, such as the project: The act of creation as an ethical-political operator of the rights of existence: resonances with artistic, clinical and work practices. Propositions understood here, based on Stengers (2018) and Lapoujade (2017), as sensitive experimentations that make it possible to instate, make think and act in certain problematic fields. With this perspective, we emphasize the establishment of intensifiers of existence

In this journey (based on themes, practices and research interests of the group), we focused on the processes of formation potentialized by literary creation, writing and the clinic.

Literary writing is understood as a "process, a passage of Life that crosses the livable and the lived" (DELEUZE, 2011, p. 14). In this crossing, the passages of life of literature are taken as a technique of caring for the soul (TODOROV, 2009), an understanding that summons articulations between the notions of technique, care, and soul. Technique is thought of here as a singular-plural way of doing: as art of creation, as poetics. Care as sensitive attention to life that seeks to articulate the demands of the world and one's own desires. The soul as anima, breath, and principle of life, an experience that intensifies existence and makes it more real. The experiences with literature (writing and reading) are, thus, poetics of attention to life forms, poetics of the creation of vital meanings (FERREIRA, 2021a).

Letters to Clarice Lispector

Among the activities and research related to the projects about the act of creation, literary creation, and clinical practices carried out by the group, the undergraduate course Clarice Lispector: Figures of writing and the clinic, summarized in the menu, was proposed:

Against the ruins of the world, only one defense: the act of creation": the timeliness of Kenneth Rexroth's poetic manifesto is an invitation to resume the potencies of Clarice Lispector's writing, with the discussion of the act of creation as the greatest breath of life that - far beyond literature - becomes an ethical-political and clinical operator of the affirmation of the right to dignified forms of life. Based on the novels *Água Viva*, *A Hora da Estrela* and short stories (such as *Mineirinho*) and the philosophy of creation (Deleuze, Souriau, Lapoujade), studies and small clinical-poetic workshops are proposed, with written experiments on sensitive modes of attention to the (im)productive forces of the senses of the real. We will approach resonances of the poetics of literary and clinical creation with experiences of the unexpected, of attention to the forms of life and the art of existing, with emphasis on resistance, deviations from the captures and reconfigurations of the sickening normativities and of expropriation that enable gestures, vital movements, instants and situations of existential health - understood as the establishment, always provisional, of ethically, politically and aesthetically referenced modes of existence.

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For the course evaluation activity, we invited people from the class to write letters addressed to Clarice Lispector. Letters dealing with themes and experiences triggered by the course: affections, worries, thoughts, situations with the atmosphere of pandemic and negationist times; written in groups of up to five people. Eight groups were formed, and each group wrote two letters. Some letters were written in the first person plural; others were compositions of first person writings. The first letters were read in class in the middle of the course; the following letters were read in the last class. The work done will be published in book form.

Among the themes that crossed the writings: the loss of contact with people (near and far); the suspension of activities; the confinements; the worsening of inequalities with the pandemic; the searches, experiences, movements, and gestures (minor and major) that sought to make existences more real (even if for brief moments). The letters outlined a small inventory of these movements: a brief cartography of vital gestures, in Massumi's (2017) proposition:

All actions and sensations are vital gestures. Even even the most antivital of gestures bubbles with life at some level. A cartography of vital gestures records these bubbles. It descends to the level of micro-cracks to intuit what potential for singularization they herald. This can only be a cartography lived by making the subject formative again-infectible in an inventive, vitally improvisable way (p. 152).

In the cartography presented here, we outline resonances with intensifiers and processes that could become formative in another way; without placing previous contours of what would be "formative", but in search of sensitive openings for the potential of singularization of improvisations and vital gestures with possibilities of propagation through inventive infections. Among the intensifiers of these gestures, the composition of the potencies of the experience of reading literature with the experience of written expression through letters stands out.

One presence was very important in the articulation of these experiential fields: the character Macabéa, from *The Hour of the Star*. Published in 1977, the novel tells "the weak adventures of a girl in a city all made against her"; a woman of "delicate and vague existence (...) who should have stayed in the backlands of Alagoas with a chita (traditional portuguese cotton fabric) dress and without any typing (...)" (LISPECTOR, 2017, p. 58).

Schematically, the novel can be read as a game of planes and narrative mirrors, with three inseparable dimensions. The first plane is that of the writer Clarice - made explicit right at the beginning in the "Dedication by the author (actually Clarice Lispector)", in which the story is dedicated "to all those who in me reached frighteningly unexpected zones" (p. 52). Macabéa made

How to make an existence more real in (post)pandemic times? herself present to Clarice as an experience of the unexpected that led to that narrative "in a state of emergency and public calamity" (p. 52). The second plan is that of Rodrigo S. M. - the narrator-personage that problematizes the notions of authorship and act of creation; as, for example, the impossibility of a member of the middle class to write about a woman expropriated of the right to exist in a certain world (petit bourgeois); the third plan is that of Macabéa - the protagonist; paradigmatic figure that condenses exclusions of class, gender and region; and, on the other hand, embodies the conceptual character of the idiot facing the hardships of living in an instrumental and patriarchal society.

We follow Stengers (2018, p. 445) in this understanding of the conceptual character: "But Deleuze's idiot, whom he borrowed from Dostoïevsky to make a conceptual character out of him, is the one who always slows down the others, the one who resists the way the situation is presented, whose urgencies mobilize thought or action. And he resists not because the presentation is false, not because the urgencies are untrue, but because 'there is something more important'. Let us not ask him what. The idiot will not answer,

In the chronicle *Literature and Justice*, Clarice says: "Since I have known myself the social fact has had greater importance for me than any other: in Recife the mocambos were the first truth for me" (LISPECTOR, 2018, p. 696); amazed and indignant that this was not obvious to other people. In *The Hour of the Star*, the encounter with the young Northeastern girl in a crowd further arouses Clarice's criticism of the trivialization of social injustice. The novel investigates the broader social forces that constitute Macabéa. It seeks resonances with serious historical and social issues that are even more present in times of (post)pandemic exclusions. We see this in the fragment of one of the letters read in class.

Reading "The Hour of the Star" led me, at some moments, to a sad state. Yes, sad! Sad for the self-perception of fragments of Macabéa in my existence, as well as a sensation that part of the conglomerate of each individual, with its historical and social synthesis, has particles of the character. The way the narrator describes her, attributing her a certain generalized incompetence, evoked in me questions about how many times I, a woman, took this place and conditioned my existence to the discourses of a patriarchal society (Fragment of Letter 1 - Group 2).

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The book is the secret story of a scream that tries to escape the silence. It is all a scream. "Because there is the right to scream / So I scream / A pure scream, without asking for alms" (p. 57). The cry of someone who was forced to write: "It is my duty to tell about this girl among thousands. It is my duty (...)" (p. 57). What duty? What responsibility? We see here a "political question par excellence: who can speak of what, make themselves the spokesperson of what, represent what?" (STENGERS, 2018, p. 445). Who would be the person worthy of writing about Macabéa? Clarice would be? Born in Ukraine - in a Russian Jewish family forced to flee with the persecution of Jews during the Russian Civil War - she became a refugee in Brazil. Clarice: a white woman, comfortable life, middle class privileges. What are the implications of this question (who can write about Macabéa?) for the ways of researching, clinicing, existing that go through the processes of formation? The next fragment gives signs in this sense.

The viscosity of Macabéa's story-telling tears us apart, or as Rodrigo narrates in *The Hour of the Star*, tears us apart, because everything is present. As future professionals in the field of Psychology, and, as (some) trainees who already attend, when we read her words, we can identify the knowledge and non-knowledge of the profession we chose out of passion. "The facts are sound, but between the facts there is a whisper. It is the whisper that strikes me." (p. 32). (Fragment of Letter 1 - Group 5).

From an uncomfortable encounter, in a street in Rio de Janeiro, in which Clarice caught "in the air at a glance the feeling of doom on the face of a Northeastern girl" (p. 57), how not to write about Macabéa? An instant that produced another form of sensibility. An instant of an event in which she heard a whisper among the facts of social injustice? If to research is to research oneself, writing about Macabéa was also to write oneself: "to be more than me (...)" (p. 65). To write with Macabéa: "through her, through my astonishment" (p. 67).

The horror, pain, and outrage so strong that we feel isolated can now be said and shared. Of course, the mystery remains, not everything is able to be said, and that is good. So the charm remains. But I can't help but thank you, Clarice, for invoking this field of the common (...) By making this beautiful and immense effort to say the unspeakable - or at least, when it is really not possible to say it, to point it out and circumvent it - you do this not only for yourself, but for all of us. By naming, something becomes accessible, malleable, shareable. You put the most difficult things in the world into the realm of the common, the collective (Fragments of Letter 2 - Group 5).

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On the political path of literary writing, we meet Deleuze (2011) again: "One does not write with one's own memories unless one makes of them the origin or the collective destiny of a people to come" (p.14). In this way, literature is a device to intensify modes of existence and legitimation that demand ethical positions and responsibilities. As we see in this fragment:

Death surrounds us, Clarice, and is longingly accompanying us, just as it accompanied Macabéa stretched out on a cold concrete floor. Some are operating necropolitically, others, however, are on that ground fighting to keep their eyes open, operating then in a dimension of escape from these "disposessions", in a movement of existential, transmodal, transductive, butterfly health. To capture these movements, to perceive and validate the eyes in struggle for life, to identify the senses of the forces at work in order to need an "escape" I believe to be acting to "make real" "the most fragile existences, close to nothingness", the virtualities (Fragment of Letter 1 - Group 2).

Macabéa: the delicate and vague existence of an almost invisible being, a minimal social existence, dispossessed of the right to exist, at the limit of absolute exclusion from the world, part of the anonymous mass that feeds the gears of a society of abusive relations with minorities. Still, and for this very reason, it is unable to fit into the machineries of the world. Without knowing how, in the innocence of her gestures, beyond and beyond herself, vital breaths bubble up, infiltrated in the microfissures of these deadly gears. Unable to comprehend the naturalized social logics of exclusion, Macabéa embodies a primordial life force, a potential for singularization that is alien to the destinies of the world. "It is not just narrative, it is first of all primal life that breathes, breathes, breathes" (...) "in an impersonal limbo" (idem, p. 67). And, at the same time, "as bad as her situation was, she did not want to be deprived of herself, she wanted to be herself" (p. 76).. Macabéa resists the habitualities of the machine of the capitalist world. On the other hand, she knows, with her whole body, intuitively that there is something more important. As we see in this fragment.

We don't know how to look at the other, how to find the other's pain. We invented to live believing in meritocracy. Meritocracy would blame Macabéa for having such a hard life and needing to reinvent herself. It would also try to devalue her human density (this is not productive) and we no longer know if it is the deadly times, made of exclusion, of setbacks, of crazy narcissism, or if it was ourselves, in our dehumanizing process... that brought us here (Fragment of Letter 2 - Group 4).

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The fragments of this brief cartography of vital gestures have resonances with clinical processes. The clinic understood as a device to intensify the attention to the forms and forces of reconfiguration of the modes of existence that, in a broader perspective, are correlated to the (objective-subjective) struggles against inequalities, exclusions and discriminations. In this line, the construction of senses of reality demands the zigzags of creation (immanent to the acts of creation and clinical deviations). As in the following fragments, now focused on the novel *Água viva*:

In a class about you, it was commented that "the space of the clinic is a space for not noticing together". This phrase hit me right in the middle of my blur. This is also your writing, Clarice, a space to not realize together. To ask unanswerable questions together. To hold hands and face together the horror of the world, the injustice, the dirt, the meaningless. But not only the bad, frustrating, painful meaningfulness, but also the meaningfulness of mystery, of enchantment, the enormity of the world that causes us vertigo and amazement" (Fragment of Letter 2 - Group 5).

The clinical deviations-approximations demand critical counterpositions to the production of closed meanings. They are deviations-approximations of the agents/patients seeking normative errancies (of micropolitical nature) that can reach broader social dimensions (FERREIRA, 2021b). Errancies with which people in situations of dispossession can rewrite their "stories, their colors and their corners of life" (DELEUZE, 2011, p. 08).

One of the outstanding readings of the course was Matilde Campilho's short poetic manifesto - "poetry, music, a painting do not save the world. But they save the minute. That is enough. We are here to dance a little on the rubble. Not to let the dust give our eyes a rash. (...) We are trying to save the seconds - of my life, of the lives of all my friends, and of someone who reads a verse. And it is already good". Which we can understand as a poetics of attention to the meanings of the most real existences. As in this fragment with which we conclude this brief cartography of gestures and vital movements:

To add to my enthusiasm for this new territory and my freedom to live, I am taking part in a very interesting course: literature and clinic. In it we are researching some of your inexhaustible books, Clarice. This experience offers itself as an opportunity for discovery - new meanings for old feelings. Surprises arise, in the midst of the words. The discovery of another world that I had not dared to seek. And, along this path, I find myself with you and with myself. Like Living Water, the reflections burn and disquiet me (Fragment of Letter 2 - Group 5).

São Paulo: The lives, the creative processes... where we go with what passes us by...

Since 2017 we (author(s) 1 and 3) had been building the paths of doctoral research-training. We met for the first time during the selection of candidates. And it was an unusual affective encounter: common paths and relationships in the academic and formative scenario. A certain joy and a desire to compose... of stories, experiences, and their effects in the field of collective health. .

The topic of "orienteering" and the cordial, dedicated and also the spiteful and resentful accounts are not uncommon in the university, but the eloquent mentions of the thought production process that results from thinking about how we think about our relationship - of "orienteering" - and its impact on the very process of knowledge production regarding other relationships are not described, so far unknown.

The orientations, in general, express a formality and an institutional relationship rarely explored as a determining *modus operandi* of the process and production of a thesis. Here we are interested in the process of thinking about this relationship. Not the relationship itself. But of thinking about how we think about the relationship: how we constitute it; then, how we observe it; and, finally, describe the thinking about how we think about the engendering of the relationship. The relationship as a trigger for thinking, from various perspectives and, among its consequences, inventive, creative writing. Creative in the sense of accessing the thinking about the thinking that generated the relationship to go to the heart of the problems, the questions, the dilemmas and the misadventures of the processes, or of the most interesting part of the thesis.

This work was certainly not programmed or foreseen, even though we mutually felt respect, admiration, and care for what was happening from the beginning. The results: the creation of bonds and co-responsibility. We tried out different ways for many encounters, both individual and collective, highlighting here those in the study and research group - Corpus. We invented and sustained the doing-research with homeopathic doses of listening, conversation, dilettantism...

We had our lives chasing us and scrutinizing us... ...

We needed to be up to the lives and souls - especially the lives and souls of users of CAPS AD [called and recognized as bird beings - Assum-Preto (in memory), Quero-Quero, João-de-Barro and Bem-te-Vi], partners and coauthors of the narratives presented in the thesis that joined us in this autoethnographic journey (ALMEIDA, 2021). We assume beforehand the commitment to guarantee them the right to exist in composition with the writings, the records, the memories, and the reflections.

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With the isolation, this space of encounter, support, sharing and decanting of the issues faced in doing-research, of composing thoughts about what crossed us in this production, in the weaving of the thesis was forged, transformed. We came across a certain new: using digital resources - the windows of the computer, of the cell phone - to share, to elaborate, to question, to have support, to breathe, to unburden, to clear our heads... it was singular and dual, it warmed, it opened edges, possibilities.

The relationship-orientation was happening as a process of thought production, in the sense of permanently reviewing, reevaluating, revisiting the memories and recollections and following in the movement of flows, gaps, edges... we understand that this relationship-orientation invents and allows itself to be taken by paths that are transformed into formation paths that, in turn, unleash common challenges that transcend the previously defined objectives of one or the other. In this sense, we bring here what we call other unfoldings of the relationship-orientation, also part of doing a thesis and that are not necessarily explicit in the final texts or in the defenses themselves.

Minute gestures matter in this process: from where to put a "period", or where are the "reticences", the "commas" so that it is possible to breathe - inhale and exhale - and produce silences, in order to seek the strength to continue... in the face of lives, ours and those that followed with us in the production of this thesis, and with us continue beyond the end point. We found, finally, the Deleuzian figure of "intercessors" that radically expressed this unusual arrangement and that present us in the condition of mutual and permanent formation in the context of the academy.

Fabricating ways of existing in pandemic

To attribute a soul is to augment an existence; it is the generosity, of vision, of the emotion of seeing more or with more intensity, of seeing, in certain realities, the presence of a soul.(LAPOUJADE, 2017, p.69).

The production of the thesis by me, author (a) 1, initially occurred concomitantly with being an occupational therapist in the field service - a Psychosocial Care Center for alcohol and other drugs (CAPS AD), modality III, therefore, operating 24 hours, located in the northern region of the city of São Paulo, in Brasilândia neighborhood. The latent desire was to see the countless experiences, the many events and crossings present in the daily production of care in a service of the psychosocial care network, of the SUS

In the orientation meetings we mapped authors, methodologies and ways of doing the thesis that embraced this dimension of the practices. There was, in the time of the experience, a multiplicity

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Each of the bird-beings had a way of existing and our relationship was also sustained on different planes of existence that allowed us to access very different worlds. Sometimes their ways brought them closer to the virtual beings described by Souriau, somewhat unfinished, claiming the right to (sub) exist, prompting gestures from me, so that their existences could be bigger and different, claiming a certain art (LAPOUJADE, 2017).

Each creative effort, each onslaught is a proposition of existence to which the virtual consents or not, according to the changing demands of the architecture it outlines. (p.40)

With them it was possible to unfold the voices, share the experience of producing care, make-see and fabricate writings that would invite the reader to also live the comings and goings of the experience, in the sense of witnessing and making us persist?...

Ao longo desse processo de desligamento do serviço-campo (2018-2019), na relação-orientação, pensamos muito sobre a questão de Throughout this process of disengagement from the service-camp (2018-2019), in the relationship-orientation, we thought a lot about the question of how to "suddenly" disappear from the lives of people, bird-beings? How to stop coexisting with them? How to break away from what was entrusted to us? In this questioning, it was perceptible to us how each bird-being and so many others I met throughout the time of the experience had allowed me to be in unique and distinct ways, resonating with what Lapoujade (2017) tells us about existing,

(...) we exist through the things that sustain us, just as we sustain the things that exist through us, in a mutual building or setting up. We only exist by making things exist. Or rather, we only become real if we make that which exists more real (LAPOUJADE, 2017, p. 99).

João-de-Barro and I, for example, had already shared some of the narrative of our meeting, of the production of care, before I left CAPS. We did some reading together, comments and rewrites. I remember his physiognomy reading the texts attentively, nodding his head and saying: "it's just like that author 1(A), it's really true" (ALMEIDA,2021). In our last appointment, it was possible to register

the dimension of our encounter and know, in João-de-barro's (JB) words, how alive our experience had been, how real his existence had become.

..

.

A – - Because what we have here, João-de-Barro, is a relationship of...

JB – OF trust

A – Of trust, of affection, of believing in the other, right, of supporting oneself too. So it is difficult to think. I think that maybe we, I don't know. So, I really don't know, I'm here very honestly telling you, that I don't know what is the way to do this, I think that we will have to do it. Time passes very fast, this is really my last week.

(...)

JB - It is difficult for us, for example, to gain people's trust, especially me, who is a kind of closed-minded guy, I like to talk very little about myself, but it is difficult to talk to someone other than yourself during the sessions, you know?

A – yes. JB - Because until I start to get the rhythm, get the trust of the person, you know? The person also knows how to understand me, how to see, how to read my thoughts, you know? You know, Isabella, I already feel that you already pay special attention to what we talk about, I feel that you are interested, you interact more with our problems, you know? You don't just come here and talk for talking's sake, you know? I feel that you care, in a certain way, about helping people. I don't know if other people do it in the same way, I don't know, suddenly a person can come here: "Look, Mr. João-de-Barro, you are going to do this here, and that's it", you know? That's what I mean, understand? And I, on the other hand, will have no way to open up to the person if I don't know the person the way I know you. That is the problem. Not even in the group. In the group, I like to go to the group, why? Because there I have already gained a certain trust in the (therapist), not even before it was the (psychologist), I had a trust in the (psychologist), now this (refers to the other psychologist who has recently arrived), a guy who also inspires a good trust, so I can open up to them there, you know? But it is different than us sitting here, in three people and talking like this, do you understand? Even because, even in the group it was difficult to reach them.

A - Yes, it was a construction, it took a while.

.(ALMEIDA, 2021, p. 100)

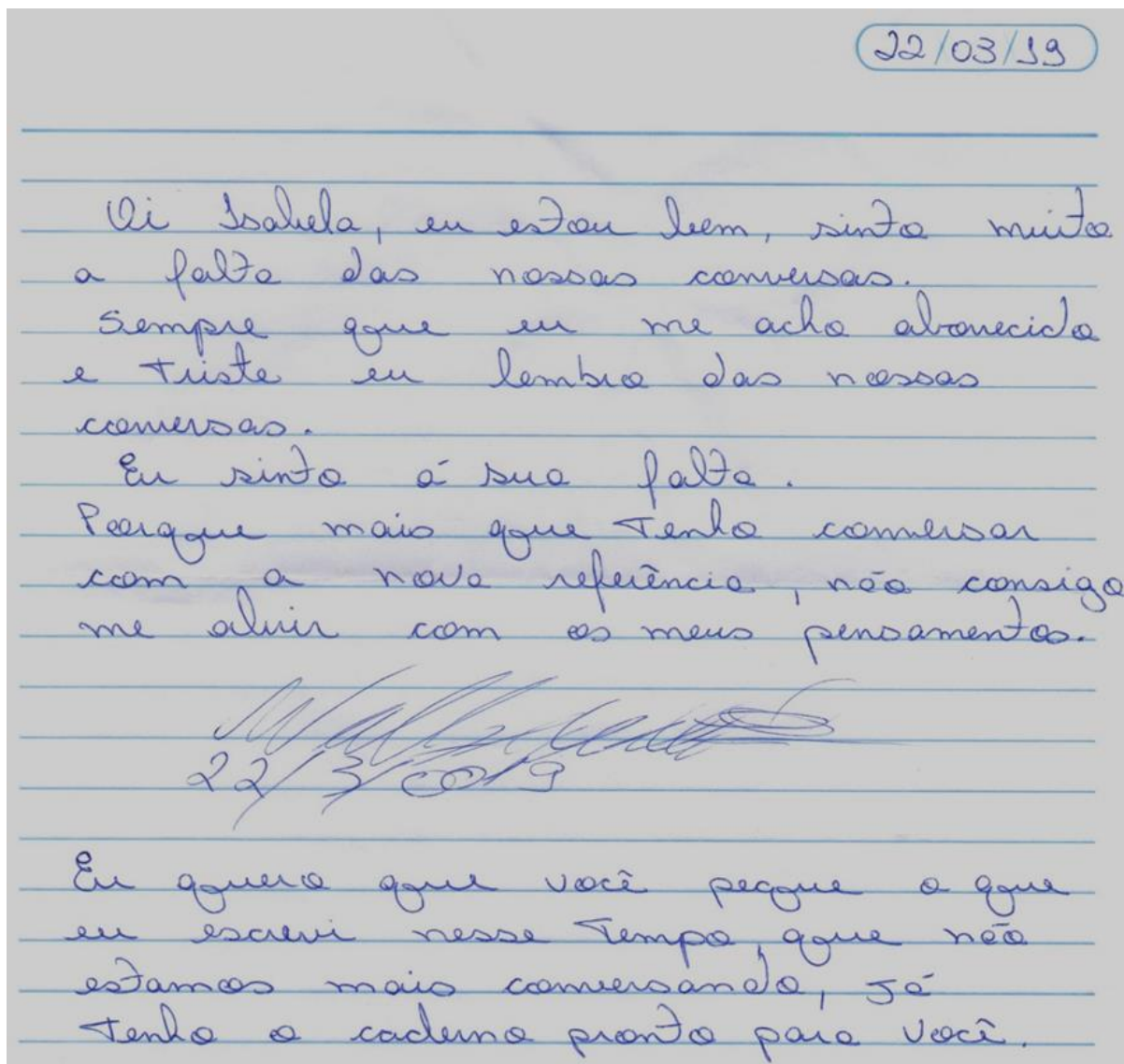
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In the spaces of orientation, of the decanting of feelings, we were clear beforehand about the ethical commitment to the bird beings, partners and co-authors of the research. And we understood that it was important to make some agreements, in order to establish other ways of existing from the moment of the author's farewell to the CAPS AD occupational therapist (a semicolon...). Among them was the continuity of the shared construction of the writing of the narratives, joint readings, sharing of resonances, echoes, suggestions and necessary changes. We designed and arranged encounter-visits. We fabricated other modes of presence... there were two encounter-visits with some of the bird beings - one, in mid 2019 and another, in early 2020. The CAPS AD and the Adult Reception Unit (UAA) were reference points for the encounter. The professional-partners arranged the dates, times, and possible arrangements. Echo-encounters, authorization-encounters, nostalgia-encounters ...

Between meetings, João-de-barro and I had a rather unusual and timeless experience. He, along the path in which we shared the care, found in writing a resource to take care of himself. He wrote in notebooks, made murals to put out his thoughts, criticisms, memories, fears, and pains. So, when I left, we were able to use letters as a means to keep in touch. At the time, we had a "carrier pigeon" (the supervisor of the shelter where João-de-Barro lived temporarily, who was also a partner in the work and writing of the thesis) who intermediated the exchange of correspondence, the brief news and the meetings. .

In the letters exchanged, like the one in Figure 1, João-de-Barro recalls what we were so dear to build: the bond, the complicity, the trust, the time together, the coexistence, the com-living, the sharing of the common, of the sensitive world.

Figure 1 - João-de-Barro's letter to Isabella, on 03/22/2019 (ALMEIDA, 2021, p.101)



Fonte: ALMEIDA, 2021, p.101

With the letters we gave shape to the memories imprinted in us, to the longing for routine meetings-care and to our existences in rearrangements.

The experience with João-de-Barro was quite unique, with shades of inventiveness and innovation for the context we were talking about. It was not possible to reproduce it in the relationship with the other bird beings. Each one had its own flight, wingspan, size and shape.

With Bem-te-vi the presence was always imperative, and it was this way that it was possible to compose, to be, to care... Our meetings always brought in a certain dose of inventiveness, especially when it came to communication. In general, Bem- te-vi communicated better when he was in an

How to make an existence more real in (post)pandemic times? open space, at the same time private, when attention was more directed to him. He invited me to risk free flight. Over time, we built some ways that favored welcoming, listening - the walks around the territory, the unscheduled hours; accompanying me to the bus stop or to the car and stay at the window talking about his questions, fears, at the end of my work day; the whispers by the ear while he arranged the flowers present-rites at the reception; sitting at the edge of the garden where not many people passed by; or in the square next to CAPS (ALMEIDA, 2021). Arrangements that reiterated the insistent fight for the right to exist, to be seen, heard... to be real, as real as his existence could be.

When I spoke of the thesis, of my desire to register how much we had done together over the eight years in this caring relationship, which was practically the time of the experience, a gap remained, sometimes filled with "you can do whatever you want", in an act of trust, of giving me the role of advocating for her life, for her story, for her existence. Sometimes it was lost in not understanding what I was talking about, what I was doing.

In the two meetings-visits, Bem-te-vi, besides asking me how I was, wanted to know if I had finished the work-study. I remember in one of these meetings telling him that I was writing about his story and he immediately said: "it is not a story, it is real life", setting the tone for what would become the narrative we built... There was a lot of real in the story-narrative, memories, notes, recordings, photos...

In March 2020 we had the beginning of the Pandemic in Brazil, worsening and increase of cases, mandatory quarantine, farewells... many doubts about the future and, especially, about the dimension of the health crisis that was being drawn and its effects on the earth and on the lives of all beings... Deprivation of meeting, of visits, of presence... Social isolation, the impossibility of leaving home, fear, living something unthinkable, unimaginable until then crossed lives, existences.

It had been a year since I left the field service. In the relationship-orientation and in the many hours of writing, reading, solitude... I was decanting reflections, caring for myself, experiencing the changes in routine, the exclusive dedication to the doctorate, the reduction of income, the exhaustion of thinking, the tiredness of the path traveled so far, the insecurity and responsibility taken towards those existences, towards my own existence.

How to continue what we had designed, the shared writings?

João-de-Barro remained residing in the Reception Unit, due to the Pandemic and his latest health issues,, his return home had been postponed. I could get news from the professionals who worked

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there, but I couldn't keep up the exchange of letters. What other resources could we avail ourselves of to communicate, so that I could tell from his narrative? A phone call... ...

He tells that he is working in the Program Operation Work (POT), but that, at the moment, they have removed him because he is from the risk group. He says he is worried about the pandemic situation, because of his heart condition. He has already arranged a date with the CAPS and UA teams to return to his house, which is almost ready, but this date can be changed due to the current situation. He talks a little about his family, says he has one more grandson and one granddaughter, one from each stepdaughter, and that he keeps in touch with his ex-partner. He asks me how I am, how my life is. I tell him how these times have been for me, with the thesis work and being at home alone. He says that he will wait for me for coffee or lunch at his house when the pandemic is over. We say goodbye and he ends the call with a "Stay with God". (ALMEIDA, 2021, p. 106).

An instant, a brief dialogue, unusual, but that welcomed in pandemic times the affection, the care, the remembrance, the caring, the wanting well. And it made our voice echo.

With Bem-te-vi it was more challenging, he didn't have a fixed address, he had CAPS as an important reference for his life. Some news about him came through the colleagues that remained in the service. When I left CAPS I decided to leave my phone number with his sister, with whom I was very close. For me, it was important to have news. We had a very affectionate and trusting relationship, and it was very dear to me to defend his life, his existence. What captors, transmitters, movement detectors" (LAPOUJADE, p.112, 2017) could we create in order to fix the existence of Bem-te-vi? How to dispense with the condition of social distancing and isolation, and sustain the richness and complexity of our connection in order to establish ourselves together?

From the unusual, a possibility arose that went against our improvisations, and imaginations ...

Bem-te-vi suffered a serious fall and had to be hospitalized and undergo a neurosurgical procedure. Many other falls and aggressions had already happened and injuries to the head region added up. His sister contacted me to inform me of what had happened and the gravity of the situation. One day she called me from the hospital, a video call, and since then we began to experience this way of seeing and communicating with each other, of bringing presence, and in a way, reminiscing and reliving our daily encounters when I was in CAPS. I had a dose of grace when he, already at his sister's house, said he didn't know how she could get me into a cell phone, that he didn't know how to use these things. He asked for advice, told about his days, his anguish, and about not knowing how to go on with life. We managed to keep it up for a while until he started drinking again and had some conflicts with his brother-in-law and had to leave his sister's house.

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It was in this in-between that Bem-te-vi fabricated another way for us to maintain our connection and her right to exist. She left her sister's house with my phone number written down on paper, and when she was in CAPS, she used the right agreed upon long ago between users, staff, and management to call family members and other needs. One day I get a call from CAPS, and jokingly says he managed to find me. We laughed. He told me about his life, that he was living in an abandoned car, talked about his anguish, about his problems, and asked me how to continue. A connection that was repeated for some time, that made something real that until then had remained in the scenes that repeated themselves in the daily life at CAPS, he with a disused cell phone in hand, calling a fictitious lover, or his boss. A dialogue, a connection that didn't exist, came to exist. .

This arrangement, these experiences, made it possible for Bem-te-vi to be present at the moment of the defense of the thesis, among the various window-people present, recognizing those who made up the witness stand.

(...) We always testify in favor of the "beauty of the world", in favor of its intelligibility and its "cosmicity", revealing new beings. It takes a whole "art" to make us see what we have seen. In this sense, to make see is to summon a witness. All men are witnesses, at one time or another, of an instant of splendor or truth, however fleeting.

Itineraries of thinking...

Our modes of academic existence have placed us in limiting conditions, which urge us to think about what is happening to us considering that we are intrinsically entangled with all the forces - of all the bodies. We live in times that demand other readings and theoretical, conceptual, and methodological references. The signs of the street summon us to compose with other cultural perspectives that produce disconcerting enlargements and networks. These processes have made us more real and their effects are in the senses we attribute to academic work - scientific, creative - that transform fleeting experiences into reality.

What is apparently an enigma we transform into an unavoidable reality. We bet on the visibility of small movements, gestures, and existences to reverse the indifferent, distant, and uncommitted relationships. The dismantling, or the absence of public policies that guarantee social rights, exposes the quality of our relationships, especially human ones

We are interested in "... the bodies that can't take it anymore..." (LAPOUJADE, 2002), the civilizing process that has been silencing, standardizing, and normatizing them with the scarcity of thought, the speed of actions, the fragile conditions of life, and the pathologization of beings, among

so many other traverses. The experience of humanity in us is in our bodies. What we attract and confront with our presences... What we produce in the Other and what the Other produces in us with their presences.

Our writings, journeys, and reflections, presented here, reiterate the need to promote the co-presence of differences, to think about a proper epistemology to re-approach our attributes and to recognize and practice our traits. We need to make a commitment to bodies, plural and plural,

Experiences like the ones we report in this article are ways of paying attention to the small vital gestures, to the minimal existences from which resonances and larger articulations of confrontation and resistance can be constituted. Always in process, never definitive, but as possibility and potency of the small and larger forces of existing and affirming life: an infinite bet on the act of creation against the ruins of the world.

Instigating to think about how we think moves us to another place: the place of the production process of thinking about another body - thing, object, being. And this exercise is a political act considering that, not rarely, we are faced with a health education that produces "heads without bodies and bodies without heads". To re-signify the memory of the oral tradition and the monocultures of the mind (SHIVA, 2020) and to denaturalize and delegitimize mechanisms of oppression, have been our strategies

The bodies that populate health territories are many... visible, invisible, organic, geometric, social, geological, political. All bodies and their relations, "a vast physics". Also the embodiments, "which take place on the surface of bodies, like so many events or effects that are born of the relationship or mixture between bodies, but are radically distinguished from them" (LAPOUJADE, 2017, p.121).

We need to meet the struggles and movements for civil rights for all, founded by an ethic of love (of a love that is not the "romantic" love) and of freedom (not as free will or willpower) (hooks, 2021). It is an ethic of love and freedom from a decolonizing perspective in order to eradicate neglect, indifference, hatred, and atrocities towards differences and what is foreign to us.

We need to reconcile ourselves to the pluralities of ways of existing and living, in order to share the pain, the loss, the suffering. Isolations are refusals to feel. We are affirming here that the personal is political. Affirming and accepting who we are and affirming and accepting others. Diaries, letters, and thought exercises reveal ways of existing that are apparently strange and distant from us. They are devices that remind us and show our proximities and common points and projects with those considered "suspects" and signal the absurdities, the coercions and cruelties of both the institutions

How to make an existence more real in (post)pandemic times? and those who represent them. In this sense, our combats and criticisms are directed to governments and body control - to all forms of control -, and to hegemonic science, in favor of Artaud's "irreducible body" (1995).

The final gestures...

The experiences reported here - with the writing of the letters, the doing-research - and the thinking about what we produced in order to understand the process of creation in the relationship-orientation - showed themselves as devices to intensify and affirm modes and rights of existence, in multiple perspectives. Modes of invention of ways to "make exist what has no legitimacy, what nobody sees or hears, in taking the side of imperceptible multiplicities" (LAPOUJADE, 2015, p. 275). Instauration that summon alternative forms of legitimation, based on choices that imply ethical responsibilities, since: "Right itself no longer consists in legitimating what exists, but in making exist what has no legitimacy, what no one sees or hears, in taking the side of imperceptible multiplicities" (LAPOUJADE, 2015, p. 276).

The multiple inventions made it possible to give contours to the microfissures. They gave movement to some gestures. They produced instants with more real temporalities. They created contours for experimentations, inventive improvisations, which became presences in the formative processes of undergraduate and graduate studies, of research and unexpected constructions of knowledge based on what was lived. They enabled gestures of openness to the potential of singularization and establishment of modes of existence that "always has as a correlate the affirmation of its right to exist" (LAPOUJADE, 2017, p. 103).

And, once again, in these paths of creation we realize that it is only possible to legitimize processes of formation that consider and problematize situations of precarization, of dispossessions of rights and life, aggravated in the (post)pandemic for people in situations of greater social vulnerability. It is only possible to legitimize formation processes that consider the situations of people forced to inhabit even more the various forms of ruins in the world. The vital gestures experienced in these reports and in the very process of creating what we expose here are small pointers of the great powers that are set in motion with the sensitive attention, ethically and politically referenced to the ways of existence.

The gesture is a mode. "The mode is not an existence, but the way of making a being exist on a certain plane" (LAPOUJADE, 2017, p.15). It is not, therefore, a gesture that is expressed from a

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creator, it is immanent to existence itself. It reveals the form of existence. And the arts that are inspired by the plurality of ways to make a being exist, favor an existence or make it more real.

There is especially one type of gesture that interests us here, the one that puts us "in the register of the joke", of the unusual, of the game, of the composition, displacing us to another plane of the relationship. In a single gesture, we are taken to a place where "what matters is no longer what is done". It is a force of passage that induces a qualitative change in the nature of the situation. Two individuals are caught up at once, but without changing location, by an instantaneous force of transformation. They are absorbed by a transformation-in-loco that does not affect one without affecting the other.

But play is not only conditioned by territory, it is an operation on territory. It is an operation of lived abstraction in which territorial functions are at the same time actively summoned to a new effect and paradoxically put in suspension.(MASSUMI, 2014, p.17)

What we present in this essay as the effect or result of encounters, movements, struggles, and minimal gestures, but also of the perception and thinking about what happened to us is only one dimension of what we observed and felt. We followed in the flows and in the intervals and made compositions and arrangements between perceiving, observing, and thinking.

Nothing starts, it just comes, passes us, takes us, or drags us....

Nothing ends, it just follows...

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