

## **Education, corporeity and literature: Possible relationships**

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### **INTRODUCTION**

Educational methodologies focused on developing interpretative capacity, based on a logic of knowledge representation, which privileges rationality, relegating sensitivity and perception to a category of doubtful, imprecise knowledge, valuing the so-called "education of the head", relegate the place of the body as a possibility and condition for apprehension of reality. Conceptions based on dichotomies that reduce knowledge to its reflexive and conceptual aspect, distancing it from the movements, experiences and experiences arising from the relationship of the being in/of/with (the) world. It is from these considerations that the understanding of the body as the basis of our integration with the world needs to be configured in the educational objectives and practices, since without the body there is no world and without the world there is no body. The objective proposed here is to discuss the importance of ambience and its intercorporeal relations in the teaching of literature, especially in slam poetry.

### **MATERIALS AND METHODS**

The proposed methodology consists of a literature review, based on contemporary theorists who discuss corporeality, perception, environment, embodied language, slam poetry, such as: Merleau-Ponty (1999, 2004), Tribaud (2012), Max Johnson (2021), Roberta Estrela D'alva (2011), among others.

### **RESULTS**

When analyzing the idea of ambience, Tribaud (2012, p. 9) points out that this concept has undergone reformulations, constituting a very complex issue. The author states that "ambience is defined as the space-time experienced by the senses". Now, although Tribaud (2012) refers to a research in the area of architecture and urbanism, here a question interests us; the position that the senses come to have in the definition of ambience. The view that there is a world "outside of us" and a world "inside us" loses its argumentative force. To the extent that there is an imbrication between the world and the individual and that one cannot be thought of without the other, it shows, on the other hand, the impossibility of thinking of man as endowed with a rational essentiality, tributary to a conception that separates mind and body as substances of different natures.

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The duality of mind and body in the tradition of philosophy has always been a crucial point of investigation, since this question defines the relationship of access to the world, its limits and, consequently, directs our way of doing science, of orienting knowledge in general. It is no longer appropriate to think of the mind/body duality in classical or modern ways, since the conceptions of environment, man and culture can no longer be considered in an exclusive, isolated way, but as "a mesh of intertwined lines of growth and movement" (Ingold, 2012a, p. 27).

Merleau-Ponty (1999) was very precise and innovative in analyzing the issue of perception and emphasizing the role of the body in knowledge. He rejected the argument from the Cartesian cogito that held for the supremacy of pure consciousness and the suspicion of the senses, stating that in order to overcome the distinction between consciousness and the objects of consciousness, it would be necessary "not to consider pure consciousness at first, but to return to perception itself; to take consciousness already in work, already situated, not to rely on a schematic notion of consciousness" (2016, p.35). And he states in the *Phenomenology of Perception* (1999, p.5), that the world is given to us, before any analysis that can be made of it, "and it would be artificial to make it derive from a series of syntheses that would link the sensations, then the perspective aspects of the object, when both are precisely products of analysis and should not be carried out before it".

Opening a small bias and bringing the discussion to the scope of education, we could say that methodologies inspired by theories of cognitivist approach need to be reviewed. They affirm that "cognition is a relationship between a subject and an object, constituting a space of representation" (Kastrup, 2005, p.1275). And based on the acceptance of the mediatized relationship between subject and object as preconditions of knowledge, they investigate "invariant laws and principles, which would function as conditions of possibility of cognitive functioning" (Idem, *ibidem*). They argue that the cognitive system acts because there is a world independent of it and that it operates in a predictable way, once the laws that govern it are identified. To a certain extent, creativity and affectivity, focusing more on the informative aspects of knowledge. Wrathall (2012), in defending existential phenomenology - which understands reality not as separate, separate, disinterested, but as involvement, revelation, manifestation of phenomena and that these are independent of what we may think about them - states that "to understand how things can remain distant and, at the same time, be given to us, it depends on understanding how they can have a meaning that does not belong to the order of thought" (Idem, p.46).

The teaching-learning process, organized in dualistic, cognitivist assumptions that relegate the importance of perception and movement, disregards the current notion of ambience and its reverberations for knowledge itself and its diffusion. The construction and constitution of the literary work must be understood as a movement of coalescence, of opening of sensibility, which allows the sharpening of fabulation, evoking creativity and imagination in a true process of co-creation in/of/with (the) world.



In this sense, language goes beyond the order of the symbolic and becomes the expression of an incarnated being who opens himself to the world through a phenomenal body, which acts and becomes entangled with it. This is configured from the experiences, the experiences, the imbrications in their daily work, in which the subjective, the intersubjective, the personal, the interpersonal, the corporeal, the intercorporeal happen in a single movement.

According to Johnson (2021), it is necessary to reconsider the "disembodied" idealist approach to language, to an embodied approach, in which the focus is not only focused on explanations of the order of syntax, semantics, and stylistics, but that pays attention to the singular moment of the event of perception as a founding element of the language elaboration process. Johnson (2021) argues that, "language is intimately shaped by every aspect of our being in the embodied world – from perception to movement to feeling." (Ibid., p. 120).

Thus, it is necessary to think about literature from the role that the body occupies in the very constitution of language, understood as embodied. Such a positioning, attentive to the spontaneity of the experiences embodied in literary making, in which the text ceases to be a fabricated artifact, to be the expression of a poetry that speaks.

In this sense, the practice of slam poetry presents itself as a literary practice, in which embodied language appears in all its power. A literary work that overcomes tradition by incorporating poetry, a state of living and sharing of immediate experiences, which spring from a collective of voices, considering everything that is "pulsating" and "alive", in which orality erupts as a force that does not attach itself to any screen, as it follows the flows of the sliding and fleeting movements of the daily lives of these poets.

The slam poetry battle does not aim to form great poets/authors, but to celebrate the communion of the group, emphasizing the importance of community, a term that "defines well the groups that "practice" slam poetry, since they have been organizing themselves collectively around a common interest" (D'alva, 2011, p. 121), that is; the collective experience of making poetry.

These poems seek to capture life in the most original sense of the term, at the moment of the event itself, of feeling/doing, invested with attention and listening, delivered in the "permanent and daily discovery of things" (Alves, 2003, p. 62). Promulgating the freedom to express your feelings, experiences, experiences, battles felt in your own flesh. Like a poetry gestated as "flesh of the world", in the words of Merleau-Ponty (2004, p. 15), a world made of the same "upholstery of bodies".

## **FINAL THOUGHTS**

The making of slam poetry allows us to glimpse another way of doing/feeling/thinking about the teaching of literature, not based exclusively on pure abstraction or application of rules and theories as



tradition proposes, but which is the expression of daily experiences and experiences, of ambiences, as an "embodied literature", <sup>4</sup>inherent to the construction of literary making itself.

**Keywords:** Literature, Corporeality, Ambience, Slam poetry.

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<sup>4</sup> Expression used by the author Acássia Gomes de Brito in her master's research.



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