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Epistemological and Ethical
Reflections



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IMAGE: ACROPOLIS OF ATHENS,
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Hunhu/Ubuntu as a Social Media Marketing Strategy Ethic in Post-Covid19 Times

Alois Rutsviga

Great Zimbabwe University

ABSTRACT

Ethics in professional lives is not a new thing. Ethics have been around for ages and today every profession has its modes and codes of conduct that their professionals live by. In any organization members are expected to adhere to certain norms and practices in order to achieve the intended set goals. For this reason, this article argues and advocates for hunhu/ubuntu as an ethical rule or standard that should motivate and influence social media marketing activities in post-covid19 times. Without hunhu/ubuntu (good and love) social media marketing will not achieve its objectives and goals. Since it is within the nature and character of hunhu/ubuntu to transform and form social into human/real media marketing. Thus, it is the researcher's argument that hunhu/ubuntu is the better and more reliable assured lens through which social media marketing can be assessed, boosted and supported vis-a-vie the terrible damaging effects of the corona pandemic. The nature of hunhu/ubuntu is the determining factor since the most basic concept in hunhu/ubuntu philosophy is vital force. And the basic interpretation/understanding is that hunhu/ubuntu is vital and social media marketing is the force or power.

Keywords: hunhu/ubuntu, vital force, covid19, social media marketing strategy and moral tool.

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Hunhu/Ubuntu as a Social Media Marketing Strategy Ethic in Post-Covid19 Times

Alois Rutsviga

ABSTRACT

Ethics in professional lives is not a new thing. Ethics have been around for ages and today every profession has its modes and codes of conduct that their professionals live by. In any organization members are expected to adhere to certain norms and practices in order to achieve the intended set goals. For this reason, this article argues and advocates for hunhu/ubuntu as an ethical rule or standard that should motivate and influence social media marketing activities in post-covid19 times. Without hunhu/ubuntu (good and love) social media marketing will not achieve its objectives and goals. Since it is within the nature and character of hunhu/ubuntu to transform and form social into human/real media marketing. Thus, it is the researcher's argument that hunhu/ubuntu is the better and more reliable assured lens through which social media marketing can be assessed, boosted and supported vis-a-vie the terrible damaging effects of the corona pandemic. The nature of hunhu/ubuntu is the determining factor since the most basic concept in hunhu/ubuntu philosophy is vital force. And the basic interpretation/understanding is that hunhu/ubuntu is vital and social media marketing is the force or power. In hunhu/ubuntu, vitality and force are inseparable and thus constitute one thing, vital force. Hunhu/Ubuntu is always with its social media marketing as its natural, traditional, inherent and normal foundation or supporting pillar that vitalizes media marketing. Hunhu/Ubuntu is thus the intrinsic and hidden enduring aspect/component that rejuvenates and sustains social media marketing. Without the vitalizing influence and motivation of hunhu/ubuntu, social media marketing cannot stand but collapses; it

remains a mere empty and unfulfilled social desire. Hunhu/Ubuntu is rich in moral qualities such as: hardworking, truthfulness, collaboration, solidarity, goodness and connectivity and these can be a moral backbone to social media marketing. It is within the essence of hunhu/ubuntu to endure, heal, restore and forgive the most atrocious wounds and damages covid19 pandemic has inflicted on media marketing. Hunhu/Ubuntu (love and good) determines the being, knowledge and logic of all things, social media marketing included.

Keywords: hunhu/ubuntu, vital force, covid19, social media marketing strategy and moral tool.

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I. INTRODUCTION

This research argues for hunhu/ubuntu as an indispensable and proper moral strategy to view and assess social media marketing. Social media marketing, defined and characterized as a human profession, activity and/or creation, has no independent existence/being but has being/existence, knowledge and logic in hunhu/ubuntu. Remove hunhu/ubuntu and social media marketing ceases to be and it becomes an activity without direction, order or meaning. Hunhu/Ubuntu is argued as the ethical code or rule/norm that gives foundation, support and backing to social media marketing. Hunhu/Ubuntu is herein picked and the choice is firmly based on the moral philosophical defense and framework hunhu/ubuntu brings to the understanding of social media marketing. Hunhu/Ubuntu is arguably an indispensable and reliable moral principle that can influence and guide social media marketing towards meaningful success/benefit. Since

relationality, interdependence, friendliness, communalism and personhood/humanness are all value-laden key concepts and make hunhu/ubuntu morally relevant and attractive. Hunhu/ubuntu is the quality life and genuine human life; good and happy life that social media marketing needs. The application is that hunhu/ubuntu can become the soul and essence that vitalizes, arranges and maintains, glues, cements and transforms social, media and marketing into one inseparable entity/reality; human media marketing. Furthermore, hunhu/ubuntu can restore, heal and forgive the heinous atrocities caused and inflicted on social media marketing by corona pandemic.

II. DEFINITION AND ANALYSIS OF CONCEPTS

In this section the following concepts are defined and analyzed: social, media, marketing and hunhu/ubuntu. The key concept is social desire since media and marketing manifestly depend on the same. Social entails our desire to communicate; media is how or manner through which we communicate; and marketing is what we communicate. Hunhu/Ubuntu is the moral principle that actualizes/realizes and governs communication in social media marketing. And thus without hunhu/ubuntu social is without communication/relationship and thus separated and isolated from its media and marketing and conversely without social, hunhu/ubuntu has nothing to monitor and thus it becomes useless and irrelevant. Aristotle confirms that all human beings are social by nature! The researcher agrees with the renowned thinker and further argues that this human social desire to communicate in media and marketing can only be actualized and fulfilled in and through hunhu/ubuntu (the human soul). Once totally imbued and assimilated in hunhu/ubuntu, social ceases to be but it becomes human media marketing. However, the researcher needs to focus on the concept of social desire.

Etymologically, the word social derives from the Latin word *socii* (allies). It is particularly derived from the Italian *socii* states, historical allies of the Roman Republic. Thus, originally the word social means companion, ally or associate (Wikipedia).

The word social implies seeking or enjoying the companionship of others; friendly, sociable, gregarious, relating to, connected with, or suited to fashionable society (Merrian-Webster). The most suitable and fitting description of the word social is “tending to form cooperative and interdependent relationships with others of one’s kind. Social is a mere tendency or desire and thus exists not on its own but inheres in the other/subject and is common to all living things. It must be noted that it is not the social desire that tends toward but the agent. “Social organisms, including human beings, live collectively in interacting populations. This interaction is considered social whether they are aware of it or not, and whether the exchange is voluntary/involuntary” (Wikipedia). Thus, social desire is a desire which is common to and exists in all beings/things. The social desire is not the real/actual communication/interaction itself but it provokes/triggers communication. Once the social desire is fulfilled, it ceases to be and it becomes what the agent morally intends.

In the view of Karl Marx:

Human beings are intrinsically, necessarily and by definition social beings who, beyond being “gregarious creatures”, cannot survive and meet their needs other than through social cooperation and association. Their social characteristics are therefore to a large extent an objectively given fact, stamped on them from birth by socialization processes; and, in producing and reproducing their material life, people must necessarily enter into relations of production which are “independent of their will (Wikipedia).

Marx regarded social as human definition but this is not true and good. Social desire is part of human definition and not human definition per se. Social is external and physical (appearance) and hence not necessary but accidental and temporary. However, Marx was correct on the point that being social is a survival skill common to all things. Human beings do not need to think and will in order to be social; the desire is naturally, normally and abundantly available and given. But humans do not need only to survive or

desire but they must live and thus social desire on its own is far from being adequate to constitute humanity. What defines humans is the human soul/heart and it is what is intrinsic and necessary about humans. Thus, Marx should know that social desire is not what is essential about humans and thus the socialization process is not adequate to make humans human. The social desire needs to be realized and actualized through the intellect and the heart (rationality). What it entails is that humans do not only socially survive but transcend and live at the level of rationality (understanding and willing).

It is clear that Marx was a Western thinker who believed in the separation of the mind and body. But our experiences tell us that the two are always inseparably together; there is nowhere on this Planet Earth where the body exists independent of its soul and vice-versa. Marx's conceptualization of the human social desire is quite misleading and hence cannot offer us any guide. We need the African philosophy of *hunhu/ubuntu* for a clearer understanding of the notion of human social desire.

However, in my researches I discovered that in the contemporary society:

Social often refers to the redistributive policies of the government which aim to apply resources in the public interest for example, social security. Policy concerns then include the problems of social exclusion and social cohesion. Here, "social" contrasts with private and to the distinction between the public and the private (or privatized) spheres, where ownership relations define access to resources and attention (Wikipedia).

My view is that what the quote gives is a Western contemporary society perspective and not African. Because in the quotation, social desire is thus regarded as an independent entity; a socially reliable tool or organ used by the government to cause and dispense redistributive justice and policies. The implication is that what is social is more important than rational justice, policy and/or unity. In other words, what is irrational (social desire), controls what is rational. The

difficult questions are: Does social justice exist in reality? Is there justice in the world of animals, plants, birds and insects? The researcher's view is that justice is not found at the level of social but at the level of rationality (heart).

Thus, the concept of social justice or policy is a contradiction in terms and does not humanly mean anything! Since the two concepts, social and justice, are univocally incompatible; justice is the act of the human soul (rationality), while social belongs to the body/instinct (animality). Social goes together with instinct/desire and justice with human rationality and thus in the human world we have human/rational justice and social instinct/desire. Social desire does not control anything but itself can be controlled by rationality. Aristotle called social desire (matter) the indeterminate determinable meaning that social desire does not determine anything but itself can be determined into anything by an agent. And this is common sense, true and morally good!

The term media, which is the plural of medium, refers to the communication channels through which we disseminate news, music, movies, education, promotional messages and other data. It includes physical and online newspapers and magazines, television, radio, billboards, telephone, the internet and fax. And social media is a collective of online communication channels where communities interact, share content and collaborate (Market Business News). Thus, media are means through which social desire is manifestly expressed. Without human/ethics, the media remains mere social desire; unfulfilled. And it is thus mandatory that humans ought to socially interact in media marketing in an ethical way; in a good and loving manner. Media is not a rule on its own but a means/vehicle that essentially depends on a rule. *Hunhu/Ubuntu* is this good and loving norm/rule that governs and directs the media.

Marketing is conceptualized as an activity, set of institutions, and processes for creating, communicating, delivering, and exchanging offerings that have value for customers, clients, partners, and society at large (Felix, et. all, 2016:

118). There is no marketing existing on its own but it exists as a human activity and hence must be done ethically/humanly. Humans do marketing as marketers and thus must do marketing in a manner that reflects their hearts; in a good and loving manner. Concepts like clients, partners, customers and society entail human beings and humans ought to be treated humanely.

A marketing strategy refers to a business's overall game plan for reaching prospective consumers and turning them into customers of their products or services. Thus, a strategy is a moral substance that ties and knits collectively and harmoniously together marketers and customers and thus transforms/transforms them into one community (social media marketing). Hunhu/Ubuntu is this strategy since it is by nature attractively relational, good and love. Social media marketing is therefore the use of social media platforms and websites to promote a product or service (Felix, et. all, 2016: 118). In hunhu/ubuntu social media marketing gets its name and being.

III. HUNHU/UBUNTU UNDERSTOOD IN RELATION TO SOCIAL MEDIA MARKETING

In this section the researcher is going to closely look at the nature and character of hunhu/ubuntu but with an inclination towards social media marketing. The intention is to morally demonstrate that hunhu/ubuntu is the better moral prism through which social media marketing can be morally viewed and supported. In other words, hunhu/ubuntu is the proper moral/ethical strategy that can give existence/being, knowledge and order to the social media marketing. Without hunhu/ubuntu social media marketing remains a mere desire; non-strategic, empty and without any content/meaning. The significant contributions of Tutu (1999), Samkange and Samkange (1980), Eze (2008) and Gade (2012) and others will offer the researcher with a guide. The South African Nobel Laureate Archbishop Desmond Tutu (1999: 24) describes hunhu/ubuntu as follows:

It is the essence of being human. It speaks of the fact that my humanity is caught up and is inextricably bound up in yours. I am human because I belong. It speaks about wholeness, it speaks about compassion. A person with *Ubuntu* is welcoming, hospitable, warm and generous, willing to share. Such people are open and available to others, willing to be vulnerable, affirming of others, do not feel threatened that others are able and good, for they have a proper self-assurance that comes from knowing that they belong in a greater whole. They know that they are diminished when others are humiliated, diminished when others are oppressed, diminished when others are treated as if they were less than who they are. The quality of Ubuntu gives people resilience, enabling them to survive and emerge still human despite all efforts to dehumanize them.

Relying on Tutu's (1999) conceptualization, hunhu/ubuntu is all we need to satisfy and fulfill the social desire to do media marketing and there is arguably no other rule or principle. Hunhu/Ubuntu is the soul (life) and essence (being) and thus upon it the human social desire to do media marketing must essentially depend. The word essence entails that hunhu/ubuntu is the intrinsic, irresistible and underlying perceiving reality; that without which media marketing cease to exist. Hunhu/Ubuntu is that which is foundational, eternal, incorruptible and indestructible about human beings and their activities and processes (media marketing). The phrase "being human" means good since the word human comes from the word "humane" which means good (*MacMillan English Dictionary for Advanced Learners*). Thus, hunhu/ubuntu is the ontological and axiological love and good that the activity of media marketing needs.

"I am human because I belong" is what defines and characterizes hunhu/ubuntu ethics. Upon this principle, entirely depends the complete and perfect realization, actualization and fulfillment of our human social desires. Hunhu/Ubuntu is thus morally rich and attractive. A person with hunhu/ubuntu is open and available to others, affirming of others, does not feel threatened that

others are able and good, for he/she has a proper self-assurance that comes from knowing that she belongs in a greater whole and is diminished when others are humiliated or diminished, when others are tortured or oppressed. Media marketing needs such people who are hardworking, caring, loving and peaceful in order to achieve its objectives and goals. Hunhu/Ubuntu efficiently incorporates values of rational or human justice, righteousness, care, empathy for others and respect and these moral qualities can act as backbone and foundation to media marketing.

Mokgoro (2012: 363) defines and characterizes hunhu/ubuntu as follows:

Hunhu/Ubuntu metaphysically expresses itself in this Zulu proverb ‘prescribing the significance of group solidarity on life issues so central to the life of communities. While it envelops the key values of group solidarity, compassion, respect, human dignity, conformity to the basic norms and collective unity, in its fundamental sense it connotes humanity and morality. Its spirit emphasizes respect for human dignity, marking a shift from confrontation to conciliation’.

Thus, through hunhu/ubuntu, social desire becomes perfectly and completely realized into human media marketing. The quote above seemingly supports the idea that media marketing needs hunhu/ubuntu in order to be human, good, loving, welcoming, wholeness and empathetic. Since it is the normal and natural duty and responsibility of hunhu/ubuntu to infuse, permeate, influence, radiate and inspire mediate marketing with its attributes of group solidarity, collective unity, human respect and dignity. In short, hunhu/ubuntu is all that media marketing needs: natural and normal competition, respect for human life, resilience and hard working. It is also important to note that hunhu/ubuntu abhors and forbids punishment and retaliation but advocates for forgiveness, healing and restoration.

However, Koenane and Olatunji’s view of hunhu/ubuntu is the commonly accepted one:

Hunhu/Ubuntu is an ethical principle that asks individuals to become a certain sort of person/human being: to exhibit certain virtues, or relate communally/harmoniously by sharing a way of life with others (along the vertical and horizontal lines), and by caring for their quality of life; to enhance the relational capacity of others; to live a genuinely human life; and to value relationships of interdependence (2017: 257).

Thus, hunhu/ubuntu is the moral principle that harmoniously unites, interconnects, ties and knits individual parts into one collective substance/thing. Relationality, interdependence, friendliness, communalism and personhood/humanness are all morally, value-laden key concepts in hunhu/ubuntu philosophy. Hunhu/ ubuntu is essentially about quality life and genuine human life; good and happy life.

Hunhuism or Ubuntuism: A Zimbabwe Indigenous Political Philosophy by Samkange and Samkange (1980) is the first book to be written on *hunhu/ ubuntu* (Gade, 2012). In this book the Samkanges defined and characterized *hunhu/ ubuntu* by explaining that: “the attention one human being gives to another: the kindness, courtesy, consideration and friendliness in the relationship between people; a code of behavior, an attitude to other people and life, is embodied in *hunhu/ubuntu*” (Samkange and Samkange 1980: 39). From this definition and characterization we can derive the point that *hunhu/ubuntu* is a code of conduct, good and love that existentially directs people and their lives. *Hunhu/ubuntu* is a moral principle and from it profusely flows moral attributes and qualities of *hunhu/ubuntu*: Kindness, Courtesy, Sincerity, Courage and Friendliness. *Hunhu/ubuntu*, in practical terms, is itself a relationship of good and love between people and thus, upon *hunhu/ubuntu*, human social desire for relationship essentially depends and is fulfilled and realized.

Samkange and Samkange encourage and advocate for the moral realization of *hunhu/ubuntu* and through its realization, *hunhu/ubuntu* enduringly confirms and establishes its presence of love and good and gradually and effectively replaces

human relationships grounded on misuse and wrong. The process of realization is difficult but it is possible. Thus, the concept of *hunhu/ubuntu* is very important and useful in understanding and re-interpreting the notion of social media marketing.

Furthermore, the Samkanges regarded *hunhu/ubuntu* as a political philosophy or ideology. Commenting about the place of *hunhu/ubuntu* in new Zimbabwe, they remarked thus:

This month (February 1980), Rhodesians are called upon to choose men and women of a political party that will lead them into a new era: ... The question is: What political philosophy or ideology should inspire the new Zimbabweans in this new era? (1980: 39).

Samkange and Samkange (1980) realized the need for a philosophy or ideology that would guide and inspire, and that would give ultimate solutions to the political problems in new Zimbabwe. Similarly, we need a philosophy that should inspire, radiate and support our social media marketing. In line with the Samkange's, social activities should be permeated, inspired and radiated by *hunhu/ubuntu* and thus transformed into *hunhu/ubuntu* itself (good and love). It is typically *hunhu/ubuntu* for ethics and social desire to be thus integrated. Social desire without morality is mere power without direction; complete anarchy and destruction. Social desire is power, the more subtle nature within, which is, in fact, the motive power governing the external (Chumachawazungu, 2009: 89) and it is grander to conquer, control and integrate. *Hunhu/Ubuntu* controls and guides social desire and the two, *hunhu/ubuntu* and social desire are inseparable.

According to Eze (2008), the core of *hunhu/ubuntu* can best be summarized as follows: A person is a person through other people strikes an affirmation of one's humanity through recognition of an 'other' in his/her uniqueness and difference. Thus, *hunhu/ubuntu* is unity in diversity and not uniformity and thus there is no dictatorship but democracy in *hunhu/ubuntu*. *Hunhu/Ubuntu* is the unifying factor and springboard of all human social desires and through *hunhu/ubuntu* all

social media marketing channels are properly and democratically identified and appreciated; given a unified purpose and direction.

Eze (2008) further argues thus:

This idealism suggests to us that humanity is not embedded in my person solely as an individual; my humanity co-substantively bestowed upon the other and me. Humanity is a quality we owe to each other. We create each other and need to sustain this otherness creation. And if we belong to each other, we participate in our creations: we are because you are, and since you are, definitely I am. The "I am" is not a rigid subject, but a dynamic self-constitution dependent on this otherness creation of relation and distance.

Eze wants to tell us that *hunhu/ubuntu* starts as a mere social idea and mere suggestion but naturally and normally develops and rises to the level of philosophy, human life. *Hunhu/Ubuntu* contains and is imminently present in its social desires (Franken in Arusha Declaration, 1969).

Eze argues *hunhu/ubuntu* as the humanity co-substantively bestowed upon the other and me; the quality we owe to each other. By equating *hunhu/ubuntu* to the notions of humanity, quality and creation, Eze implies that *hunhu/ubuntu* is a practical moral concept; an interdependent union of both social desire and itself (real and practical moral actualization). *Hunhu/Ubuntu* is the creative power and authority and through it humanity becomes parent to and hence responsible for each other. To create in Latin means to appoint and thus *hunhu/ubuntu* is a moral (love) appointment we confer to all things. Thus, in the *hunhu/ubuntu* context, social desire creation ceases to be but becomes a transcendental moral notion, human reality. In *hunhu/ubuntu*, human social desire is morally raised, elevated and transformed into a way of life or philosophy/reality.

IV. THE APPLICATION OF HUNHU/UBUNTU TO SOCIAL MEDIA MARKETING

This section focuses on the application of hunhu/ubuntu to social media marketing. Tempels (1969) intentionally made attempts to gain an intimate and thorough understanding of the Bantu people and their lived philosophy (hunhu/ubuntu). It is for this reason that the book *Bantu Philosophy* can essentially be seen as the structured portrayal of Tempels' comprehension of the indigenous Congolese, attained through his intimate relationship with them. Tempels (1969: 126) deeply and intimately got involved with the Congolese and in the intimate relationship he met Sister X. His rendezvous with Sister X brought about Tempels' realization of hunhu/ubuntu philosophy. He wrote thus:

Man/woman is created for the other, that man/woman came to realization, to real being man/woman, in encounter with the other. Man/woman, in order to be really man/woman, has to change, has to take the other into him/her, and has to give him/herself to the other. Only then does man/woman become truly man/woman (1969: 11).

According to Tempels, hunhu/ubuntu is not taught since it is natural, intrinsic and inherent in all humans (Gade, 2011) and thus hunhu/ubuntu reminds and encourages humans to be good and loving to each other in their media marketing transactions. It is through hunhu/ubuntu that humans realize that they are created for each other and realize that in encounters with each other (media marketing) they become true and good human beings. Media marketing, as a way through which humans encounter and interact with each other, must be naturally and inherently embedded in the concept of hunhu/ubuntu. In hunhu/ubuntu, media marketing is completely and perfectly accepted, acknowledged, realized, actualized, defined and lived. Humanity must know that hunhu/ubuntu in them, is both this social media marketing and its realization and this is what it means to be truly human. For this reason, the book, *Bantu Philosophy*, is not a mere

attempt but the philosophical discourse of the system of thought underlying traditional, indigenous African existence, and thus the establishment of the accurate understanding of the African (Tempels, 1969: 11).

The most fundamental and basic concept in Bantu thought is, according to Tempels, vital force. The concept is important and makes hunhu/ubuntu relevant and applicable to human media marketing. Vital means hunhu/ubuntu or being and force means human nature, body or social desire (*humunhu*). The notions of vitality and force are recognized as being intimately, interdependently and essentially linked and a human being is essentially constituted by the substantial union of the soul (hunhu/ubuntu) and the body or desire (*humunhu*). In Africa, the notion of force (social desire) is fundamental since it plays a pivotal role. In support of his claims, Tempels argues that :

In Bantu philosophy force is the fundamental notion under which being is conceived. Force is a necessary element in being, and the concept of force is inseparable from the definition of being. Without the element of force being cannot be conceived (1969: 24).

Being is hunhu/ubuntu and force stands for social media marketing and the two are inseparable. In the thinking of Tempels, there is no force (social desire) apart from hunhu/ubuntu. Hunhu/ubuntu is always with its social desire (*humunhu*) and the two constitute one thing, human media marketing. In hunhu/ubuntu, social media marketing ceases to be but becomes human/real media marketing.

Thus, in the African philosophy of hunhu/ubuntu, social media marketing is a fundamental notion and has an ontological and epistemological function or role. Hunhu/Ubuntu and social media marketing are not separate, as commonly found in the Western speculative philosophy. Hunhu/Ubuntu) and social media marketing are substantially and interdependently one entity and through social media marketing, hunhu/ubuntu (being) is placed into existence (space and time) and is known and thus the two are inseparably

and interdependently one. Without social media marketing hunhu/ubuntu is incomplete. And thus social media marketing is a necessary and inseparable element in hunhu/ubuntu. The Bantu understanding of being and force is more enriched and accurate and correct and thus applicable to the topic on hunhu/ubuntu and social media marketing. Reality is not either/or but both vital (soul) and force (social or body). The separation of the two means death or total destruction of the thing.

The application is that hunhu/ubuntu is the soul foundation to social media marketing and once substantially founded or influenced, social desire is transformed and elevated into human media marketing. It is clear in the above quote that social media marketing is an essential component of/in hunhu/ubuntu since through it hunhu/ubuntu is manifested, revealed and known. Thus, like Socrates, Tempels (1969) believed that in the African philosophy of hunhu/ubuntu, being necessarily implies doing (practicality) and hence being good without doing good, is falsity and pretence. Conversely, doing good without being intrinsically good is impossible and thus there is no media marketing without being human (hunhu/ubuntu) first. However, Tempels further argues that :

Bantu speak, act, live as if, for them, beings were forces. Force is not for them an adventitious, accidental reality. Force is even more than a necessary attribute of beings: Force is the nature of being, force is being (1969: 24).

The assertion that the Bantu speak, act and live as if, for them, beings were forces” demands careful and further interrogation so that it gets its correct interpretation. Because of misinterpretations and misunderstandings of this utterance, the Bantus have often been misunderstood and relegated and hence defined as irrational, emotional and non-logical (Makumba, 2007). In hunhu/ubuntu, social media marketing is treated as an essential property of hunhu/ubuntu but not its equal. Temple’s emphasis is on the inseparable unity between hunhu/ubuntu and the social desire (media marketing).

The immateriality, primacy or supremacy of the human soul (hunhu/ubuntu) is not denied or relegated but is uncompromisingly better secured in the African philosophy of hunhu/ubuntu. For Tempels, although being (hunhu/ubuntu) is transcendental, it is most importantly immanent in its social desire (media marketing). Hunhu/Ubuntu immanently and persistently radiates, permeates, inspires and thus infuses its transcendental attributes of love and good into its media marketing (Samkange and Samkange, 1980). And thus in hunhu/ubuntu, media marketing really becomes hunhu/ubuntu in motion; in real existence on this Planet Earth. There is no transcendence (hunhu/ubuntu) without immanence (media marketing) in the philosophy of hunhu/ubuntu.

It is not by chance or accident that human beings have their bodies (*humunhu*), but it is by nature and necessity. It is by necessity because there is no way human beings would exist on this Planet Earth except through their bodies (*humunhu*). Denying force, is denying part of our constitution, which is tantamount to absurdity or irrationality. The application is that in hunhu/ubuntu social media marketing is recognized as a command and necessity; something humans can exist or live without. It is an act of irrationality if humans deny or ignore social media marketing as an essential component of their being/existence. Hunhu/Ubuntu commands that social media marketing must be realized and lived by us humans.

According to the philosophy of hunhu/ubuntu, social media marketing is experienced as properly, essentially and interdependently possessed, integrated, assimilated and incorporated into our being. Being (hunhu/ubuntu) and force (social media marketing) are both experienced as directly, immediately and essentially one thing and hence beings are forces. By its own natural and intrinsic authority, law and command, being (hunhu/ubuntu) transmits, communicates, passes on and infuses its being, nature and attributes into its force, social media marketing. In turn, social media marketing naturally and inherently accepts, receives, assumes, takes up and exhibits the nature and attributes of its being (hunhu/ubuntu). Force,

social media marketing becomes thus informed and transformed into being, human/real media marketing. Thus, social media marketing is the direct immanent presence of being (hunhu/ubuntu) in space and time.

Ramose (1999: 50) emphasizes on oneness and unity of vital force and he asserts thus:

Ubuntu is actually two words in one. Etymologically, ubuntu is made up of the prefix ubu- and the stem -ntu. The idea of ubu- evokes the concept of being in general and -ntu means oneness. Ubu- and -ntu are mutually founding in the sense that they are two aspects of being as oneness and an indivisible wholeness.

It therefore connotes that human existence is a complete package that cannot be understood in part in the African biosphere. Hunhu/Ubuntu is ontologically and epistemologically present in all things and there is no space and time without hunhu/ubuntu. Hunhu/Ubuntu is ontologically in itself and is intuitively/epistemologically known through itself. This means that hunhu/ubuntu is intrinsically equally present in all things and all things are known in and through hunhu/ubuntu. Hunhu/Ubuntu is an equally shared being among individuals and it glues and binds them essentially altogether in a relationship. The application is that hunhu/ubuntu is the being, knowledge, ethic and logic of media marketing and in the absence of hunhu/ubuntu, social media marketing becomes illusive and chaotic; without being and order. In hunhu/ubuntu individual parts, social desire, media and marketing are essentially and substantially bonded and integrated into human media marketing. Without hunhu/ubuntu social media marketing is scattered and lost, and thus without freedom, identity and dignity; without life.

Thus, in hunhu/ubuntu there is perfect harmony and stability of all things (Ramose, 1999). The difficult question is: How does hunhu/ubuntu account for error, failure and disorder in media marketing? It is a common sense fact that there is cheating, corruption, lies and falsity in social media marketing. And today social media

marketing suffers serious and atrocious harm caused by covid19. What is the role of hunhu/ubuntu in the middle of such misuses/abuses and wrongs? Ramose is our immediate court of appeal and he argues thus:

Because motion is the principle of being, for ubuntu do-ing takes precedence over the doer at the same time imputing either radical separation or irreconcilable opposition between two. Two here speaks only to two aspects of one and the same reality (1999: 51).

From this quotation we understand that hunhu/ubuntu is real and not an ideal being and is in union with and responsible for all its motion/activities. What it implies is that hunhu/ubuntu and social media marketing are two aspects of one and the same reality and both constitute one thing, human media marketing. In hunhu/ubuntu, there is no social media marketing existing independently on its own, but social media marketing exists as a substantially incorporated and assimilated component or action of hunhu/ubuntu. Ramose thus understands social desire as hunhu/ubuntu (love and good) in motion, that is, in the process of becoming, integrating, absorbing and assimilating all things into itself. The interpretation of Ramose (1999) is that hunhu/ubuntu must radiate, permeate and inspire (Samkange and Samkange, 1988) social desire first before the doer (*munhu/umuntu*) does anything. In hunhu/ubuntu, social desire is properly integrated, assimilated and possessed with no error or mistake. In other words, at the level of hunhu/ubuntu there is total, complete and perfect integration and harmony of all things and there is no error, cheating and/or disharmony.

According to Ramose (1999) hunhu/ubuntu in motion or social desire takes precedence and presents itself to the doer and without it the doer does nothing. Social desire presents itself to the doer as capacity or ability to receive and/or exhibit good and bad. Presented with this choice, the doer (the moral agent) can decide either to act with hunhu/ubuntu (good action) or without hunhu/ubuntu (bad action). However, it is at the level of the doer/moral agent that Ramose (1999)

sees hunhu/ubuntu as admitting logical separation.

Ramose (1999: 52) argues thus: “Without the speech of *umuntu*, *ubu-* is condemned to unbroken silence.” Thus, without social desire (*umuntu*), being (*ubu*) is unknown and thus at the level of the doer, being and social desire appear separated. The separation is logical or ideal (in the mind) and not in reality. However, it is the duty of the doer to communicate, manifest and live a life of love and good (hunhu/ ubuntu). In his/her actions the human agent should be guided by the principle of the ideal hunhu/ubuntu, since the moral agent is anchored in and indispensably directed towards hunhu/ubuntu (Ramose, 1999: 52).

Social desire is what Ramose (1999) refers to as “the being of an African in the universe.” Social desire has no independent existence but substantially inheres in hunhu/ubuntu and hence a possession. Thus, the social desire presents itself to the doer with a choice between two alternatives: construction and destruction, positive and negative. However, at the level of hunhu/ubuntu, social desire is perfectly assimilated and absorbed without error, but the moral agent can make error. Social desire on its own does not make the moral agent good or bad because by nature desire is mere capacity and hence indeterminate. It is the doer who morally decides to act with or without hunhu/ubuntu. The doer can know the good which ought to be done but can willingly decide to do wrong. The moral agent is thus responsible for his/her good or bad actions in media marketing. The moral agent can decide to use and misuse social media marketing. The doer can decide or opt for disunity, bad, and/or dishonest in social media marketing.

Hence error, abuse, cheating and falsity and discord, in social media marketing, is the sole responsibility of the moral agent and not hunhu/ubuntu or social desire. The mere desire cannot be praised or blamed but the moral agent. The conclusion to this argument is that the moral agent can decide to act without the spirit of family unity or love. But a human being is not a principle to him or herself. Human beings should be guided

by the principle of hunhu/ubuntu in order to be good and loving in all he/she does.

However, it is important to note that the separation is not radical or irreconcilable, but apparently accidental and temporary (Ramose, 1999). Thus, even though a human being willingly separates him/herself from hunhu/ubuntu, he/she remains connected to hunhu/ubuntu. Thanks to hunhu/ubuntu which is unchanging and unmoved! Thus, hunhu/ubuntu is not affected by human disorder and chaos. The question is why is the separation not radical and irreconcilable? Hunhu/Ubuntu is interdependently one, whole, indestructible and perfect, and thus, does not admit of any division or separation (Ramose, 1999). Separation then, although intuitively known from within, it is always without or extrinsic. It is the nature of social desire to break and separate and not hunhu/ ubuntu (human person). Although the pain of error, abuse and chaos in media marketing is known internally by the heart, it remains external. Hence, the pain affects humans accidentally and temporarily. No pain or harm by nature lasts forever. Hunhu/Ubuntu discourages and forbids giving up on media marketing.

The claim is that the wounds of disorder, chaos and harm can be reconciled and healed in and through hunhu/ubuntu since according to Gade (2012) hunhu/ubuntu forgives, restores and heals. It is the nature of hunhu/ubuntu (love and good) thus to glue and cement broken social relationships. According to hunhu/ubuntu ethics, although we may fight and separate, we are never exempted or free from the intrinsic inner need to do media marketing or transactions; hunhu/ ubuntu brings and knits us together. The researcher discovered that the absence of hunhu/ubuntu is the moral reason why there is error and disorder in social media marketing. Hunhu/Ubuntu heals the wounds of corruption and cheating and mends broken humanity, unites enemies and encourages growth and interdependence in human media marketing.

V. CONCLUDING REMARKS

The debate on hunhu/ubuntu and social media marketing was quite enriching, insightful and

informative. The desire to socialize was common to all things. Human beings desire to form cooperative and interdependent relationships with others of one's kind. By nature no social desire existed independently. All desires subsisted in the other subject! Thus, social media marketing, as a desire, existed in hunhu/ubuntu. Hunhu/ubuntu and social media marketing were inseparably one reality and thus existed together as vital forces. Hunhu/Ubuntu vitalized and infused its being (love and good) into social media marketing. Social media marketing was the responsibility of humans. Hunhu/Ubuntu made people good and loving. Good and loving people made social media marketing good and loving. Social media marketing was the concrete manifestation of hunhu/ubuntu (good and love). It was the nature of hunhu/ubuntu (love and good) to forgive, heal, restore, glue and cement broken human social relationships and covid19 havocs.

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Maklina dos Santos Almeida

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This scientific article is the result of two internship experiences in literature, the first of which took place between november and december 2019, during the observation internship in literature and the second, between may and june 2022, during the regency internship in literature. These were part of the undergraduate programme in Letters portuguese language at the University for the International Integration of Afro-Brazilian Lusophony (UNILAB-CE), which took place at the Camilo Brasiliense EEM High School located in the district of Antônio Diogo, Brazil. However, this research is limited to the data found in the school library. In this way, the scientific investigation aims to reflect on the processo of literary mediation presente in the base texts of this research and to analyse, describe and compare how the literacy actions and the functioning of the School Library of the EEM Camilo Brasiliense School occurred between the first internship carried out at the end of 2019, and the other, in a more recente time, in the first semestre of 2022.

Keywords: school library; reader education; literary literacy.

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School Library as a Mediator of Reader Education in a Secondary School between 2019 and 2022

Biblioteca Escolar como Mediadora da Formação do Leitor em uma Escola de Ensino Médio Entre os Anos de 2019 e 2022

Maklina dos Santos Almeida¹

ABSTRACT

This scientific article is the result of two internship experiences in literature, the first of which took place between november and december 2019, during the observation internship in literature and the second, between may and june 2022, during the regency internship in literature. These were part of the undergraduate programme in Letters portuguese language at the University for the International Integration of Afro-Brazilian Lusophony (UNILAB-CE), which took place at the Camilo Brasiliense EEM High School located in the district of Antônio Diogo, Brazil. However, this research is limited to the data found in the school library. In this way, the scientific investigation aims to reflect on the processo of literary mediation presente in the base texts of this research and to analyse, describe and compare how the literacy actions and the functioning of the School Library of the EEM Camilo Brasiliense School occurred between the first internship carried out at the end of 2019, and the other, in a more recente time, in the first semestre of 2022. The study was based on theorists of literary literacy, such as Rosa (2022), Rocca(2012), Bezerra et al (2022), Alencar (2020), Nikel (2022), Campello (2010), Mesquita (2019), and Fiorovante (2018). The methodology applied was a comparative case study between two periods on the work of literary mediation by the library, and direct observation was carried out, the school's collection and documents were consulted, and interviews were conducted with a semi-structured questionnaire for the librarian teachers and the teacher of Portuguese language and literature. The results show that a training

process has begun for teachers to attend to the library in 2022, organising the categories of the literary collection, which facilitates access, improving the structure of the physical space, engaging the library with education through the elective subjects offered, and in addition, the 2022 readership, in a post-pandemic context, has shown a greater interest in Reading literary Works, compared to the readership at the end of 2019, and in addition to best-sellers reads books of Brazilian Literature, and on the recommendation of the teacher librarians. In addition, there are summarised books used for the Reading circle, although this practice was still in the processo of being consolidated at the school.

Keywords: school library; reader education; literary literacy .

RESUMO

O presente artigo científico é oriundo de duas experiências de estágio em literatura, a primeira ocorreu entre os meses de novembro e de dezembro de 2019, durante o estágio de observação em literatura, e a segunda, entre os meses de maio e de junho de 2022, no estágio de regência em literatura, vinculados à graduação de Letras-Língua portuguesa pela Universidade da Integração Internacional da Lusofonia Afro-Brasileira (UNILAB-CE), cujas realizações

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ocorreram na Escola de Ensino Médio EEM Camilo Brasiliense, localizada no distrito de Antônio Diogo, da cidade de Redenção, no Estado do Ceará, no Brasil. No entanto, esta pesquisa delimita aos dados encontrados na Biblioteca Escolar da Instituição. Desta forma, a investigação científica tem como objetivo refletir sobre o processo de mediação literária presente nos textos bases desta pesquisa, e de analisar, descrever e comparar como ocorreram as ações de letramento literário e o funcionamento da Biblioteca Escolar da Escola EEM Camilo Brasiliense, entre o primeiro estágio realizado ao final de 2019, e o outro, em um tempo mais recente, no primeiro semestre de 2022. O estudo fundamentou-se em teóricos da formação do leitor literário e da biblioteconomia para o letramento literário, como Rosa (2022), Rocca (2012), Bezerra et al (2022), Alencar (2020), Nikel (2022), Campello (2010), Mesquita (2019), e Fiorovante (2018). A metodologia aplicada foi o estudo de caso comparativo entre dois períodos sobre o trabalho de mediação literária pela Biblioteca, e os hábitos de leitura dos estudantes, e para tanto, realizou-se a observação direta, consulta ao acervo e aos documentos da Escola, e realização de entrevista com questionário semiestruturado para as professoras bibliotecárias e o professor regente de língua portuguesa e literatura. Os resultados apontam que iniciou-se um processo de capacitação para as professoras no atendimento da biblioteca em 2022, organização das categorias do acervo literário, o que facilita o acesso, melhoria da estrutura do espaço físico, engajamento da biblioteca com a educação, por meio das disciplinas eletivas ofertadas, e além disso, o público leitor de 2022, em um contexto pós-pandemia demonstrou um interesse maior pela leitura de obras literárias, comparado ao público leitor do final de 2019, e além dos best-sellers lê livros da literatura brasileira, e de indicação das professoras bibliotecárias. Ademais, há livros resumidos utilizados para o círculo de leitura, embora tal prática ainda estivesse em processo de consolidação na Escola.

Palavras-chaves: biblioteca escolar; formação do leitor; letramento literário.

I. INTRODUÇÃO

A presente pesquisa ocorreu em uma Escola de Ensino Médio localizada no distrito de Antônio Diogo, no Município de Redenção, no interior do Estado do Ceará, no Brasil, e objetiva compreender e descrever o funcionamento da Biblioteca Escolar como agente para a formação do leitor para adolescentes. O interesse por este trabalho adveio da realização do estágio de regência em literatura ao final da graduação em licenciatura em Letras-língua portuguesa pela Universidade da Integração Internacional da Lusofonia Afro-Brasileira (UNILAB-CE).

Desta forma, o estudo pautou-se em teorias da leitura literária, da formação do leitor e também no estágio supervisionado como pesquisa, no qual se alinha teoria e prática na vivência do professor de literatura em formação. Segundo, Castilho, Castilho e Castilho (2020, p.3), “o motivo fundamental do estágio supervisionado é possibilitar ao licenciando a construção de uma práxis para que ele possa ver e conhecer e reconhecer espaços educativos, entrando em contato com a realidade sociocultural da comunidade e das Instituições de ensino.

Desta forma, a Escola E.E.M. Camilo Brasiliense, ambiente deste estudo, reflete a sua realidade local quanto ao trabalho de mediação literária por meio da Biblioteca ou Multimeios, com base em sua cultura Institucional, alinhada com a Base Nacional Comum Curricular (BNCC), e com a literatura acadêmica da formação do leitor e da biblioteconomia para o letramento literário, com base nos estudos de Rosa (2022), Rocca (2012), Bezerra et al (2022), Alencar (2020), Nikel (2022), Campello (2010), Mesquita (2019), e Fiorovante (2018).

Nesse sentido, a Base Nacional Comum Curricular (BNCC) considera que é importante recolocar a literatura como ponto de partida nas aulas de literatura e intensificar o convívio dos estudantes com as obras, uma vez que a literatura possui uma linguagem artisticamente organizada e enriquece a nossa percepção e visão de mundo (BNCC, 2017, p.491).

A presença da Biblioteca Escolar é legitimada pela Organização das Nações Unidas (ONU) para a Educação, Ciência e Cultura (UNESCO), criada em 1945 e pelo Fundo das Nações Unidas para a Infância (UNICEF), criado em 1946, pois ambos Órgãos Internacionais são envolvidos com a promoção de acesso à educação, à informação, à liberdade de expressão e, à biblioteca na Escola (FIOROVANTE, 2018, p.79).

Segundo a autora, o exercício do direito de acesso à leitura, à escrita e à expressão é uma forma de possibilitar a sociedade para que esta participe coletivamente na vida pública, ou seja, como instrumento de inclusão social (FIOROVANTE, 2018, p.83). Assim, a autora reflete que a variedade de denominações para a Biblioteca nos leva a pensar nas diferentes condições da biblioteca, condições estas que podem favorecer o acesso ao conhecimento ou dificultar esse acesso.

Conceitualmente, a Biblioteca é compreendida pela International Federation of Library Associations and Institutions (IFLA) (2015,p.19) como:

Um espaço de aprendizagem físico e digital na escola onde a leitura, pesquisa, investigação, pensamento, imaginação e criatividade são fundamentais para o percurso dos alunos da informação ao conhecimento e para o seu crescimento pessoal, social e cultural. Este lugar físico e digital é designado por vários termos, por exemplo, centro de media, centro de documentação e informação, biblioteca, centro de recurso, biblioteca/centro de aprendizagem, mas biblioteca escolar é o termo mais utilizado e aplicado às instalações e funções.

Para a IFLA (2015, p.22) é papel da Biblioteca funcionar como um centro de ensino e aprendizagem que fornece um programa educativo articulado com os conteúdos curriculares, incluindo os objetivos de formação das capacidades e atitudes de uso dos recursos para pesquisa, acesso e ampliação de fontes, como pessoas e artefatos culturais. Essas capacidades também incluem o uso de ferramentas tecnológicas para procurar, consentir e avaliar as

fontes, e o desenvolvimento das literacias da leitura e digital; capacidade de pensar e agir criticamente a partir do acesso e análise dos dados e informação possibilitados pelos processos de pesquisa e investigação.

No tocante à literatura, os objetivos são o desenvolvimento de capacidades e atitudes relacionadas com a leitura e literacia, experiências de prazer com a leitura, leitura para aprender através de variadas plataformas, assim como a transformação, comunicação e disseminação do texto em múltiplas formas e modos que permitam a compreensão e expansão dos significados (IFLA, 2015, p.22).

A Biblioteca é estudada de forma complexa, pois sua análise envolve as áreas de educação e de biblioteconomia, isto é, não é compreendida por uma única lógica (FIOROVANTE, 2018, p.90), portanto pode apresentar óticas mais pedagógicas e outras mais estruturais no que se destaca a preocupação com a organização e qualidade das fontes, desta forma, propõe-se uma descrição e análise do papel e funcionamento da biblioteca da Escola de Ensino Médio EEM C.B para a formação do leitor, ao destacar as práticas de leitura dos estudantes que acessam o local, seus interesses e as práticas metodológicas das professoras que trabalham neste ambiente.

No que se relaciona ao olhar do estagiário, e na presente situação, estagiária sob a supervisão de um colega professor, e ao mesmo tempo, professora da Instituição Escolar, destaca-se o que dizem Pimenta e Lima (2006, p.15) sobre o estágio como pesquisa: O estágio era visto como uma prática dissociada da pesquisa, no entanto, a partir da década de 1990, passou a ser discutido no ambiente acadêmico para a formação dos professores, e com isto, elas defendem que a pesquisa no estágio já é uma estratégia, o próprio método para a formação e desenvolvimento dos estagiário. E ainda, segundo Pimenta e Lima (2016, p.21), consiste ainda em uma:

Atividade teórica instrumentalizadora da prática do estagiário, que propicia uma formação intelectualizada e de reflexão da própria prática como professor, isto é, o

professor-pesquisador da própria prática, e com isso, capaz de realizar ações críticas como consciente de ser um sujeito historicamente situado.

E no âmbito da Biblioteca, que é o foco deste estudo, a prática como pesquisa, envolve a compreensão dos processos de trabalho inerentes e condizentes com a proposta educativa voltada para a formação de leitores, o fruir literário e de autonomia intelectual dos estudantes devido a potencialidade deste ambiente para a pesquisa e leitura.

II. REFERENCIAL TEÓRICO

Dentre os marcos legais de promoção do livro e das bibliotecas, destaca-se que para a Lei nº10.753/2003, denominada de Política do livro, no inciso II, e artigo 1º, compreende o livro como “meio principal e insubstituível da difusão da cultura e transmissão do conhecimento, do fomento à pesquisa social e científica, da conservação do patrimônio nacional, da transformação e aperfeiçoamento social e da melhoria da qualidade de vida.” (ROSA, 2022, p.47).

Em 2010, foi instituída a Política das Bibliotecas Escolares, Lei Nº12.244, de 24 de maio, que compreende a biblioteca escolar como a “coleção de livros, materiais videográficos e documentos registrados em qualquer suporte destinados a consulta, pesquisa, estudo ou leitura”. E no artigo 2º, indica-se a obrigatoriedade de um acervo de livros na biblioteca, de, no mínimo um título para cada aluno matriculado, sendo os sistemas de ensino responsáveis pela sua ampliação e divulgação (ROSA, 2022, p.48).

Segundo a IFLA (2015, p.23), os serviços da Biblioteca incluem a formação profissional do corpo docente sobre leitura e literacia, tecnologia, processos de investigação e pesquisa; um Programa estimulante de literatura/leitura para o sucesso educativo e de enriquecimento pessoal; aprendizagem baseada em investigação e desenvolvimento da literacia da informação; e colaboração com outras bibliotecas públicas, o que torna a Biblioteca como um valor significativo para a comunidade educativa.

Além disso, Rocca (2012, p.12) discorre que a biblioteca deve ser implementada como recurso para apoiar a prática docente e o cumprimento do currículo, participando dos processos de organização e planejamento escolar. O currículo escolar, por sua vez não pode restringir-se ao livro didático ou as tecnologias digitais, pois se assim acontecer, a presença da biblioteca será prescindível, e não poderá provocar as mudanças metodológicas pelos quais se espera, dessa maneira, os professores são responsáveis pela implementação dos recursos educacionais, incluindo o uso potencial da Biblioteca Escolar.

Para Rocca (2012, p.15),

A biblioteca escolar é um recurso educacional de grande valor que deve, ela e seu uso, estar integrado em um projeto curricular e educacional da escola, convertendo-se em elemento ativo que favoreça os processos de ensino e aprendizagem e que apoie o trabalho docente, e em consequência disso, é necessário desenvolver ações bibliotecárias de organização e de gestão dos recursos.

Por conseguinte, segundo o IFLA (2015, p.20-21), “a biblioteca escolar deve ser gerida dentro de uma política que a reconheça como um centro de leitura, pesquisa e produção colaborativa.”

Para isso, a IFLA (2015, p.20-21) especifica condições para um Programa de Biblioteca Escolar: Primeiramente, é necessária a qualificação do profissional da biblioteca e que implemente um programa pedagógico para a realização de atividades de ensino e de aprendizagem; a política da biblioteca deve estar em conformidade com as políticas globais e as necessidades da escola, refletindo a sua missão, metas, objetivos e realidade; e deve contar com o apoio administrativo para as instalações, os recursos físicos e digitais, e os recursos humanos para o efetivo impacto da Biblioteca na Escola.

As Diretrizes da Biblioteca criadas pela IFLA (2015, p. 17) também recomendam que os profissionais da biblioteca, professores e a comunidade escolar melhorem as suas competências e conhecimentos digitais e conheçam os princípios da cidadania digital.

Dessa forma, as bibliotecas ampliam as suas possibilidades de pesquisa e investigação, a leitura e colaboração com a criação de conteúdos nas plataformas digitais, de forma que os estudantes poderão ter acesso aos livros e revistas impressas, bem como ao meio digital.

Quanto a isto, Bezerra et al (2022, p.35) defende que para além da discussão sobre as concepções e métodos que proporcionem bons resultados pela prática da mediação literária, é preciso refletir sobre o papel e o lugar da literatura na atual realidade escolar em um contexto mediado pelas novas Tecnologias Digitais da Informação e Comunicação (TDICs), uma vez que nem todos os professores e profissionais da biblioteca se sentem preparados para lidar com a leitura literária presente na informatização e nas redes sociais. Somado a isto, a literatura resiste às mudanças, ocupando um lugar secundário na formação estudantil. Desta forma, esta realidade desafia aos professores da sala de aula e da biblioteca a apresentar a literatura aos estudantes pelas formas adequadas.

A leitura literária, por sua vez, tem uma finalidade diferente, mas complementar à leitura informacional, pois a “leitura literária confere capacidades linguísticas, subjetividades e de posição de ser do indivíduo no mundo, através de possibilidades experienciais além de conhecimentos fechados e objetivos da leitura informativa (ALENCAR, 2020, p.35).

Desta forma, um dos objetivos da educação literária é desenvolver nos estudantes, as competências para lidar com os diversos tipos de leitura, sendo neste contexto que os diversos gêneros textuais literários e seus discursos, ampliam a percepção, as possibilidades de comunicação, construção e reconstrução dos sentidos e das vivências (ALENCAR, 2020, p.9).

Assim, as bibliotecas escolares podem trabalhar com o texto literário de diversas formas, como a promoção dos saraus, clubes de leituras, rodas de leituras, projetos integrados com os docentes, e a contação de histórias para o desenvolvimento do estímulo do leitor de literatura (NIKEL, 2022, p.34).

A mediação da leitura literária ocorre por diversos gêneros discursivos como os poemas, romances, contos e crônicas, sendo necessário ir além da apresentação das características formais, ao promover espaços de diálogo para a construção de sentidos das leituras, desde a sua motivação, o processo de leitura em si, como a reflexão, e a criatividade liberada com a sua conclusão (NIKEL, 2022, p.31). Ou seja, a leitura do texto literário é dinamizado pelos profissionais atuantes nas Bibliotecas, por meio do acesso aos diferentes gêneros e práticas discursivas, relacionadas aos contextos sociais e históricos, que permitem ao indivíduo compreender as relações com o mundo, e desta forma, tornar-se um leitor competente em informação (NIKEL, 2022, p.35).

A autora prossegue com a afirmação de que a mediação da leitura pela biblioteca escolar, quando realizada por uma prática prazerosa de construção de sentidos, desenvolve as habilidades necessárias para um leitor crítico, e que:

A mediação de leitura por fruição, característica da leitura literária, poderia ser o passo fundamental para a criticidade e compreensão de mundo, e consequentemente resultar em melhores práticas de pesquisa e uso de fontes informacionais, no entanto, o letramento literário é abafado pela prática escolar de aquisição de conteúdos unicamente informacionais (NIKEL, 2022, p. 42).

Quanto ao meio físico, importante para a consolidação das ações de ensino e de aprendizagem na biblioteca, a IFLA (2015, p.37) justifica: “O papel educativo da biblioteca escolar deve refletir-se nas suas instalações.” Não há padrões universais para a dimensão e design, mas há critérios que norteiam o planejamento como: -Localização central, no rés do chão; - Acessibilidade e proximidade relativa às áreas de ensino; - Fatores de ruído, com pelo menos algumas partes da biblioteca livres de ruído externo; -Luz adequada e suficiente, seja natural ou artificial; - Temperatura ambiente adequada a fim de garantir boas condições de trabalho durante todo o ano, e a preservação das coleções; - Design adequado para utilizadores com necessidades especiais; -Área suficiente para

permitir a organização da coleção de livros, ficção, não ficção, de capa dura e de bolso, jornais e revistas, recursos não-imprensa, espaços de estudo, áreas de leitura, áreas de trabalho em computador, áreas de exposição e áreas de trabalho para a equipe da biblioteca; - Flexibilidade para permitir a multiplicidade de atividades e futuras mudanças no currículo e na tecnologia.

No tocante à organização do espaço, a IFLA(2015, p.39) recomenda que as bibliotecas devem disponibilizar:

- Área de estudo e pesquisa: espaço para o balcão de informação, catálogos, computadores com ligação à internet², mesas para estudo e pesquisa, materiais de referência e coleções básicas;
- Área de leitura informal: espaço para livros e periódicos que estimulem a literacia, a aprendizagem ao longo da vida e a leitura por prazer;
- Área de ensino: espaço disponibilizando lugares para pequenos grupos, grandes grupos e ensino formal para uma turma inteira, com tecnologia adequada e espaço de exposição, sendo frequentemente recomendada a existência de lugares sentados para 10% da população estudantil;
- Produção de media e de projetos de grupo: espaço para alunos individualmente, em grupo e turma (também conhecido por “laboratório” ou “makerpaces”);
- Área administrativa: espaço para o balcão de atendimento, gabinete de trabalho, espaço para o processamento de materiais da biblioteca e armazenamento para equipamentos e materiais.

Já, no quesito desenvolvimento da coleção, a IFLA (2015, p.40) instrui que a biblioteca precisa fornecer uma variada gama de recursos físicos e digitais, incluindo materiais novos e relevantes.

² Mas essa não é a realidade de muitas Escolas públicas. Na presente pesquisa, por exemplo, a Escola de Ensino Fundamental não possui computadores na biblioteca e nem laboratório de informática, e a Escola de Nível Médio possui um laboratório de informática com computadores com internet separado da biblioteca, que fica mais esquecida pelos alunos.

ebooks (de referência, ficção e não ficção), bases de dados em linha; jornais e revistas em linha, jogos de vídeo e materiais de aprendizagem multimídia, e recursos profissionais, tanto para a equipe da biblioteca como para os professores, como recursos sobre educação, metodologias de ensino e uma coleção de recursos para pais e educadores.

De acordo com Mesquita (2019), a biblioteca, além de ser uma importante extensora pedagógica do processo de ensino-aprendizagem, é uma difusora cultural por meio do seu acervo. No mesmo trabalho, Mesquita (2019) ao citar Pimentel (2007, p.25) registra que a biblioteca deve ser também um espaço perfeito para que todos que nela atuam, tenham condições de utilizá-la como uma fonte de experiência e formação para toda a vida. Desta forma, é essencial que a escola invista no espaço da biblioteca e estimule os seus alunos a fazerem uso. Silva (1999 apud MESQUITA, 2019) já denunciava a situação de falta de atenção às bibliotecas pela gestão pública e escolar.

De acordo com a autora Campello (2010), para falar da biblioteca escolar como espaço de aprendizagem, é necessário, inicialmente, falar dela como espaço físico e entender de que maneira os profissionais a veem”. Para ela, a experiência que cada professor tem da biblioteca é muito variada e, com isso, como ela expressa na página 128, a biblioteca por ser muitas vezes um espaço improvisado, por não conter um espaço organizado ou mesmo que possua materiais atualizados para uso didático do professor, muitos professores não integram o material presente na biblioteca às suas práticas de ensino e, com isso, a biblioteca fica limitada apenas aos serviços de empréstimos de livros e consulta ao acervo, com isso, a autora sugere que fatores como infraestrutura adequada, um bom acervo, profissionais qualificados para lidar com a informação são ideais para possibilitar a integração do uso da biblioteca às práticas pedagógicas dos professores (CAMPELLO, 2010, p.128).

Nesse aspecto (Gavião, 2016, p.52) chama atenção para o fato de que normalmente as crianças

consideram a leitura uma atividade divertida, gostam de ouvir histórias de fantasia, mas quando chegam no Ensino Fundamental II, no período da pré-adolescência e adolescência, a leitura, na maioria dos casos deixa de ser uma atividade de prazer, e eles perdem o interesse, porque já não escutam histórias contadas com tanta frequência, pelos professores, e dificilmente se interessam a buscar uma obra sozinhos. Logo, torna-se um desafio promover a leitura literária com a articulação entre a sala de aula e a biblioteca escolar.

Bezerra et al (2022, p.35), expõe que além da discussão sobre os métodos e práticas de leitura, é preciso refletir sobre o papel e o lugar da literatura na atual realidade escolar, principalmente no contexto da leitura literária nas novas Tecnologias Digitais da Informação e Comunicação (TDICS) e em redes sociais, o que ainda constitui um desafio para a formação docente. Acrescenta-se que a literatura resiste às mudanças no cenário social e educacional, passando a ocupar, muitas vezes, um lugar secundário na formação dos estudantes, e esta realidade provoca a pensar sobre o que acontece com a literatura na sociedade contemporânea, e como apresenta-la aos estudantes, dada à sua importância na educação e na formação humana em sua integralidade.

Além disso, a biblioteca é um setor da escola zelado por um profissional, responsável por administrar, organizar e conservar atualizada a coleção de livros, e desempenha o principal papel de mediador, ao orientar os estudantes na escolha dos materiais e dar apoio aos professores quanto à escolha e acesso aos materiais e, ainda, manter um ambiente acolhedor para os usuários do espaço, para que este explorem com segurança o conhecimento disponível nas fontes de informação do espaço. Observou-se também que o ambiente estimula atividades recreativas, pois possui diversos jogos educativos, como verifica Campello (2010, p. 130), a biblioteca também é usada na escola como ambiente de lazer, de refúgio e de entretenimento.

III. METODOLOGIA

Trata-se de uma pesquisa qualitativa, descritiva, de natureza exploratória, cujo método é o Estudo de caso. A vivência ocorreu entre os meses de maio, junho e agosto de 2022 durante o Estágio em literatura do curso de licenciatura em Letras-Língua Portuguesa pela Universidade da Integração Internacional da Lusofonia Afro-Brasileira (UNILAB-CE), e na presente situação, além de ser um estágio, era também, o local de trabalho da autora, já atuante como professora na Instituição desde março de 2022, ou seja, desde o último semestre da graduação. Vale ressaltar, que este estudo é, também, uma continuação de um outro estágio de observação em literatura, que foi realizado em novembro e dezembro de 2019, ou seja, em um contexto anterior à pandemia por COVID-19. Deste modo, foram observadas diferenças no comportamento dos leitores estudantes do ano de 2019, e do público estudantil de 2022. Deste modo, este estudo guiou-se pelos relatórios de dois estágios em literatura, um de observação, e o outro de regência.

Logo, a primeira etapa desta investigação consistiu leitura e no fichamento dos textos acadêmicos para a elaboração do referencial teórico, e na observação do ambiente, no acesso direto à bibliografia impressa dos livros literários, que em 2019, foi realizada uma busca ativa destas obras, e as tipologias de classificação foram criadas na própria pesquisa. No entanto, já, em 2022, as professoras da biblioteca inseriram as tipologias expostas nas estantes. Além disto, foram lidos os documentos do Projeto Político Pedagógico, e o Regimento da Escola acerca da biblioteca e sobre as competências e habilidades de leitura esperadas. Após a observação, sucedeu a entrevista com as docentes atuantes na biblioteca escolar, tanto no ano de 2019, quanto no ano de 2022, cujas informações foram anotadas à mão e depois digitadas para o relatório, e estão apresentadas nos resultados.

A terceira etapa compreendeu o diálogo com questionário semiestruturado com o professor regente, ou seja, da disciplina de língua portuguesa e literatura, e que supervisionava as ações do estágio de regência em literatura. As

respostas também foram escritas à mão e digitadas no relatório de estágio.

Já, a quarta etapa consistiu na seleção de informações referentes à biblioteca e às entrevistas com as estudantes que participaram da pesquisa do estágio de observação em literatura no segundo semestre de 2019, com as entrevistas, e observação dos hábitos e uso da biblioteca pelos estudantes do ano de 2022, para realizar o comparativo entre a leitura literária presente na Escola entre os dois públicos, bem como descrever e analisar as mudanças observadas e coletadas. E para concluir, ocorreu a escrita do artigo científico.

IV. RESULTADOS

4.1 Biblioteca Escola da EEM Camilo Brasiliense Entre Novembro e Dezembro de 2019

A Escola Camilo Brasiliense é uma Instituição Pública de Ensino Médio regular e de Educação de Jovens e Adultos (EJA), localizada no centro do distrito Antônio Diogo, do Município de Redenção, no Estado do Ceará. Ela é vinculada à CREDE 08, referente ao Maciço de Baturité no Ceará. Esta Escola foi escolhida para o estágio de regência em literatura (120 h/a) pela oportunidade de continuar uma pesquisa iniciada na mesma Instituição durante o Estágio de Observação em literatura (60 h), e também, por ser o local de trabalho como professora cursando o último semestre da graduação em Letras-língua portuguesa, tendo se graduado em agosto de 2022.



FONTE: AUTORA, 2019

Imagem 01: Biblioteca escolar entre novembro e dezembro de 2019

A Biblioteca Escolar, ou Multimeios, como ela é nomeada atualmente, contém uma quantidade considerável de obras clássicas de referência internacional como *A Divina comédia*, de Dante

Alighieri, *Crime e Castigo*, de Fiódor Dostoiévski, *Édipo Rei*, de Sófocles, entre outros, e também obras best sellers, literatura infanto-juvenil clássica em língua portuguesa,

best sellers contemporâneos para o público juvenil como *Harry Potter*, *As crônicas de gelo e fogo*, obras dramáticas como *O Alto da compadecida*, e obras em quadrinhos dos clássicos da literatura, e livros sobre a literatura afro-brasileira, conforme orienta a Lei N.10.639, de 2003, que instituiu a obrigatoriedade do ensino de História da África e cultura afro-brasileira nas escolas. Nesse interim, há o livro *História e cultura afro-brasileira*, da autora Rejiane Augusto de Mattos, publicado pela Editora Contexto, obra também trabalhada nas Universidades. Isto é, a biblioteca possui uma coleção maior de acervos, apresentando em conformidade nesse aspecto, com o que diz a Federação Internacional de Associações e Instituições de Biblioteca (IFLA, 2015, p.40) sobre a vasta gama de recursos físicos e digitais.

Encontram-se também obras clássicas do teatro, mostrando que a Instituição dispõe de recursos para atividades de aulas e projetos literários e artísticos. O material em quadrinhos também é um atrativo para atrair aqueles que não têm o hábito de ler livros convencionais ou para o leitor que gosta da modalidade sinta-se instigado a ler as obras originais.

Realizou-se uma busca ativa pelos livros da biblioteca da Escola de Ensino Médio C. B, no ano de 2019 e naquele período, a biblioteca não dispunha de sistema informatizado. Diante disso, a pesquisa classifica o acervo literário em tipologias: 1. Autobiografia: *O Diário de Mary Berg*; *Memórias do gueto de Varsóvia*; 2. Biografia: *Kafka e a marca do corvo*, de Jeanette Rozsas; *Castro Alves: perfis brasileiros*, de Alberto da Costa e Silva; 3. Literatura e cultura Afro-Brasileira: *Cadernos Negros: Contos Afro-Brasileiros*, v.30, do grupo Quilombhoje; *Lendas negras*, de Júlio Emílio Braz e Salmo Dansa; *De olho em Zumbi dos Palmares: histórias, símbolos e memória social*, de Flávio dos Santos Gomes; *Muito longe de casa: memórias de um menino-soldado*, de Ishmael Beah 4. Crítica literária: *História e cultura afro-brasileira*, da Regiane Agusuto de Mattos; 5. Leitura clássica da Língua Portuguesa: *Contos escolhidos*, de Machado de Assis; *O Guarani*, de José de Alencar; *Cinco minutos*, de José de

Alencar; *A normalista*, de Adolfo Caminha; *Quincas Borba*, de Machado de Assis; *Os Maias*, v.2, de Eça de Queiroz; *Memórias de um sargento de milícias*, de Manuel A. de Almeida; *Memórias póstumas de Brás Cubas*, de Machado de Assis; *Menino de engenho*, de José Lins do Rego; *Incidente em Antares*, de Érico Veríssimo. 6. Romance brasileiro: *O encontro marcado*, de Fernando Sabino; 7. Texto dramático: *William Shakespeare e seus atos dramáticos*, de Andrew Donkn; *Antologia do vampiro literário*, do organizador Bruno Berlandes de Carvalho. Apresenta textos de Goethe; *A noiva de Corinto*; *Byron (o infiel)*, Dom Calmet- Dissertação sobre os regressantes; *Baudelaire*; *As metamorfoses do Vampiro*. 8. Literatura Estrangeira: *O mundo de Sofia*, de Jostein Gaarder; *Humilhados e ofendidos*, de Fiódor Dostoiévski; *Memórias do subsolo*, de Fiódor Dostoiévski; *O diabo dos números: um livro de cabeceira para todos aqueles que têm medo de matemática*, de Hans Magnus Enzenberger; *A menina que não sabia ler*, de John Harding; *Fahrenheit 451*, de Ray Bradbury; *Rilke: Cartas a um jovem poeta*, de Maria Carpeaus. 9. Narrativas ficcionais: *Madame Bovary*, de Gustave Flaubert; *Viagem ao centro da terra*, de Júlio Verne; *O cão dos Baskervilles*, de Sherlock Holmes, por Arthur Conan Doyle; *Tolstói*, de Ana Karênina; *O Código da Vinci*, de Dan Brown; *Histórias extraordinárias*, de Edgar Allan Poe, seleção, tradução e apresentação de José Paulo Paes. 10. Literatura em quadrinhos- Adaptações da literatura clássica: *O homem que sabia japonês*, de Lima Barreto; *O enfermeiro*(conto), de Machado de Assis; *Um músico extraordinário*, de Lima Barreto; *O ateneu*, de Raul Pompéia, por Marcello Quintanilha (Roteiro e arte); *O cortiço*, de Aluísio Azevedo; *10 anos com Mafalda*, de Martins Fonseca, traduzido por Monica Stahel; *Domínio público: Literatura em quadrinhos*, dos autores Bram Stoker, Richard Middleton, Esopo, Guy de Maupassant, Isaac Emmanuilovich Babel e Henrich Von Kleist; *Os três mosquiteiros*, de Alexandre Dumas. 11. Texto teatral: *Roque Santeiro*, de Dias Gomes; *O Berço do herói*, de Dias Gomes; *Teatro da Obsessão*, de Nelson Rodrigues, roteiro de leitura de Flávio Aguiar; *Don Juan*, de Molière; *A Trilogia Tebana: Édipo*

Rei, Rei em Colono e Antígona, de Sófocles; *Auto da Compadecida*, de Ariano Suassuna; *Um trem chamado desejo*, de Luís Alberto de Abreu; *A bruxinha que era boa e outras peças*, de Maria Clara Machado. 12. Literatura Estrangeira contemporânea: Harry Potter (6 exemplares), de J.K Rowling; *As crônicas de gelo e fogo* (4 exemplares), de George R.R Martin. 12. Literatura Estrangeira Clássica: *A Divina comédia*, de Dante Alighieri; *Édipo Rei*, de Sófocles; *Crime e castigo*, de Fiódor Dostoievski (tradução de Paulo Bezerra, Gravuras de Evandro Carlos Orwell); *Revolução dos bichos*, de George Orwell; *Ilusões perdidas*, de Honoré de Balzac; *História dos trezes Ferragus*, de Honoré Balzac; *A menina dos olhos de ouro*, de Honoré Balzac; *A duquesa de Langeais*, de Honoré Balzac. 13. Livro de poemas: *Poemas dos becos de Goiás e Estórias mais*; *Poemas escolhidos de Ferreira Gullar*, organizado por Wlmir Ayala; *Alguns poemas*, de Emilly Dickson, tradução de José Lira; *Obras poéticas*, de Bocage, com notas introdutórias e questionário do crítico literário Sânzio de Azevedo.

As duas profissionais que já atuavam na Biblioteca em 2019, permaneceram em 2022, e são professoras da Área de Letras-Língua Portuguesa e de pedagogia e são afastadas da sala de aula. E em 2019, quando ocorreu o primeiro contato com a Escola, e com o espaço da biblioteca, elas realizavam os serviços de empréstimos de livros, projetos de incentivo à leitura, e cobrança de livros. Informaram que o Sistema de empréstimo tem o prazo de 8(oito) dias, e que não há um Sistema Informatizado, por isso, o empréstimo de livros era realizado por fichas e o controle das obras emprestadas em um caderno. Com isso, durante o estágio foi visualizado que um dos problemas da falta de informatização é que muitos egressos da Escola não devolviam os livros.

Segundo elas, a preferência de leitura dos alunos era infanto-juvenil e quanto aos clássicos, eles só pegavam emprestado quando os professores indicavam. Para o estímulo da leitura, havia pequenas ações como a divulgação do leitor do mês em um quadro com o nome do aluno e a distribuição de papéis que os estudantes

registravam os livros que leram e escreviam o motivo da leitura. Ao final, participavam de um sorteio, cujo brinde geralmente era um material escolar.

Nesse sentido, Campello (2010, p.128), afirma que a experiência que cada professor tem da biblioteca é muito variada, pois esse espaço pode ser improvisado, não está organizado ou mesmo não possuir materiais atualizados para uso didático do professor, e com isso, muitos professores não integram o material presente na biblioteca às suas práticas de ensino e a biblioteca fica limitada apenas aos serviços de empréstimos de livros e consulta ao acervo.

A biblioteca da EEM Camilo Brasiliense já possuía o seu próprio espaço, com estantes dos livros organizadas e espaços nomeados que facilita o acesso. Dispunha de revistas e jogos para informação e entretenimento para os estudantes. Nessa lógica, na pesquisa de Fiorovante (2018, p.329) também identifica um afastamento da biblioteca no Ensino Médio que segundo a autora, ocorre por deficiência s da biblioteca e o pouco envolvimento dos professores das diferentes disciplinas com a biblioteca. Para confirmação dessa informação, a pesquisadora, em seu estudo registrou alguns relatos de alunos:

[...] No primário eu vinha com frequência [...] utilizava os livros. Só que no decorrer do tempo isso acabou [...] não sei se foi [...] por ter passado pro Ensino Médio. [...] Entre a primeira e a quinta série a gente utilizava bastante [...], mas no decorrer do tempo isso foi se reduzindo, os professores não traziam [...]. E hoje [...] pra ser sincero, não vou muito. (Entrevistado N.P, Grupamento A. pergunta 2).

[...]Na primeira série [...] toda sexta feira a gente pegava um livro pra ler [...]. Depois foi parado, no nono ano não vinha tanto [...] eu era mais ativo na biblioteca no primário. Dali pra frente eu perdi um pouco o interesse. Ultimamente eu não tenho vindo tanto [...]. Agora a gente não usa muito. Agora a gente quase não vem [...]. As pessoas estão deixando de ler [...] aqui é como se fosse um espaço

esquecido. Toda semana pegava os livros daqui e levava pra gente fazer uma leitura de uma aula e hoje não eu não tenho mais isso. [...]. Eu não tenho muito contato com a biblioteca hoje em dia como antes eu tinha. [...] nas séries iniciais eu usava bastante. Agora, nem tanto. Muito raro, por causa que aqui só ficam os livros didáticos [...] que a gente usa em sala de aula [...] eu não sou muito chegado a ler. [...] até na oitava, sétima eu vinha bastante, os professores traziam bastante. E quando você vai para o Ensino Médio daí eles não trazem muito. [...] E depois começou a ir na primeira série do Ensino Médio, daí já acabou [...] quando mais pequeno, a professora sempre trazia. Antigamente, a gente sempre ia na biblioteca, né? [...] E hoje em dia [...] a gente não vai mais. Então, hoje em dia a biblioteca [...] tá sendo abandonada [...]. (Entrevistados G.K.N.O.U. Grupamento A. pergunta 2: Entrevistados B.K.L; M.P.T. Grupamento A. Pergunta 3: Entrevistados B.O.W. Grupamento B. Pergunta 3; entrevistados N.P. Grupamento F. Pergunta : Entrevistado B, Grupamento D, pergunta 5: Entrevistado N, Grupamento A, pergunta 7) (FIOROVANTE, 2018, p.335)

Os alunos entrevistados na pesquisa de Fiorovante(2018, p. 336-338) recomendaram que as bibliotecas das Escolas públicas de Santa Catarina devam: 1. Investir na coleção de livros para diversifica-los para atender melhor os

leitores, pois a biblioteca tem o papel de criar essa oportunidade de motivação para leitura, e “se a escola facilita, o aluno responde;” 2. Cuidar da organização, pois agilizará o acesso dos usuários aos documentos e às informações, e permitirá o uso racional do espaço. Para eles, o principal é a organização e ter computadores; 3. Ter recursos didáticos que incentive à participação dos alunos nas atividades da biblioteca e a interação com outros alunos, divulgação de leituras e incentivar os colegas a irem á biblioteca; 4. Ter silêncio para que o aluno possa ler, pesquisar, escrever, sendo uma forma de incentivá-lo a frequentar o local; 5. Ter condições de conforto e a acústica é um deles, que oferte o que os alunos precisam e desejam, ofereça mais facilidade para que o aluno encontre o que busca; tenha alguém que incentive no uso do espaço e dos serviços em um ambiente onde sinta vontade de permanecer, podendo inclusive se “refugiar” e “viajar”.

A expressão “refugiar”, utilizado pelo sujeito coletivo da pesquisa citada, dialoga com a afirmação de Campello (2010, p.130) sobre a biblioteca ser um espaço de lazer, de refúgio e de entretenimento.

No tocante aos hábitos de leitura na biblioteca, ao final do ano letivo de 2019, foram entrevistadas três estudantes da Escola EEM Camilo Brasiliense, das turmas das turmas de 1ª série e 3ª série do Ensino Médio cujas respostas são apresentadas a seguir:

Quadro 1: Entrevista sobre as práticas de leitura de estudantes da Escola Camilo Brasiliense

Participante (estudante)	Série	Práticas de leitura
S.L.L.F, sexo feminino, 16 anos	1º ano do Ensino Médio	Gosto de ler casos policiais e literatura estrangeira ficcional. Não pego livros na biblioteca, leio livros em casa impresso e digital. Leio 5 livros por ano. O livro que estou lendo é <i>O guardião de memórias</i> . Leio quando estou no período de aula e nas férias.
M.N.P, sexo feminino, 19 anos	3º ano do Ensino Médio	Gosto de ler sobre as leis do Direito, pois pretendo cursar. Não leio livro da biblioteca e nem em casa.

B.C.S.C, sexo feminino, 18 anos	3º ano do Ensino Médio	Leio em casa, pego emprestado livros na biblioteca e leio em casa e posso devolver quando termino. Leio um livro durante uma semana. O último livro que li, foi um indicado pelo professor Douglas, porque ele citou em uma aula dele e eu perguntei se tinha na biblioteca, era um livro de literatura nacional. Gosto de ler crônicas e romance. Li o livro <i>50 tons de cinza</i> e esse livro, peguei emprestado com uma colega. Leio no máximo 4 livros por ano.
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Fonte: AUTORA, 2024

Percebe-se, por meio da entrevista, que a biblioteca escolar em 2019 não era a principal fonte de acesso aos livros dos estudantes, mas que o professor de língua portuguesa e literatura indicava obras literárias da cultura popular juvenil presentes neste espaço, ou seja, havendo uma parceria entre professor e profissionais da biblioteca, embora, o interesse dos estudantes pela leitura literária dentro da Escola estava aquém do esperado.

O Retrato de leitura do Brasil é a única pesquisa em âmbito nacional que tem por objetivo avaliar o comportamento leitor do brasileiro, objetivando a partir de um amplo diagnóstico, promover reflexões, estudos e decisões em torno de possíveis intervenções do governo e da sociedade civil, orientando políticas públicas e ações que melhorem os índices de leitura e de acesso ao livro pelos brasileiros. A pesquisa que teve a sua primeira edição em 2001 e desde 2007 é realizada pelo Instituto Pró-Livro (IPL) aponta que entre 2007 e 2019, no ano de 2007, de um total de 95,6 milhões de pessoas, 55% eram leitores e 45% não eram leitores; no ano de 2011, em um total de 88,2 milhões, 50% eram leitores e 50% não eram leitores, no ano de 2015, em um total de 104,7 milhões de entrevistados, 56% eram leitores e 44% não eram leitores, e no ano de 2019, em um total de 100,1 milhões, 52% eram leitores e 48% não eram leitores (INSTITUTO PRÓ-LIVRO, 2019).

4.2 Biblioteca Escola da EEM Camilo Brasiliense entre maio e junho de 2022

E já em 2022, as professoras bibliotecárias exerciam mais atribuições como o ensino de disciplinas eletivas do currículo escolar do Ceará,

e a Escola voltou a funcionar de forma presencial, com duas turmas na 1ª série, três na 2ª série, duas na 3ª série do Ensino Médio, e uma da EJA à noite. Para o Ensino Médio regular, além das aulas presenciais, a Escola oferta disciplinas eletivas, ou seja, para a escolha dos estudantes estarem no contra turno.



FONTE: AUTORA, 2022

Imagem 2: Organização do acervo



FONTE: AUTORA, 2022

Imagem 3: Estudantes pesquisando e buscando livros

Em diálogo com uma das profissionais da biblioteca, a professora Leônia, na data de 13 de maio de 2022, explicou na entrevista realizada com questionário estruturado sobre os serviços da biblioteca escolar, preferências de leitura dos alunos, acervo, qualificação profissional para o atendimento, e por último foram observados os livros presentes nas instantes.

Quanto ao atendimento da Biblioteca ou multimeios, oficialmente há duas professoras atuando, uma é pedagoga e a outra é letróloga em língua portuguesa, e ainda havia uma professora de história que estava lotada na data da entrevista e observação, mas no final do mês de junho ela se aposentou.

No tocante às atividades burocráticas, não vem sendo feitas, como o tombamento porque estão sem computador após a pandemia, e segundo a entrevistada, as duas professoras estão com falta de ferramentas para o trabalho. A Leônia fez um

curso de formação de sistemas da biblioteca, mas até aquela data ainda não tinha recebido o certificado oferecido pela Secretaria de Educação do Ceará (SEDUC-CE) e a professora letróloga, Ana Lúcia, está fazendo um curso em prol de informatizar o centro de multimeios com o Sistema Biblioteca Online.

Em relação ao incentivo da leitura literária, elas realizavam projetos como “Ler é bom, ganhar prêmios é melhor ainda”, no qual quem pega mais livros emprestados ganha um prêmio, mas precisa deixar os seus comentários sobre as leituras e colocar na urna improvisada (caixa de sapato), e a premiação é realizada a cada dois meses, e quem ganhou foi uma aluna do 1º ano B. Os empréstimos de livros são anotados em um caderno, sendo que um deles é para os livros de leitura literária ou de pesquisa para os alunos, e o outro caderno é para os livros que os professores utilizam para estudar e planejar as suas aulas.

Por observação direta durante o estágio, e complementada pela entrevista, constatou-se que no período de 2022, os alunos já frequentavam bastante a biblioteca, alguns para fazer atividades e trabalhos em grupo nas mesas, folhear os livros, pesquisar nas estantes e jogar damas. Há também uma grande variedade de livros didáticos no Novo Ensino Médio como linguagens, humanas e ciências da natureza e suas tecnologias, e Códigos e linguagens e suas tecnologias. Outro serviço ofertado e organizado pelas professoras da biblioteca é a realização de uma disciplina eletiva “Língua portuguesa para o SPAECE”, destinado ao público do 1º ano do Ensino Médio, e esta

iniciativa faz parte do Novo Ensino Médio. Ademais, os professores da área de linguagens, com destaque para os de língua portuguesa e de redação mapearam em uma reunião de planejamento das aulas e de trabalhos da área, os estudantes com maiores dificuldades de leitura e escrita a fim de participarem de um projeto de alfabetização, visto que há alunos do 1º ano e que ainda não sabem ler; e de reforço com a leitura e a escrita para os que possuem maior dificuldade.

Observou-se, também, um grande apreço dos estudantes pelos jogos de tabuleiro como damas, confirmando o lugar da biblioteca como espaço de entretenimento e de convivência.



FONTE: Autora, 2022

Imagem 04: Jogo de damas para atividade recreativa

E quando perguntada sobre os gostos literários dos estudantes, a professora bibliotecária, Leônia respondeu:

“Os romances, tem estudante que devolve porque diz que não gostou, outros levam livros grossos, mas acham grande e não conseguem terminar a leitura pela falta de paciência. Tem um estudante com autismo leve e gosta de ler, e outro que pegou dois livros emprestados. Alguns alunos levam livros de poesia.” A professora ainda comentou que os alunos têm pegado mais livros de literatura brasileira porque os estrangeiros são mais grossos, com isso, eles não têm conhecimento das obras estrangeiras da biblioteca.

E ela mencionou que Tem uma aluna que gosta de matemática, então, ela indicou o livro *O homem que calculava*, do autor Malba Tahan.

E por observação direta pessoal, visualizou-se um aluno da 3ª série e outro da 1ª série do Ensino médio que demonstraram interesse em ler livros baseados em filmes e seriados como os livros do personagem Sherlock Holmes e da saga Harry Potter. Perguntaram pela obra *Pequeno príncipe* e ao verem um livro do zorro, se interessaram em pegar emprestado para ler. Porém, vale destacar, que pelo fato deles demorarem olhando as estantes dos livros, e já tendo iniciado o horário das suas aulas após o intervalo, a professora bibliotecária percebeu que eles estavam passando o tempo para não retornarem à aula, e com isso,

vê-se que a demora na biblioteca também é uma motivação para sair de sala enquanto alguns professores estão ministrando aula, representando uma “fuga”. Na ocasião, em horário de estudo na biblioteca, uma estudante da 2ª série A, procurava literatura estrangeira, e me solicitou uma indicação de livro, daí foi sugerida a obra *1984*, de George Orwell, ela folheou o livro, mas achou grosso, então, percebendo que ela gosta mais de literatura fantasiosa, foi indicado o livro *The hobbit*, de J.R.R. Tolkien, ela gostou e realizou o empréstimo do livro.

E ainda, durante a entrevista com a professora bibliotecária, em relação aos professores na biblioteca, ela informou que os professores de literatura não pegam livros para eles lerem e não solicitam aos estudantes que leiam livros literários para a disciplina, como também visualizei que uma das professoras lotadas na biblioteca sugeria e conversava com um estudante do 1º ano A acerca das leituras dos livros da biblioteca, e

presenciei esse aluno lendo em duas das aulas que ministrei em minha vivência na sala de aula como docente de redação. Ou seja, as profissionais da biblioteca têm uma relação mais direta ao apoio da leitura literária entre os alunos. Porém, como colega de trabalho e em início de carreira, recebi um incentivo do professor regente, para que eu trabalhasse com leitura de obras de literatura e de filosofia em aulas de redação ou da disciplina “Formação para a cidadania e desenvolvimento de competências socioemocionais”, como por exemplo, *O pequeno príncipe* de forma resumida; *Fernão Capelo Gaivota*: estudo literário e filosófico, de Richard Bach; *Machado de Assis-Dostoiévski-Tolstói*: histórias que nos constroem; e *Noites brancas*, de Fiódor Dostoiévski.

Desta forma, faz-se necessário complementar os dados com a entrevista realizada com o professor regente do meu estágio, e também colega de profissão.

Quadro 02: Entrevista com o professor de língua portuguesa/literatura

Professor entrevistado/ Formação acadêmica	Pergunta: Quais os maiores desafios de ser professor de língua portuguesa e literatura?	Pergunta: Há aulas de literatura? E como ocorrem?
Iniciais do nome: D.W.B.M.C. Graduado em Letras-português em 2017. 2 pela UNILAB-CE, especialista em ensino de língua portuguesa e literaturas, em Gestão Escolar e direito educacional, e mestrado em Estudos da linguagem.	Resposta: os maiores desafios são as adversidades familiares, como desestrutura e abuso (por meio do trabalho infantil), assim trava-se uma luta para além de assuntos que o professor pode tratar: a vida pessoal do jovem. Esta que afeta perigosamente a vida acadêmica/estudantil dos jovens. – Os desafios do ensino de LP e Literatura se dão pela defasagem na aprendizagem durante os anos iniciais. Os alunos têm um contato descontextualizado com os diversos estudos que envolvem a língua e a literatura é um castigo (ler livros e escrever resumos). Essas práticas amargam a vivência futura com a disciplina.	Resposta: Há sim. As aulas de literatura ocorrem com base no PEC (plano de execução curricular) tendo em vista a Base Nacional Comum Curricular (BNCC) e o Documento Curricular Referencial do Ceará (DCRC), elas acontecem por meio de rodas de leitura, de curtas-metragens, criação de seminários dinâmicos e textos com curiosidades, que servem para incentivar as leituras e/ou o gosto por ela.

FONTE: AUTORA, 2022

Já, em relação à entrevista com os estudantes, não foi possível realizar o diálogo com o questionário semiestruturado, devido o período das avaliações, férias da Escola e não disposição dos alunos em participar, o que dificultou ainda mais, no entanto, as respostas da professora da biblioteca, do professor regente, que foi entrevistado, e as observações diretas permitiram compreender que no ano de 2022 podemos encontrar um público mais ávido por leitura literária, do que os estudantes do ano de 2019, visto que frequentemente eles frequentam a biblioteca nos intervalos, e leem no ambiente, pegam livros emprestados e têm em sua maioria, um gosto por livros baseados em filmes e seriados da literatura juvenil. Das três séries, as turmas de 1º e de 2º séries utilizam mais a multimeios para pesquisar livros e realizar as suas leituras, e além disso, alguns estudantes da 1º série levam os livros emprestados para a Escola, lendo até mesmo na sala de aula, em alguns momentos, e os estudantes da 2ª série, leem, pedem indicações de livros, mas utilizam muito a biblioteca para fazerem pesquisas das disciplinas como educação física e redação.

A Escola também iniciou o processo de implantação de um círculo de leitura, proveniente da CREDE 08, mas com a incumbência dos dois professores de língua portuguesa da Escola. A biblioteca também tem sido o espaço das disciplinas eletivas das duas professoras lotadas neste ambiente, e as profissionais trabalham com textos pequenos de variados gêneros textuais em língua portuguesa.

4.2.1 Acervo e Estrutura da Biblioteca Escolar em 2022

Possui quatro mesas de estudo, estantes com um bom acervo de livros, embora a professora conta que na pandemia, muitos estudantes não devolveram os exemplares, e tem também os que foram embora e não devolveram os livros. Há também os jogos de tabuleiro, como damas, caixas de novos livros didáticos, como os do Novo Ensino Médio e alguns mais velhos, como o livro *Veredas da palavra: Língua portuguesa*, e ainda livros curtos literários e filosóficos para a leitura dos professores nas disciplinas eletivas em sala de

aula com as turmas. No entanto, ainda há excelentes livros da literatura clássica brasileira e estrangeira, além de best sellers de filmes e seriados que chamam a atenção dos adolescentes, poesias, teatro, história em quadrinhos, e algumas obras de literatura africana.



FONTE: AUTORA, 2022

Imagem 05: Mais classificações das obras literárias

4.2.2 Acervo: Nesse Sentido, Destaco Alguns Títulos Presentes nas Estantes, Como

Literatura estrangeira (clássica e best sellers): 1984, e Revolução dos bichos, de George Orwell; Édipo Rei, Admirável mundo novo, a coleção As crônicas de gelo e fogo, de George R.R. Martin; Madame Bovary, de Gustave Flaubert; Fahrenheit 451, de Ray Bradbury; O hobbit, de R.R. Tolkien; A esfinge de gelos, de Júlio Verne; Humilhados e ofendidos, de Fiodor Dostoiévski; O último dia de um condenado, de Victor Hugo; O Diário de Anne Frank, de Anne Frank; A

biblioteca mágica de Bibbi Bokken, de Jostein Gaarder e Kraus Hagerup; O mundo de Sofia, de Jostein Gaarder; O Código da Vinci, de Dan Brown; Toistói, de Ana Karêndina; Ilusões perdidas, de Balzac; Para gostar de ler (v.11)- Contos Universais : contos de Anton Tchekhov, Edgar Allan Poe, Franz Kafka, Guy de Maupassant, Jack London, Miguel de Cervantes e Voltaire (Obs: um dos contos é "O retrato oval", de Edgar Allan Poe) , O carregador coelho, de Voltaire e Contos húngaros, de Gyula Krúdy et al (Tradução de Paulo Schiller).

- Literatura brasileira e portuguesa (prosa): *O cortiço*, de Aluísio de Azevedo; *O primo Baílio*, de Eça de Queiroz; *A pata da gazela*, de José de Alencar; *Triste fim de Policarpo Quaresma*, de Lima Barreto; *A Escrava Isaura*, de Bernardo Guimarães, em versão adaptada; *Garibaldi e Manoela*: uma história de amor, de Josué Guimarães; *Cante lá que eu canto cá*, do cearense Patativa do Assaré; *A jangada de Pedra*, de José Saramago; *Memórias de um sargento de milícias*, de Manuel Antônio de Almeida; *Seminário dos ratos*, da Lygia Fagundes Telles; *Capitães de Areia*, de Jorge Amado; *Um certo capitão Rodrigo*, e *Ana Terra* de Érico Veríssimo; *Os sertões*, de Euclides da Cunha; *Primeiras estórias*, de João Guimarães Rosa; *A bagaceira*, de José Américo de Almeida; *Dôra, Doralina*, de Rachel de Queiroz; *O selvagem da ópera*, de Rubem Fonseca; *Crônicas escolhidas*, de Rubem Braga; *Cenas populares*, do escritor cearense, Juvenal Galeno; *Os melhores contos*, de Malba Tahan; *Os melhores contos de todos os tempos*, da organização de Flávio Moreira da Costa, *Ana Z. Aonde você vai?*, da Mariana Colasanti; *Antologia de contos folclóricos*, de Herberto Sales; *Comédias para ler na Escola*, de Érico Veríssimo; e *Memorial do convento*, do escritor português José Saramago.
- Literatura brasileira e portuguesa (poesia): *Melhores poemas*, de João Cabral de Melo Neto; *Pau Brasil*, de Oswald de Andrade, e *Antologia poética*, de Luís de Camões.
- Literatura africana e indígena: Livros teóricos sobre literatura africana como *África*: essa mãe quase desconhecida, de Eduardo d' Amorim; e livros literários como *O príncipe medroso e outros contos africanos*, de Anna Soler Pont (Tradução do catalão Luís Reyes Gil); *O tesouro do Quilombo*, do Angelo Machado e *Fala de mitos indígenas* de Minas Gerais.
- Livros em quadrinhos HQs: *O enfermeiro*, de Machado de Assis; *O homem que sabia javanês*, de Lima Barreto; *Um músico extraordinário*, de Lima Barreto; *O otário*, de Raul Pompeia; e *Ilustrador*, de Marcelo Quintanilha; *Uns braços*, de Machado de

Assis; *O quinze*, de Rachel de Queiroz e a ilustração de Shiko; *Literatura em quadrinhos*, de Olavo Bilac, Alcântara Machado, Lima Barreto, Augusto dos Anjos, Machado de Assis e Medeiros e Albuquerque; *Sete vidas*, de Olavo Bilac; *Sete vidas*, de Olavo Bilac; *O Guarani*, de José de Alencar, com adaptação de Walter Vetillo; *O cortiço*, de Aluísio de Azevedo; *A terceira margem do rio em grafie novel*, adaptado do conto de João Guimarães Rosa, com o roteiro de Maria Helena Rowanet, e a arte de Thaís dos Anjos.

V. CONSIDERAÇÕES FINAIS

O presente estudo teve como objetivo compreender e descrever o funcionamento da Biblioteca Escolar e suas ações como agente para a formação do leitor dos adolescentes estudantes na Escola EEM. Camilo Brasiliense, localizada no interior do Estado do Ceará, no Brasil. Tal descrição guiou-se pelo relatório do Estágio de observação em literatura do final do ano de 2019, ou seja, antes da pandemia por COVID-19, e no segundo momento, pelo relatório do Estágio de regência em literatura, referente ao primeiro semestre de 2022, com a volta das aulas na modalidade presencial, e traçou-se um comportamento leitor dos dois públicos estudantis, e as práticas de leitura e mudanças no funcionamento da Biblioteca Escolar para a formação do leitor literário.

Ademais, por meio da observação direta, pesquisa nos documentos da Escola e da literatura acadêmica das áreas de educação e biblioteconomia para o letramento literário, e do diálogo com as professoras atuantes na biblioteca e com o professor de língua portuguesa e literatura foi possível concluir que a Biblioteca Escolar caminha para a implantação da informatização do seu serviço, embora ainda exista barreiras estruturais como a falta de computador, mas há uma capacitação das professoras bibliotecárias para isto, e os estudantes do segundo momento, ou seja, do ano de 2022 comparado aos hábitos de leitura dos adolescentes de 2019, demonstraram maior interesse pelo espaço da Biblioteca e pela leitura literária, devido à maior quantidade de livros

emprestados, frequência na Biblioteca, realização de pesquisas em equipe, mediante ao incentivo de professores, e a melhoria da mobília do espaço. Além disso, o acervo literário também recebeu coleções de livros específicos para serem trabalhados nos clubes de leitura pelos professores de língua portuguesa, literatura e disciplinas eletivas, o que contribui para a extensão da biblioteca para a sala de aula, e além disso, as professoras bibliotecárias também ensinam disciplinas eletivas, e trabalham com a alfabetização, utilizando, também, livros com ilustrações para facilitar a leitura.

Quanto às preferências pessoais, pela observação direta, alguns leitores preferem obras baseadas em filmes da cultura juvenil internacional, do subgênero fantasia e ficção científica, ou articulados com o seu universo intelectual, e de acordo com a entrevista, muitos adolescentes têm preferido ler obras brasileiras, o que contrasta com o público de 2019 que preferiam ler os best-sellers. De forma espontânea, os estudantes interagem entre si para comentar sobre suas leituras. No mais, ainda faz-se necessário uma visibilidade maior da biblioteca como espaço para rodas de leituras, e eventos literários mais diversificados com efetivo protagonismo dos estudantes, conduzidos pela Escola.

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ABSTRACT

This paper raises some considerations about the scientific progress that enabled the development of a Computer Science's research field, the so-called cognitive computing, whose greatest achievement is the advent of Artificial Intelligence, around which research and technological creations have been radically changing the human ethos in unprecedented proportions. In addition to the approach relating to scientificity that shapes the conception of the mind as metabolism of the brain, it is also intended in this study to seek the need to reflect on such occurrences in the scope of Philosophical Ethics (Practical Philosophy), since it seems to at least epistemologically reduce the integrality of the human condition to biological manipulation. This trend has been updated in discussions about AI and machinic agency, a trend that deprives humans of their spirituality by equating them to machinic entities that seductively simulate the mechanisms of the sapiens brain.

Keywords: scientificity; modernity; ethics; cognitive computing; artificial intelligence.

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This paper raises some considerations about the scientific progress that enabled the development of a Computer Science's research field, the so-called cognitive computing, whose greatest achievement is the advent of Artificial Intelligence, around which research and technological creations have been radically changing the human ethos in unprecedented proportions. In addition to the approach relating to scientificity that shapes the conception of the mind as metabolism of the brain, it is also intended in this study to seek the need to reflect on such occurrences in the scope of Philosophical Ethics (Practical Philosophy), since it seems to at least epistemologically reduce the integrality of the human condition to biological manipulation. This trend has been updated in discussions about AI and machinic agency, a trend that deprives humans of their spirituality by equating them to machinic entities that seductively simulate the mechanisms of the sapiens brain.

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I. INTRODUCTION

Contemporary *technical experience* imposes on philosophy in general, and ethics in particular, reflections on issues that have never been considered, either in the sciences or in technology, because they have never been put in the terms in which they are announced today: among them, the most prominent and worrying, proof and greatest achievement of *technical evolution to date*, is the notion of *artificial intelligence*.

Roughly speaking, this is a *machine simulation* in hyper-powerful computers, based on data accumulated over decades, to reproduce elements that make up human *rationality*, which is accompanied by the expectation that machines with *high cognitive performance* will be able to autonomize themselves independently of what we call *intentionality*, a characteristic that is apparently *exclusive* - at least until now on the mammalian evolutionary scale - to humans. This expectation is perhaps the most persuasive aspect of the futurological discourse of computer scientists and programmers today, a contagious rhetoric that looks ahead to the revolution that will be promoted in the field of Neurosciences, when they join forces to reverse-engineer the brain, in order to move towards the *humanoid incorporation* of so-called *strong artificial intelligence* (John Searle), made possible by the computational power applied to the field of Robotics.

In this context, it is important to reflect on the foundations from which the area of *Cognitive Computing* was formed, whose most exuberant achievement is precisely the architecting of the area known today as Artificial Intelligence, which in the past was simply called *Computer Simulation*, in the same way that what we now call the *Computer* was once called the *Electronic Brain*. The idea that the brain can be artificially reproduced and even emulated in new forms of *machine intelligence* is a new inspiration for re-reading the traditional *man-machine* relationship, which has long been reported in the history of philosophy, particularly in the figure of the *automaton*, since Aristotle.

It so happens that in this century, traditional rationalist philosophy has lost much of its space in the analysis of unprecedented machinic phenomena in our historiography, impacting on the very conception of the *human*, now dissected as an *object subject to scientific verifiability* like any causal phenomenon. When it comes to human cognition, it is the *brain* that takes center stage in this process, replacing the unfathomable *human nature* presupposed by traditional philosophy.

The fact is that the emergence of a new area of cognitive computing, namely *Artificial Intelligence*, has radically changed the human *ethos*, which is why, in addition to the approach relating to the *scientificity* that shapes theories of the *mind* and *brain*, we also intend to point out the need to reflect on such occurrences within the scope of Practical Philosophy (or Ethics), otherwise we will reduce human wholeness to biological mechanisms, denying it any *spirituality*, in which we would equate it to *machine entities* that artificially *simulate the mechanisms* of human cognition.

II. THE PAST AND PRESENT EPISTEMOLOGICAL SCENARIO IN THE DISTINCTION BETWEEN BRAIN AND MIND

The dispute between the metaphysical version of mind as *irreducible to the brain* and the new tendencies of *neurophysiology* and *cognitive computing* to reduce *mental states to cerebral metabolism* goes back to *Cartesian dualism* and the inference of the state of *consciousness* as an *immediate* fact of human experience that is independent of demonstration-through the evidence of the Cartesian "*cogito, ergo sum*", that is, the experience of thinking leads us to the *inference that we exist*. As Descartes proposes (1657, p. 17-32), I can doubt any item that is *thought*, but I cannot doubt that I *am thinking*. This is exemplified by Gerard Lebrun's comment on the philosopher's reflections in *The Second Meditation*:

When I perceive the piece of wax, either by clearly and distinctly understanding its

nature, or just by imagining it or touching it, only one thing is certain at the point where I find myself. By showing that this 'thought' was indispensable to the knowledge of the thing, the preceding analysis confirmed this truth. (DESCARTES, 1983, p. 106).

The search for the *organic* basis of the faculty of thinking is nothing new in the history of philosophy, and Descartes himself would have recognized the existence of a connector (*pineal gland*) between body and spirit, according to which human *spirituality*, independent of the body, could influence it. As referenced in John Cottingham, Descartes expresses himself in *The Passions*:

[...] it must be recognized that although the soul is united to the body as a whole, there is a part of it in which it exercises its functions more particularly than in all the others [...]. That part is not the heart, or the brain as a whole, but only the innermost part of the brain, which is a small gland, situated in the middle of its substance and above the channel through which the spirits of its anterior concavities communicate with those of its posterior concavities" [...] Sensory awareness takes place when the soul "inspects" an image that is literally imprinted on the gland. (COTTINGHAM, 1995, p. 74).

Kant also dealt, albeit within the strict limits of his *transcendental criticalism*, with the problem of the formation of knowledge in a *mediating* instance between experience and concept, which is recorded in one of the most obscure chapters of *The Critique of Pure Reason*, which was reserved for *Transcendental Schematism*. In it, Kant outlines the notion of *image* and *model*, perhaps the closest version to the formulations of a *Philosophy of Mind*, obviously without the *empirical* scientific connotation that influences it, as we shall see. In any case, this is a relevant reference in the *rationalist* philosophical tradition, given that, in the context of his transcendental philosophy, Kant admits an *instance in which* images are formulated, which allows the connection between *sensible intuitions* and *categories of the intellect*, an instance he calls *transcendental imagination*. However, evidently

because he had no scientific basis for discussing the *structure of the brain* and the formation of mental states (at his time there was only *rational psychology*, whose assumption is *logical*, not *observational*), the philosopher postulated the existence of a *connective instance* between sensible and intelligible experience, although this type of approach was not the purpose of his criticism, which was unthinkable at the time, which is why Kant considers this instance unfathomable, *inexplicable*, and the theme is little explored in his work. The philosopher devotes only a few pages to it in the monumental structure of *The Critique of Pure Reason*.

In a nutshell, we can see that the theme is presented by Kant as the *ability* of human beings to *set up general schemes* for perceiving real objects based on the *image* they formulate of them. However, the *mental scheme* is not to be confused with the various *images* that inspired it and on which it *returns*. For example, an image of *five points lined up* leads me to an image of the *number five*, but when I think of any number, it is not linked to any image. This is why I am able to think of the number 1000, but it is impossible for me to encompass the image of a *thousand aligned dots*. The very image of 1000 is a representation of the general process of the *imagination* to give a *concept* to that image, regardless of how many *dots* we can imagine. This image that represents a concept and that will serve to adapt to *any other image* it represents is what Kant calls a *schema*, the object of his reflections on *transcendental schematism*. He therefore distinguishes between image and schema (KANT, 2014, p. 224).

Kant rarely gives an example when he is expounding his arguments, but he brings up an example to better elucidate this capacity of the human *intellective faculty* to formulate images and general schemes from them, schemes that are not restricted to any of the images to which they apply. For Kant, this phenomenon of human intelligence is *inexplicable*, "an art hidden in the depths of the human soul, the secret of whose workings we can hardly ever wrest from nature and lay bare before our eyes". Here is an example to elucidate the scheming capacity he attributes to the human "soul":

The concept of a dog means a rule according to which my imagination can draw in a general way the figure of a certain quadruped animal, without being restricted to a single particular figure that experience offers me or also to any possible image that I can represent in concrete [...]¹.

We can only say that the image is a product of the empirical faculty of productive imagination, and that the schema of sensible concepts (such as figures in space) is a product and, in a way, a monogram of pure a priori imagination, by which and according to which images are possible; these, however, must always be linked to concepts, only by means of the schema which they designate and to which they are not in themselves entirely adequate. (KANT, 2010: 183/B180- A141)

After Kant, at the end of the 19th century, *biological* theories of knowledge were developed, such as that proposed by Richard Ludwig Avenarius and Ernst Mach. They presented a *biological reading of the process of knowledge*, which was a *vital* function like any other. We also find theses that defended the *law of the heterogeneity of ends* (Vaihinger) and that even dealt with the hypothesis of *reducing* human *rationality* to biological and *phylogenetic* processes (BROCHADO, 2021; MORA, 2001, p. 2965).

It is worth remembering that it was in the 19th century that *positivism* flourished, which evolved

¹ In the original: "Der Begriff vom Hunde bedeutet eine Regel, nach welcher meine Einbildungskraft die Gestalt eines vierfüßigen Tieres allgemein verzeichnen kann, ohne auf irgend eine einzige besondere Gestalt, die mir die Erfahrung darbietet, oder auch ein jedes mögliche Bild, was ich in concreto darstellen kann, eingeschränkt zu sein. [...So viel können wir nur sagen: das Bild ist ein Produkt des empirischen Vermögens der produktiven Einbildungskraft, das Schema sinnlicher Begriffe (als der Figuren im Raume) ein Produkt und gleichsam ein Monogramm der reinen Einbildungskraft a priori, wodurch und wornach die Bilder allererst möglich werden, die aber mit dem Begriffe nur immer vermittelt des *Schema*, welches sie bezeichnen, verknüpft werden müssen, und an sich demselben nicht völlig kongruieren. (KANT, 2014, p. 224-225, emphasis added)."

from works initially on *mechanics* (such as Ernst Mach's) to an interest in symbolic *logic*, two trends that, when combined, led to a new movement around professors at the University of Vienna (such as Mach and Moritz Schlick), whose philosophy became known as *logical positivism*, a specific type of positivist movement led by a group called the *Vienna Circle*. According to this tradition,

[...] the sum total of our knowledge is provided by science [and] old-style metaphysics is strictly empty verbiage. There is nothing we can know apart from experience. In this we find a certain affinity with Kantian ideas, if we omit the numbers. The insistence on empirical observation is accompanied by a criterion of meaning somewhat linked to the routine pragmatism of the laboratory scientist. This is the famous principle of verifiability, or verificationism, according to which the meaning of a proposition is its method of verification. It derives from Mach, who used this type of procedure when defining the terms used in mechanics (RUSSELL, 2017, p. 399).

This conception, which demands the *verificationist* method in scientific work, is the basis on which the Philosophy of Mind will be built, which goes back to the apparently irreconcilable distinction between the rationalist (or *continental*) tradition and the empiricist (or *analytical*) tradition (RUSSELL, 2017, p. 392; D'AGOSTINI, 1999, p. 90). In Bertrand Russell, we succinctly find a traditional distinction in the history of Western philosophy: *rationalism* and *empiricism*, which are distinguished even in terms of territorial influence, since *continental* European philosophy and *British* philosophy followed radically opposite paths in philosophical thinking, choosing different starting points to think about reality, arriving at irreconcilable points of view, particularly in terms of *human ontology*.

The origin of this split, according to Russell, can already be found in the work of Descartes, from which two currents of thought were formed: *British empiricism*, represented by Locke,

Berkeley and Hume, and the *old rationalism* revived by Descartes, whose most expressive legates in the 17th century were Leibniz (in Germany) and Spinoza (in Holland). In his *Essay*, John Locke tries to establish, for the first time, what the *limits* of human knowledge are and what research is within our reach, against the optimistic and uncritical conviction of the rationalists, who postulated a perfect knowledge accessible to us. The philosophy proposed by Locke is *empirical* in two senses, the basis of a critical philosophy: firstly, because it *does not prejudice* the scope of human knowledge, which was undertaken by the rationalists; secondly, because it emphasizes *sensory experience*, basing knowledge strictly on experience, in other words, rejecting the innate ideas of Descartes and Leibniz. In Russell's words,

It's widely accepted that from birth we have some sort of innate baggage that can develop and enable us to learn a certain number of things. But it's pointless to assume that the uneducated mind possesses a dormant content. If that were the case, we would never be able to distinguish between this and other knowledge that genuinely comes from experience. Then we could say that all knowledge is innate. This is precisely what is said in the theory of anamnesis mentioned in the *Ménon*. So, to begin with, the mind is like a blank sheet of paper. What fills it with mental content is experience (RUSSELL, 2017, p. 281).

There is a tendency for *philosophers of the mind* to base their theses on sources from the *empirically-based analytical tradition*, following the divergence pointed out by Russell, in what diverges from the rationalist tradition, which assumes an empirically *undemonstrable* human nature. The point is that the empiricist tradition depends on *scientific success* in order to base its *philosophical critique* around it, which at the moment doesn't add anything to the philosophy of mind, given that the mind/brain relationship as a backdrop for discussing *artificial intelligence* is as empirically fragile as the rationalist postulate of a *human nature* unscathed by natural causalisms, or Cartesian inatism, since the brain

is still far from being fully known by the empirical sciences. Adopting the thesis of a *human nature* or a *supposed* functioning of the brain not yet accessed by science is, *mutatis mutandis*, no proof at all: both are presuppositions that aim to *justify* the existence of an instance, without being able to *demonstrate* that existence. Defeating the classical conception of *human nature* without having anything to rely on in terms of an empirical explanation of the functioning of the brain *that generates* the activities of the mind does not seem to be a plausible scientific attitude.

Corroborating Russell's statement, there is a very evident tendency at the beginning of this century to believe that philosophy should be submitted to the scrutiny of science, which is understood as *empirically based knowledge*, generating a certain ideologization of scientific practices, denoting a kind of "disenchantment" with the supposed discovery of reason in *modernity*. In Russell's words: "as scientific theory attempts to encompass the whole world, it pursues a goal similar to that of metaphysics. Where science differs is in its greater responsibility for complex and recalcitrant facts" (RUSSELL, 2017, p. 388). Replacing the metaphysical explanations of reality, including the reference to an unfathomable human nature, with the alleged scientific precision of an observational basis does not seem to have corresponded to the ambition of the moderns. At this point, it's important to bring up some of Ulrich Beck's reflections on the aforementioned scientific disenchantment.

According to him (BECK, 2011 p. 231, 235), a legend invented in the 19th century defined industrial society, in its schema of life and work, as modern *society*, which hides the fact that modernity has not fulfilled its *telos* of being a source of solutions to human issues. Dangers that were previously attributed to forces external and superior to humanity, whether in the form of natural or divine events, are now, with the advent of the scientific explanation of phenomena, referred to human rationality *itself*, which has the task of justifying all occurrences, in all instances of human experience, in terms of a *universal* truth that can be reached directly by reason (a *concrete* universal, therefore, no longer abstracted into myths).

If before the existential weight of human beings was softened by reference to a destiny *outside* of them, natural or divine, in the form of myths and religions (MAYOS, 2021, p. 691), the process of scientificization promises to replace these references and be able to deal with all the dangers that arise from the natural and social situation of human beings, which ends up making science a victim of its own *criticality*. This is because, by setting out to explain nature, man and society as *pre-existing* data, science moves from a phase in which it simply confronts these phenomena to a second phase, in which it is forced, out of consistency with its essence and principles, to impose its claim to rationality on *itself*, causing a *disenchantment* of the claims to truth and enlightenment insofar as this self-rationalized exercise finds no ultimate answer on the plane of *understanding* (in Hegel it will be reached on the plane of reason, outside the limited horizon of the sciences).

The first phase of science's journey is what Beck (2011, p. 235) calls the *simple* phase, in which science has only been *half* realized; and in the second phase, which he calls the *reflexive* phase, when *complete* scientificization takes place, the methodical use of scientific *doubt* about "its own products, shortcomings and tribulations, is thus faced with a second genesis of civilization", the expansion of which presupposes the extension of the *critical bases* of science itself to its own *specialists*.

In this perspective of the subjectivities that represent and embody scientific knowledge (scientists who are specialists in the various fields), there is a curious destabilization of the foundations of science, and its *self-understanding* (originally legitimized by the self-criticism of the specialists themselves) becomes vulnerable in the form of *publicly* mediated self-criticism, generating in the society of this *scientific civilization* a "process of *demystification* of the sciences, through which the structure that integrates science, *praxis* and public space undergoes a drastic transformation" (BECK, 2011, p. 236).

This transformation is the imposition of an insurmountable contradiction with regard to the position of science, which has been placed in a fragile condition, since it, a victim of its own daring to explain everything by reason, becomes a reference, at the same time always *necessary* and increasingly *insufficient*, to provide a *socially* binding definition of what *truth* is (BECK, 2011, p. 231, 235-237).

In this context, in which it is no longer possible to deal with the hyper-complexity of hypothetical knowledge according to the *verifiable* methods advertised as the only way to obtain scientific rigor in the search for truth, scientific insecurity causes an inversion of positions with regard to the *actors* in the process of scientification, making the *recipients* of scientific production, the layperson, the non-scientist, their own *co-producer* in the process of *social* definition of knowledge, which will be considered valid or invalid according to *social* and non-scientific *legitimation*. As science is no longer a *reference* for validation, it opposes itself, clashing in its various claims to validity and receiving prescriptions of what the truth *should be* from other *legitimizing bodies*. Instead of being resisted by laypeople, as has invariably occurred in history at times of rupture between mythical and scientific knowledge, resistance is now exercised among *scientists themselves* in the form of a corporate blockade, competing among themselves for what is not the main value in this process: resources for their research.

As truth has become a social construction (ideology, therefore), scientists succumb to another type of dispute, the dispute over the mere distribution of resources, creating selective criteria no longer based on their own verification rigor, but on various other reasons, such as "sympathies in terms of political views, interests of funders, anticipation of political implications, in short: *social acceptance*" (BECK, 2011, p. 236-237, 241, 247, 253-254).

On its way towards methodological conventionalization in the face of the super-complexity it has generated, science is threatened by a *tacit feudalization* of its

"*cognitive praxis*". As a result, a *new particularism* emerges on the outside: groups and groups of scientists, who mutually isolate and regroup around *primates of utility*. Fundamentally, this is not in retrospect or in practical contacts, but in the research laboratory, in its chambers of thought, in the most sacred tabernacle of the production of scientific results [...] [Since] science is less and less sufficient for the production of knowledge, the most diverse forces of faith can nestle. So much becomes possible: fatalism, astrology, occultism, celebration or abandonment of the self coupled and mixed with partial scientific results, with radical criticism of science and scientific faith. These new *alchemists* are rarely immune from the critique of science, for it was not pre-scientifically but in contact with science that they found their "truth" and their followers (BECK, 2011, p. 254-255).

With no alternative path to follow in this failed horizon, *observational-based* scientification is the trend of reflexive scientification and the evolution of technology, with the consequent application of its artifacts and methods to the experimental sciences, presenting itself as an effective increase in contemporary scientific practices, the result of the *techno-scientific union*. Powerful tools for the *computational measurement* of biological and mental activity, such as *CT scans* and *MRI scans*, have revealed much about the functioning of *the parts of the brain and their interactions*, which has made it possible for new areas of knowledge to emerge. This has been made possible by the intersection between traditional sciences and new empirically-based versions, such as the exemplary Cognitive Computing, broadening the dialogical range between *biological, exact and human sciences*, including philosophy, which is now widely rejected in its *rationalist* version, precisely because of the verificationist starting point that is announced as a substitute for metaphysics itself, decreed *dead* in this context of the sacralization of *technologized* empirical knowledge.

III. MIND READING AS CEREBRAL METABOLISM: THE PROMISING FUTURE OF ARTIFICIAL INTELLIGENCE

The *first* reference to the cerebral reading of the mind has its roots in the work of Willard van Orman Quine, one of the most important figures in the philosophy of the mind, who, between the 1960s and 1970s, published the provocation that epistemology, instead of restricting itself to answering what *knowledge is*, should scientifically explain *how we acquire knowledge*. Quine proposed that epistemology should no longer occupy the position of an integral theory of philosophy, but become an integral part of empirical research into the *physical human* subject, part of experimental psychology, focused on the study of the human being as a phenomenon subject to natural conditioning factors, including the functioning of its brain (RAMALHO, 2010, p. 14). According to Ramalho, Quine blames the compendium of the *corpus Aristotelicum* for the misunderstanding of the meaning of metaphysics and its separation from science, as it was placed beyond physics in the compilation of Aristotle's work.

Since the books of the "Metaphysics" are dedicated to explaining the foundations of all the particular sciences, the beginner should have prior knowledge of the texts dedicated to these sciences before starting to study those of a more general nature. Furthermore, it seems that it was the greater abstraction of the topics concerning "first philosophy" that led Aristotle to choose the latter expression to designate them, and not the fact that he considered them epistemologically prior to those concerning the natural world. According to Paul Churchland, the perpetuation of this misinterpretation in academia is one of the main causes of the historical friction between philosophy and science, in that it tends to base the origin of this friction on Aristotelian authority: Aristotle's ethics, his logic, and his theory of perception, for example, tend to be learned in much greater detail than his cosmology, biology, the way he understood space and the vacuum, or his theory of movement. (RAMALHO, 2010, p. 10-11).

This distinction is important because Quine wants *epistemology to become a science*. Now, epistemology was the ultimate scientificization of philosophy in modern times, since it was precisely with the task of breaking with naive classical philosophy since the Greeks and bringing unity to philosophy from the rationalist discoveries of modernity that it was born. It seems a gross contradiction to think that epistemology is averse to empiricism. The radical break with modernity, which left deep marks in the Kantian turn towards the philosophy of the subject, was a giant step for *positivism*, a legatee of the Kantian split between *understanding* and *reason*, to establish itself as an empirical-observational philosophical movement in the 19th century. This happened in the human sciences, since the *split* between body and soul was indelibly installed in Western civilization, preceded by the notion of original sin introduced by *Christianity*. According to Marilena Chaui:

Ancient philosophers considered that we were entities participating in all forms of reality: through our body, we participated in Nature; through our soul, we participated in divine Intelligence. Christianity, by introducing the notion of original sin, introduced a radical separation between humans (perverted and finite) and divinity (perfect and infinite). With this, the question arose: how can the finite (human) know the truth (infinite and divine)? (CHAUI, 1999, p. 113-114) [...] Given our nature (matter and spirit), how can our intelligence know what is different from it? That is, how can corporeal beings know the incorporeal (God) and how can beings endowed with an incorporeal soul know the corporeal (world) [...] The first task that the moderns gave themselves was to separate faith from reason, considering each of them to be destined for different and unrelated knowledges. The second task was to explain how the soul-consciousness, although different from bodies, can know them? (CHAUI, 1999, p. 113; 114).

The philosophers "of the mind" who see it as a metabolic product of the brain (*Neurophilosophers*) forget that the advance of Neuroscience and the scientific evolution that made it possible in no way clash with the philosophical discourse of the 19th century, which had already broken with *classical metaphysics* since the *Copernican revolution* attributed to Kant. They forget, above all, that the Kantian reading of scientific phenomena, even if unified by *synthetic judgments*, requires the incidence of the categories of *understanding on the forms of sensible intuition*, space and time, thus affecting *sensibility*. It's safe to say that there would be no empirical science of the mind *referred to* the brain without the giant step taken by Kant, awakened from his Wolfian dogmatic slumber not only by David Hume, but by the *fact* that *Newton's Physics* was a clear and incontrovertible fact: the fact that there already existed, in his time, a *model science* that excelled in the descriptive rigor (and mastery) of *empirically observable phenomena*.

The notion of the mind as a *metabolic data of the brain* is the nodal point of the illusions about the expansion of artificial intelligence as a general intelligence that is potentially superior to human intelligence. Understanding that the brain is the only basis of the mind, it is up to science to reproduce its mechanisms, simply by mapping the brain and discovering its functions through empirical observation. But here we must not miss an important distinction: the concepts of *immanence* and *emergence* cannot be confused in the mind/brain discussion. The concept of emergence points precisely to the peculiarity that there are phenomena that are not merely *the result of joining together* the parts of a system that is quantitatively connected by its parts. In this sense, the mind is not located in the brain any more than music is in the parts of a radio, which, if disassembled, will not produce any sound from the parts: the mind has a material basis, but it is not observable in the elements that make up this matter (TEIXEIRA, 2010, p. 22).

The theory of the *extended mind*, which "incorporates technology into the very concept of *mind*", understands that the mind "is spread throughout the world, including cognitive processes that depend on it" (BODEN, 2020, p. 207). As Veridiana Cordeiro explains:

The hypothesis of the extended mind proposed by Clark and Chalmers (1998), which has unfolded into various strands [...], the most radical externalist position in the Philosophy of Mind by proposing a principle of isomorphism or parity between external objects and mental capacities. In this sense, strands based on the principle of complementarity, such as distributed cognition, i.e. that different properties can work together, are more appropriate and coherent in the defense of distributed and mediated knowing. Distributed cognition defends the idea that cognition is based on means other than just the mind, such as the social environment and the technological environment. This approach understands that there is coordination between individuals, artifacts and the environment in the production and propagation of representations through certain means. In this sense, mental content is considered not to be reducible to individual cognition, but to be the product of a collaborative system of interaction between individuals and external artifacts. Many cognitive processes, which would previously have had to resort to material support that wasn't always available at all times, today find unconditional external support that can be mobilized at the touch of a cell phone. (CORDEIRO, 2021, p. 218-219).

A prominent advocate of a multidimensional approach to the mind/brain phenomenon is Edward Wilson, known for spearheading the *Consilience* movement among the sciences, which he says is an attempt to circumvent a traditional misconception in scientific practices: the fragmentation of reality by its epistemological sections, partial views that do not address the integrality of phenomena. As he proposes, this tendency should be replaced by *consilient knowledge*, that is, by the coherent union of

scientific postulates in the investigation of any and all phenomena, starting with overcoming the split between the biological sciences and the human sciences (WILSON, 1999).

Obviously, *consilient knowledge, in terms of* investigating human actions, implies putting biology, psychology and neuroscience into dialog with ethics. In this sense, it is essential that we dedicate ourselves to the study of moral feelings, according to the postulates of Biology, understanding the evolutionary processes that triggered the mental phenomenon in humans. Regarding the scope of investigation into these relationships between feelings, moral rules and the biological evolution of the species, Renato Cardoso and Thaís Oliveira indicate some approaches, inspired by Wilson's work, from the search for a definition of what a *moral* feeling is, investigating neural and endocrine processes, from the discussion of the genesis of feelings based on research into physiopsychic heredity and its relationship with the environment, as well as the cultural variables that condition human cognitive development, to the situation of feelings as relevant data in the preservation of the species, as can be seen in the synthesis presented by Cardoso and Oliveira:

- a) the definition of these moral sentiments, in which a precise description is sought through experimental psychology, followed by an analysis of the neural and endocrine processes that underlie this response; b) the genetics of these moral sentiments, in which a measure is sought of the heritability of the psychological and physiological processes of ethical behavior and, if possible, the identification of the genes that participate in this manifestation; c) the development of these moral sentiments as a product of interaction between genes and the environment, in line with research already carried out by Psychology and Anthropology, focusing simultaneously on the histories of ethical systems as part of the emergence of different cultures, and the cognitive development of individuals living in various cultures; d) the deep history of these moral sentiments, in which the aim is to discover

why these sentiments exist, on the assumption developed by Wilson (and endorsed in this article) that these sentiments represent a gain in the success of survival and reproduction since prehistoric times (when they first manifested themselves). (OLIVEIRA; CARDOSO, 2018, p. 132-133).

This experimental approach marks the scientificity of our time and the cognitivist approaches, under this inspiration, have succeeded in the field of computer science as *cognitive computing*, Artificial Intelligence being a sub-area of it.

IV. THE EPISTEMOLOGICAL REALITY OF ARTIFICIAL INTELLIGENCE TODAY

Talking about cognitive computing presupposes that cognition can be reproduced computationally, which eliminates the *transcendence* attributed to human intelligence, an approach characteristic of 20th century philosophy. The innovation at the end of this century, intensified in the current one, is the progress made in Neuroscience research, optimized by computational processes, which has made it possible to laminate and map the human brain and reproduce its activities, although "in the 1980s, although we already had greater knowledge about the brain, it [had] become irrelevant to the new generation of AI researchers, whose goal was to write a program equivalent, in practical terms, to brain processes" (SEJNOWSKY *apud* RODRIGUES, 2021, p. 27).

However, the steps taken by the cognitive sciences, based on observation, have not yet reached a *consensus* on the *specific* evolutionary traits of human creativity that make it capable of such contradictory experiences at times, as occurs in human attitudes, with their erratic nature, which, unlike the essential *pattern* that guarantees the preservation of other species, is capable of the most ingenious constructions, the most perverse and criminal attitudes, of turning against the species itself, affirming the *ontogenetic* independence of the individual. This issue is far from being settled in the dialog

between computer scientists and the philosophy of the mind, or even psychology, for that matter:

In the same way that researchers in the humanities have difficulty with the mathematical language widely used in works on Artificial Intelligence, scientists in this field are mostly unwilling to face the endless (and contradictory - which is unbearable for professionals seeking accuracy to reproduce human capabilities in machines) philosophical theses that have been trying for over 25 centuries to understand unfathomable human nature. The connectionist attempt to imitate the brain doesn't solve the questions of the mind and, in order for a truly human-like AI to be possible, it would be necessary to access all aspects of the human psyche, which has not been achieved either by psychology, psychiatry or anthropology, which immediately brings us back to the disciplines involved in human enhancement: neuroscience, cognitive sciences and related sciences, but they are fraught with controversy, are not fully developed and their exhaustion (if any) is not on the horizon. (CRUZ, 2017: 49).

Another issue that cannot be overlooked is that Neuroscience is far from understanding the *functioning* of the brain cells of living beings, and even further from the human brain, which has more than 100 billion neurons. In this vein, Blay Whitby considers that we still "lack enough science" to understand the brain processes of natural life, which creates a clear deficit of scientific knowledge and mastery of physical reality for us to start conjecturing about a sophisticated artificial life, inspired by our own functional brain pattern. Research is still focused on insects (*neuroethology*) and these are major challenges because they are very complex biological constitutions.

There is still a lot we don't know about the biological processes that permeate natural intelligence. We still don't have a complete picture of how a single neuron (brain cell) works. We don't fully understand what happens at the synapses (junctions) through

which neurons communicate. We still don't understand how the many chemical compounds flow through the brain (WHITBY, 2004, p. 102).²

As Boden points out: even if all human neurons were mapped, this would be far from revealing *how* they work, what they *do*. "The tiny nematode worm *C. elegans* has only 302 neurons, whose connections are precisely known. But we can't even identify whether its synapses are excitatory or inhibitory" (BODEN, 2020, p. 212).

Much has been invested in applying computational power to simulate the human brain instead of dissecting it in its entirety, such as the *Human Brain Project* (HBP), funded by the European Union and part of the Swiss *Blue Brain* project. Led by neuroscientist Henry Markham, the HBP aims to simulate the human brain on supercomputers that perform around six quadrillion operations per second. The point is that computational speed and the accumulation of billions of pieces of data do not guarantee that an *emergent property* is simulable. The most advanced computational model is not capable of this feat, because these properties do not arise from functional *summation*, not to mention that, as far as data accumulation is concerned, there is not even agreement among neuroscientists about where, how and how much memories are stored in the brain.

According to Joel Frohlich, emergent properties are one of the most important topics for understanding the complexity of brain functioning, because, unlike simple phenomena that can be broken down, such as the swing of a pendulum, the properties that emerge from the brain (intelligence and consciousness) are complex and therefore cannot be broken down,

² In the original: "This problem of "missing science" is an important one for the fast-maturing field of Artificial Life. There is still an awful lot we do not know about the biological processes that underlie natural intelligence. We do not yet have a complete picture of how a single neuron (brain cell) operates. We do not fully understand what happens at the synapses (junctions) through which neurons communicate. We do not yet understand how the various chemicals which flow through brains affect their performance." (WHITBY, 2003, p. 115-116).

are not comprehensible in the same way as the parts of a simple functional system. We don't know why a particular pattern of neural connections triggers language, for example, and not another property. Mapping brain cells and their synaptic connections is certainly a good start, but maps only "describe which communication routes are possible", and that's not enough.

Although the brain does not exhibit a truly infinite range of complexity, it does exhibit structure and activity over a vast range of different space and time scales. Complex connectivity patterns are observed from microscopic synapses to the scale of the entire brain. This facet of brain complexity demands that we not only build our understanding of the brain on cells, but all relevant scales. Indeed, the "functional unit" of the nervous system is sometimes identified as the neuron, but also as larger structures known as cell assemblies and neocortical columns. [...] A true reverse engineering approach requires understanding the brain at its most abstract level.³ This holistic understanding transcends knowing that a gene or brain

region is necessary for memory or cognition - it explains how and why. An article published in the journal *Neuron* in February asks neuroscientists to consider how a circuit in the brain could or should work before dissecting it with a multitude of tools, just as one needs to understand concepts such as aerodynamics and lift before studying a bird's wing, [being] first need[ed] a theory of how language or consciousness might arise from neurons and synapses before blindly simulating billions of them. (FROHLICH, 2017, *online*).

Artificial Intelligence and Robotics follow the ideal of *cumulative progress*, typical of modernity, which is very different from the *biological evolution of creativity*, made up of various uncertainties, since it is precisely the virtues of beings tending towards perfection that cause the evolution of creativity to stagnate, stabilizing itself on that ontic scale. As Rodrigues Cruz ponders,

[...] what enables creativity is the imperfect and contradictory nature of human beings, capable as they are of choosing exactly what can be harmful to them [...] The development of individual identity by each person includes becoming different from the crowd by creating an individual *self* and a unique identity, [which] requires resisting the pressures of the surrounding society to fit in... the creative individual must fight against society's pathological desire to "be the same", [so that] it is not perfection that drives creativity, but the harsh pains of generating the new, in which the arrogance of someone going against the tide can cause both good and evil - both permanence and novelty demand each other, in constant tension. (CRUZ, 2017, p. 58).

In addition to the question of the conditions that made the evolution of human creativity possible, it is also important to consider that there are certain types of cognition that are not expressible in logical terms, and it is precisely these that are most essential for our stay in the world, such as our way of establishing contact and getting to

³ In the original: "While the brain does not exhibit a truly infinite range of complexity, it does exhibit structure and activity over a vast range of different scales of space and time. Complex connectivity patterns are observed from microscopic synapses to the whole-brain scale. This facet of brain complexity urges us not to build our understanding of the brain only on cells, but all relevant scales. Indeed, the "functional unit" of the nervous system is sometimes identified as the neuron, but also as larger structures known as cell assemblies and neocortical columns. [...] A true reverse engineering approach requires understanding the brain on its most abstract level. Such holistic understanding transcends knowing that a gene or brain region is needed for memory or cognition-it explains how and why. A paper published in the journal *Neuron* in February calls for neuroscientists to consider how a circuit in the brain could or should work before dissecting it with a plethora of tools, just as one needs to understand such concepts as aerodynamics and lift before studying a bird's wing. This idea, which originated with the late neuroscientist David Marr, implies that HBP first needs a theory for how language or consciousness could emerge from neurons and synapses before blindly simulating billions of them." (FROHLICH, 2017, *online*).

know the *physical world*, the so-called *psychomotor* learning. This type of knowledge is acquired through complex learning that involves our motor conditions integrated with our mental states. In Boden's words:

Although logical reasoning and some aspects of scientific reasoning can be developed according to rules, this is not the case with everyday thinking⁴. For example, our tacit knowledge of the physical world is acquired through psychomotor learning, which has nothing to do with the abstract principles of physics. Since this non- verbalized knowledge is imbued not only with our motor behavior, but also with the use of language, the wide range of computer- processed conversations is impossible from this point of view. (BODEN, 1994, p. 19) .

Empirically dissecting the details of the formation of knowledge, which involves relations between mind and body, is not restricted to mapping the brain, as the resulting mind/body synergy is much more complex. In this direction, Bergson points out that the mental process of thought, when addressing the details of reality, is always focused on the final term, on which the intended activity will rest, and it is only this end, on which the activity rests, that is explicitly represented to our spirit. All the movements that integrate the action with the whole escape consciousness or reach it very confusedly. Let's imagine a simple act: raising the arm. It is simply impossible to imagine all the elementary contractions and tensions involved in this act in advance (let's remember here the Kantian schematism as a model that integrates all the imagery we can access), just as it is equally impossible to perceive

⁴ In the original: "Although logical reasoning and some aspects of scientific reasoning can be designed according to rules, this is not the case with everyday thinking. For example, our tacit knowledge of the physical world is acquired through psychomotor learning, which has nothing to do with the abstract principles of physics. Because this non-verbalized knowledge is not only imbued with our motor behaviour but also with the use of language, the wide range of computer-processed conversations is impossible from this perspective. (BODEN, 1994, p. 19)"

each one of them during the process of raising the arm upwards. What happens, in fact, is that thought is immediately transported to the *goal*, which boils down to a *schematic and simplified view* of the act considered as performed:

In such a case, no antagonistic representation neutralizes the effect of the first one; the appropriate movements themselves fill the schema, aspired to, in a way, by the emptiness of its interstices. Intelligence, therefore, only represents to activity objectives to be achieved, in other words, resting points. And from one attained objective to another attained objective, from one rest to another rest, our activity is transported by means of a series of leaps, during which our consciousness turns its eyes as far away as possible from the movement that is taking place in order to gaze only at the anticipated image of the movement that has taken place. (BERGSON, 2005: 323-324).

This is a dispute that cannot be resolved at this moment in the evolution of research into the *mind and brain*, and therefore cannot be resolved within the scope of *theoretical reason*, which, on the level of science, acts according to categories that govern *understanding*, including the principle of *causality*. This is why we are directing the debate to the field of Practical Philosophy (Ethics).⁵

V. ARTIFICIAL INTELLIGENCE BROUGHT TO THE LEVEL OF PRACTICAL REASON

To discuss empirically-based science is to admit that if science fails to discover and master *causal* processes, there is nothing left for us to do but accept the limitations in the scientific field and look for new hermeneutic keys on a philosophical level. Here we bring Claude Bernard's critique of the mismatch between the *purposes* of science and philosophy:

To make scientific observations, experiments or discoveries, philosophical methods and procedures are too vague and impotent; for this, there are only scientific methods and

procedures, often very special, which can only be known by experimenters, scientists or philosophers who practice a specific science [...]: they can only follow the march of the human spirit, and do not contribute to its advancement, only opening the way of progress more widely to everything that many may not realize. But in this they are the expression of their time. It would be absurd for a philosopher, arriving at a time when the sciences are taking a fruitful turn, to conceive a system in harmony with this march all the scientific progress of the time is due to the influence of his system. In a word, if men of science are useful to philosophers and philosophers to men of science, this does not mean that the man of science ceases to be free and master of his house, and for my part, I think that men of science make their discoveries, their theories and their science without philosophers (BERNARD, 2005, p. 156).⁶

⁵ In the original: "Alors, if any antagonistic representation does not neutralize the effect of the first, the appropriate movements themselves come to replenish the schema, aspired to, in some way or other, by the sight of their interstices. Intelligence doesn't represent any more to the activity than goals to be achieved, that is to say, points of rest. Et, d'un but atteint à un autre but atteint, d'un repos à un repos, notre activité se transporte par une série de bonds, pendant lesquels notre conscience se détourne le plus possible du mouvement s'accomplissant pour ne regarder que l'image anticipée du mouvement accompli." (BERGSON, 2013, p. 199).

⁶ In the original: "To make observations, experiments or scientific discoveries, philosophical methods and procedures are too vague and are powerless; for this there are only scientific methods and procedures, often very special, which cannot be known more than by the experimenters, scholars or philosophers who practice a particular science [...]: They can only follow the march of the human spirit, and they don't contribute to its advancement, but open up to everyone the path of progress that many would not even realize. But in this they are the expression of their time. It would be absurd for a philosopher to arrive at a time when science is taking a fruitful turn, to discover a system in harmony with this march of science, and then shout that all the scientific progress of the time is due to the influence of his system. In a word, if the men of science are useful to the philosophers and the philosophers to the men of science, it is not because of this that the man of science ceases to be free and the owner of his home, and for my part, I think that the men of science make their discoveries, their theories and their science without the philosophers. (BERNARD, 2005, p. 156)."

Of course, scientific activity does not depend directly on philosophical reflections, but this kind of split is artificial, since the evolution of science is accompanied by reflection on its discoveries. It is not the purpose of science to seek its *self-foundation*, and it seems to us that Bernard's narrow view is unaware of the importance of epistemology's analysis of the *meaning* and *effectiveness* of scientific methods, for example. This conception of philosophy fails to understand that the sciences that have developed since modern times have only been successful because there was an intellectual environment formed (including the philosophy of Locke and Hume) to serve as fertile ground for the various empirical sciences to flourish.

In this vein, Evandro Agazzi points out that, since contemporary reality is permeated by science and technology, we need to reflect deeply on what this *techno-scientific presence* means, which is an undeniable condition for solving the existential problems of this moment. The philosopher warns that science itself cannot be trapped in *radical empiricism*, which denies the *synthetic* use of reason, proving the "cognitive legitimacy, in particular, of a metaphysical discourse and an axiological connotation of technoscience itself". Quoting him:

Given that contemporary reality is permeated by science and technology, it is inevitable that I realize that an adequate knowledge of the science that "signifies" this presence - worth a deep philosophical understanding of current science and technology - is the essential condition for solving the problems of today's world. In particular, by showing that this science does not intend to limit itself to a view of radical empiricism and deny the synthetic use of reasoning. I believe I have succeeded, working in an "analytically" impeccable way (and in fact there are no objections of a methodological nature, for my part I have never been motivated by analytical philosophers) to show the legitimacy of knowledge, in particular, of a metaphysical discourse and a psychological connotation of this technoscience of ours. (AGAZZI, 2012, p. 5).⁷

Bernard's position denies the very dialectic that permeates the relationship between the sciences and philosophy, given the evidence that the process of knowledge, at any level, is historically situated, so that this independence concerns *purposes and not the ontology of the process of knowledge itself*.

At this point, we are moving towards the end of our approach, restricted as it is to the limits of this article, by noting that there is a broad spectrum of discussions on artificial intelligence within the scope of *theories of the mind* or *computer psychology*, which is dedicated to architecting a detailed computer model of human mental processes (BODEN, 1994, p. 15). The brain and mind debate is proving fruitless as knowledge of how the brain works in order to improve artificial intelligence is still a chimera. Even Churchland questions the analogy between *cognitive activity* and *computer processing*, given that the reproduction of the brain presumes that the emergence of the human species meant a *qualitative leap* on the phylogenetic scale, since the *symbolic* conception of cognition requires that the *functioning of the human brain* is totally *different from the brains of all other species that are not capable of developing language*. But the truth is that there was no leap, because the evolution of the *sapiens* brain was subject to a *continuous* evolutionary process, like that of any species: the assumption of a leap *without empirical confirmation* is a *metaphysical*

⁷ In the original: "Realizing that contemporary reality is permeated by science and technology, it seems inevitable to me that a proper awareness of what such a presence 'means' - that is to say, a profound *philosophical understanding* of current science and technology - would be the indispensable condition for solving the existential problems of today's world. In particular, by showing that science itself cannot be understood by limiting itself to an ethics of radical empiricism and denying the synthetic use of reason. Credo di essere riuscito, lavorando in modo "analiticamente" impeccabile (e di fatto nessuna obiezione di natura metodologica mi è mai stata mossa da parte dei filosofi analitici) a mostrar la legittimità conoscitiva, in particolare, di un discorso metafisico e di una connotazione assiologica della stessa tecnoscienza. (AGAZZI, 2012, p. 5)".

bet like any other. According to Ramalho, Churchland's criticism of the attempt to read the brain as *similar to a computational process* did nothing more than replace the Cartesian *mind with software*, in any case denying the complexity of the brain's constitution and metabolism, which should be subject to empirical research:

This belief in the uniqueness of human thought and the sidelining of empirical brain sciences in its study, conclude Paul and Patricia Churchland, are expressions of a philosophical atavism that is not sustainable in the light of the history that culminated in naturalism: "[...] functionalism averse to the study of the brain is methodologically close to Cartesianism. In the place of Descartes' non-physical mental substance, functionalism put 'software'". (RAMALHO, 2010, p. 16-17).

Our purpose here is to bring the problem of intelligence and the possibility of its *artificial projection* into a philosophical discussion that transcends the epistemological approach on the level of a theoretical philosophy, because it doesn't seem to make sense to us to continue discussing the relationship between brain and mind, which is the *task of the empirically-based sciences and* which, as we have seen, are still taking slow steps towards decoding human brain complexity. We think that the approach that can be useful in philosophical reflection is to move the debate to the plane of *practical reason* and, instead of denying the possibility of duplicating the mind, try to understand how *mental states govern* human attitudes. Similarly to Kant's proposal, when he turns the unsustainable contradictions of reason in the *Transcendental Dialectic* towards the postulates of practical reason, the object of a *metaphysics of morals*, we believe it is opportune to tackle the issues of technical experience in this century, whose point of arrival is the technical phenomenon of *artificial intelligence*.

We believe that this phenomenon, beyond eschatological fictional elucubrations about the domination of humanity by *intelligent machinic entities*, should be reflected upon according to the statutes of Ethics (*Practical Philosophy*), even

though there is currently also a clear trend towards the scientificization of philosophical Ethics itself in the various versions of so-called applied Ethics. In the current context, Ethics is also on a *verifiable basis, which has* an impact on *Philosophy of Mind*, which now has the task of explaining cognitive processes that are also *moral in nature*. Traditionally, *moral actions have been the object of study of Practical Philosophy (Ethics)*, which supposes an intentional instance that *transcends* the physical basis of the brain. Depending on empirical tracing of brain functions, the Philosophy of Mind takes on the currently unachievable task of explaining why excitatory and inhibitory neuronal triggers *cause* good or bad behavior, *provoking* personalities subject to both moral rigorism and moral laxity. Fernandes Teixeira concludes that:

For centuries, philosophers have been trying to figure out what thought is without reaching a final conclusion. In the 20th century, a specific philosophical discipline appeared that seeks an answer to this question: the *philosophy of mind*. It investigates whether thought is a product of the brain or whether the brain is just the biological host of the mind. This is the mind-brain problem, which divides philosophers into materialists and dualists. For materialists, there is only matter, and the mind is really just a side-effect of the brain's metabolism. The dualist says that mind and brain are different things, even though they communicate (TEIXEIRA, 2009, p. 24).

Even so, we believe that there is a double gain for Artificial Intelligence research in bringing this area of Cognitive Computing into the ethical debate. Firstly, it can bring up issues that go unnoticed by *technoscientists and programmers with* regard to the properties of human *rationality*, which can be valid for inspiring them to design *new machine tasks* with fewer flaws (*biases*). In addition to this dialogical possibility, taking the subject of AI, which is so arid in humanities research, on an ethical philosophical journey, could be revealing in the following sense: in this new context of human *technicity in* which doubts arise about the boundary between human intelligence and *machine intelligence* (something

that would not have occurred in the history of machines until the advent of the computer), the most essential thing is to reflect on human *behaviour itself* in this new horizon of the traditional man-machine relationship, which ceases to be *abstract* and becomes *effective* (concrete universal) as a *humanized machine*, since *thinking technicity* is realized, projected as artificial intelligence.

This is not about discussing *whether* the machine thinks; it's not about that, because if computer science defines thinking as exceptional *performance* promoted by machines, this is not a question that interests the philosophy of technology. It is merely a technical reference or a functional starting point for the field. From an ethical point of view, what is of scientific value is to understand the historical meaning of *technicity* at the level of civilization at which we find ourselves, a time when the ancient human desire to project oneself into automaton machines that replicate one's characteristics and faculties is the most important event in technology so far.

From an ethical point of view, it is important to consider the consequences of this event on human *praxis*, how it will be impacted and, above all, *denatured*. Technological unemployment, for example, which today calls us to urgent reflection, is a problem that is situated in this decade and is difficult to tackle immediately. However, in the medium term, could the liberation of the human body and mind from repetitive labor tasks that will be performed by machines, tasks of negligible intellectual quality, bring better conditions for *homo sapiens* to explore other *levels of* cognitive experience, other spectrums of *creativity*, through the new convergences of research into *genetic manipulation* and *nanorobotics*? The ultimate question is: will there be any substantial change in the evolutionary scale of the only animal endowed with rationality, as this animal begins to project its rationality into hyper-powered machines that replace it in various tasks? Or will these machines, in the end, help him to expand his own *rational nature*, thus freeing him from the causalities imposed on his biological constitution?

VI. FINAL CONSIDERATIONS

Human technical experience, supposedly liberating man from the projection of his organs (Ernst Kapp) into the most rudimentary and essential *instruments*, through the projection of the *sound signal* produced by the body in the form of *speech and language*, to the projection of the *mind itself* in the form of artificial intelligence, will lead us to what stage of intellectual development and ethical autonomy? To put it succinctly: what essentially changes the trajectory of our technical experience, which shapes both *logical* and *praxeological* behaviors, with the advent of artificial intelligence as the emblematic end point of technical progress towards the reproduction of the brain in machines?

Our reading of the phenomenon tends towards an undisguised optimism: if *sapiens* has been experimenting and *freeing itself from nature* through its rational faculties, the culmination of this process is the incorporation of the rationality it has *manufactured* into its own ontology; that is to say: the possession of technique not just as the manufacture of *instruments* to placate the natural, causal hindrances imposed on the evolutionary process peculiar to humans. We are now dealing with an achievement that is different from all the instruments or machines that have ever been designed and produced, because it was with the advent of the *computer* machine that the projection of the *human essence* itself, defined by its *intelligence*, became possible.

At the crossroads we find ourselves at, the challenge persistently announced by *experts* in the field of cognitive computing is the reproduction of the brain organ, beyond the mere *simulations* of cognitive processes (mainly memory and reasoning) achieved today by the gigantic efforts of scientists and programmers, through decades of hard work. Whether such replication is even possible is a technical-scientific question. Whether it will have irreversible consequences for our species is a debate that will flood the coming decades. What we want to claim as the scope and limits of this process, with the consequent accountability of each social actor involved in it, is the giant struggle that *Ethics* has to face in this first quarter of the century.

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ABSTRACT

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Keywords: textual theory, reader reception, aesthetic of reception, psychoanalytic theory, Alphonse Daudet, literary interpretation, adolescent readers, comprehension strategies, ethical appraisal, contemporary literary discourse.

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I. RESEARCH INTRODUCTION

Dans le cadre de notre projet expérimental avec les élèves de deuxième année de collège, nous avons été confrontés à des défis initiaux qui semblaient compromettre sa réalisation. Initié en février 2022 dans le cadre d'activités de soutien au sein de notre établissement, notre projet a dû

faire face à des changements imprévus, notamment une modification de notre tableau de service qui a entraîné l'arrivée de nouveaux élèves. Malgré ces obstacles, nous avons persévéré et avons rappelé un nombre limité d'élèves après les examens, motivés par un intérêt pédagogique et éducatif.

Dans cette introduction, nous allons revenir sur les défis rencontrés lors de la mise en place de notre projet, puis nous présenterons les résultats de notre expérimentation, en mettant en lumière les réponses des élèves ainsi que nos observations sur leur réception du texte. A la fin, nous discuterons des implications de nos résultats et de leur importance dans le domaine de la littérature jeunesse et de la pédagogie de la lecture.

Quant au choix de notre objet d'étude, nous avons opté pour la nouvelle *La chèvre de monsieur Seguin* d'Alphonse Daudet. Cette décision découlait de notre volonté de comprendre comment les jeunes lecteurs percevaient et interprétaient ce texte. La nouvelle raconte l'histoire de monsieur Seguin, un fermier des Alpes françaises, qui cherche désespérément à garder une chèvre dans son enclos. Malgré ses tentatives répétées, chaque chèvre qu'il acquiert finit toujours par s'échapper pour rejoindre les montagnes, attirée par la liberté et l'aventure.

Nous avons divisé notre expérimentation en deux phases distinctes : un questionnaire administré aux élèves, suivi d'un axe de lecture pour explorer plus en profondeur leur compréhension et leur réception de l'œuvre.

II. LITERATURE REVIEW

Les développements récents dans les théories du texte ont marqué un tournant significatif, passant d'une focalisation sur la production des textes par leurs auteurs à une mise en avant de la réception. Comme l'écrit Stéphane Santerres-Sarkany en 1990, "La théorie se doit d'être d'abord une considération approfondie du statut et du pouvoir du lecteur". Cette transition majeure s'explique par divers facteurs. Tout d'abord, l'évolution des sciences humaines et sociales a mis en lumière l'importance du contexte et de l'interprétation dans la compréhension des textes. De plus, les progrès dans les études littéraires ont souligné la multiplicité des lectures possibles d'un même texte, remettant en question l'idée d'un sens unique et stable. Enfin, les mouvements post-structuralistes et post-modernes ont contesté les notions d'auteur et d'œuvre comme autorités uniques, favorisant ainsi une approche plus ouverte et pluraliste de la lecture. Avant d'explorer cette transition en profondeur, il convient d'examiner brièvement les principales orientations qui dominent actuellement la recherche sur la lecture.

À partir de la fin des années 1970, des penseurs tels que Jauss, Iser et l'école de Constance ont contribué à l'émergence d'une nouvelle vision de la lecture, dépassant la conception du texte comme seule source de sens véritable. Ces théories de la lecture se sont divisées en deux catégories majeures. D'une part, certaines théories partent du texte même et examinent comment il influence le récepteur, créant ainsi un "lecteur implicite" pour Iser, un *modèle* pour Eco, et étant traversé par une *rhétorique de la lecture* selon Charles. D'autre part, d'autres théories mettent l'accent sur le lecteur empirique et les différentes facettes de son activité, adoptant un point de vue externe. Elles explorent l'impact des divers contextes de réception sur la lecture, notamment celui de l'histoire. Ces deux catégories de théories ont été respectivement nommées en Allemagne *théorie de l'effet* et *théorie de la réception*.

Hans Robert Jauss, s'éloignant du formalisme marxiste, s'est attelé à développer une esthétique

de la réception en étudiant les diverses lectures successives d'une même œuvre littéraire. Chaque œuvre et sa lecture donnent lieu à un "horizon d'attente" spécifique, basé sur les connaissances relatives aux genres littéraires, aux intertextes, et aux courants esthétiques. L'interprétation de l'œuvre nécessite donc une reconstruction précise de l'horizon d'attente du premier public.

Michel Picard a été l'un des premiers théoriciens à appliquer les concepts de la psychanalyse non seulement aux contenus textuels, mais aussi à l'activité réceptrice elle-même. Pour lui, la lecture est essentiellement un jeu, un va-et-vient dialectique entre les différentes instances du sujet lecteur. Cette théorie a été ensuite précisée par Vincent Jouve, qui a distingué l'instance du "lu", définie comme la dimension.

III. METHOD

Notre approche méthodologique repose sur une démarche qualitative visant à explorer en profondeur la réception du texte littéraire par les élèves de deuxième année de collège. Voici les étapes principales de notre méthodologie :

- *Définition des objectifs* : Avant de débiter notre étude, nous avons clairement défini nos objectifs de recherche, qui étaient de comprendre comment les jeunes lecteurs perçoivent et interprètent le texte "La chèvre de monsieur Seguin".
- *Sélection du corpus* : Nous avons choisi la nouvelle de Daudet comme texte de référence pour notre étude en raison de sa pertinence pour notre public cible et de la richesse thématique qu'elle offre.
- *Conception de l'instrument de collecte de données* : Nous avons élaboré un questionnaire comportant des questions ouvertes et fermées, conçues pour évaluer la compréhension littérale, l'interprétation et la réception du texte par les élèves.
- *Administration du questionnaire* : Le questionnaire a été administré aux élèves dans un environnement contrôlé, en veillant à ce qu'ils disposent du temps nécessaire pour répondre de manière réfléchie et à leur rythme.

- *Analyse des données* : Les réponses des élèves ont été collectées et analysées qualitativement pour identifier les tendances, les schémas de compréhension et les points forts et faibles de leur réception du texte.
- *Interprétation des résultats* : Nous avons interprété les résultats afin de fournir des insights significatifs sur la manière dont les élèves perçoivent le texte, en mettant en évidence les aspects qui ont suscité leur intérêt ou leur confusion.
- *Discussion des implications* : Enfin, nous avons discuté des implications de nos résultats pour la pratique pédagogique et la recherche future, en soulignant les enseignements tirés de notre étude et en proposant des recommandations pour améliorer l'enseignement de la littérature aux jeunes lecteurs.

Cette méthodologie offre un cadre structuré pour analyser les réponses des élèves face aux défis rencontrés lors de la réception du texte littéraire. En examinant les réactions des élèves à travers le questionnaire et en analysant qualitativement leurs réponses, nous sommes en mesure d'identifier les obstacles spécifiques qu'ils ont rencontrés dans leur compréhension et leur interprétation du texte.

3.1 Réflexions Sur les défis Rencontrés par les Elèves du Collège (Annotations Entre Parenthèses Sur les Obstacles)

Avec les élèves de deuxième année de collège (14-16 ans) d'abord, notre projet expérimental a failli se fracasser si ce n'était qu'il a été rattrapé de justesse. Commencé début février (2022) au sein d'activités de soutien dont nous avons été chargé comme unique tâche à nous au sein de l'établissement, nous avons été surpris par un changement de ce premier tableau de service après lequel nous nous sommes trouvé devant de nouveaux élèves, les enseignants au niveau du collège ayant d'ailleurs travaillé cette année avec trois tableaux de service différents et nos apprenants anti-pédagogiquement étant à peine habitués à la méthode de travail suivie par un professeur et à son discours de se trouver face à une nouvelle personnalité. Notre projet donc a été

suspendu, mais alors, pour ne pas lâcher l'entreprise, après plus de trois mois, vers la fin de l'année scolaire, nous avons rappelé un nombre limité des élèves, après les examens, et qu'il fallait encore motiver par un intérêt strictement pédagogique et éducatif pour les retrouver à nouveau. Enfin donc devrions- nous remettre ces apprenants dans le bain par une relecture des passages déjà vus et un rappel approximatif du sens qui en a été vu brièvement par le moyen de questions-réponses.

Ceci étant, nous n'avons par contre rencontré aucun problème de nature institutionnelle quand nous sommes passé à la faculté pour appliquer notre expérimentation avec les étudiants de la littérature amazighe ou berbère puisque nous avons traduit la nouvelle *La chèvre de monsieur Seguin* d'Alphonse Daudet à cette langue si ce n'est que l'horaire qu'on a pu s'accorder aurait pu être un peu plus long pour une expérimentation de la réception, sujet de notre étude, depuis son évaluation diagnostique, laquelle étape nous avons abandonnée.

3.2 Première Phase : Le Questionnaire

Passons donc au volet purement pratique et opérationnel de notre expérimentation de la réception par nos jeunes collégiens du texte imparti à Daudet et que nous considérons dans l'ensemble, nous rappelons, une impartie à un auteur qui écrit autant pour les jeunes que pour les adultes. Ainsi, pour le questionnaire administré à nos élèves de collège, dans sa première unité, comme nous avons montré, modifiée, parce qu'elle ne porte pas sur l'ensemble de l'œuvre, mais juste sur le paragraphe de l'auteur en portrait de la chèvre Blanquette, et dont nous avons porté les questions au tableau, faute tactique puisque une moitié des élèves n'ont n'en ont pas retenu l'écrit, aussi parce que nous en avons expliqué le lexique relatif aux questions, en sachant que cette première question recherche une inférence de lecture, la majorité des élèves ayant répondu à cette question a donné des réponses erronées. Elle est têtue *la chèvre de M. Seguin*, ont répondu 6 élèves de la dizaine ayant réagi. La raison ? oralement posée pour le paragraphe juste, ces

élèves ont répondu à partir de ce qu'ils ont lu dans la suite du récit, ce qui démontre à quel point, pour la réception d'une explication présentée oralement, les apprenants cible retiennent mal et l'explication et la consigne. Et dire que nous avons pensé un temps exploiter le récit amazigh, résultat de notre traduction avec nos élèves, enregistré sur une bande de vidéo avec quelques images, comme sue une bande dessinée. La seconde réponse a été que la chèvre de Seguin est passive, réponse fournie à 4 fréquences, ce qui frôle la réponse juste, un animal qui réagit favorablement étant plutôt selon la logique bien actif, même s'il a une apparence atone. Quant à la réponse exacte, et qui est que la bête est disciplinée, elle n'a été notée par aucun élève.

Faire une inférence en lecture pour un passage au sein d'un texte littéraire, si l'on se tient qu'à qu'à cet exemple assez insuffisant bien entendu, reste assez défaillant. L'unité 2 des réponses à la question consistant à savoir qui a mangé la chèvre, comme prévu, et mieux que cela, tout le monde a répondu que c'est le loup. Il s'agit donc de la question de compréhension de lecture la plus évidente et qui serait ainsi trouvé via l'imaginaire des jeunes apprenants de façon majoritaire sans besoin même de lire l'œuvre. Et dire que cet aboutissement fatal de la petite bête est explicitement exprimé dans la phrase finale, ce que tout un chacun retient le plus lors de ses lectures. Il ne s'agit, contrairement à la première question, ni de faire une inférence pour comprendre la signification de l'écrit, ni d'être par quoi que ce soit confondu.

Puis, tercero, ont répondu 19 élèves correctement contre 1 seul à tort, à la question consistant à connaître où veut aller la chèvre, la seule erreur de lecture étant que l'animal se destinait pour la maison de M. Seguin, et que nous ne considérons pas comme étant démesurée, puisque dans le temps de la narration, c'était à peine que Seguin logeait sa bête chez lui. Par ailleurs, par contre, dans un dialogue faisant bien partie des séquences cédées aux élèves, la chèvre exprime bien à son propriétaire le désir de le quitter pour se lancer dans la montagne. Encore une fois donc, il s'avère que nos élèves mis au test n'ont pas de problème à comprendre l'histoire strictement dite.

Et puis, nous avons interrogé nos lecteurs jeunes sur ce qui est arrivé à La Renaude après son combat contre le loup. La réponse est dans le même dialogue que cité ci-dessus, où pour convaincre sa chèvre d'abandonner son idée de partir dans la montagne, le vieux paysan explique à la bête comment, quoi que plus forte fut sa première chèvre, elle a laissé sa peau devant l'imbattable prédateur. « Elle a combattu le loup jusqu'au matin », a répondu plus du tiers, tandis que cinq élèves ont répondu qu'elle a battu son prédateur. Pourquoi alors un tel écart par rapport à la logique ? Ou alors, si paradoxe il y a, quel motif en est ?

D'abord, comme nous sommes en matière de littérature, et donc de fiction, nous voulons évoquer une œuvre dramatique que nos élèves mis à l'épreuve ont étudié cette année même de deuxième collégiale et qui se trouve bien au programme, manuel Parcours. Nous précisons le nom du manuel à propos parce que, pour nos collègues, sont proposées trois versions dont les professeurs choisissent celle qui leur va, l'établissement où j'exerce s'étant mis d'accord pour ce dernier. Cette pièce théâtrale écrite par Jean-François Bladé, écrivain et homme de lettres du xx^{ème} siècle qui entre autres activités intellectuelles, pratiquait la collecte du folklore dont les contes populaires, propose entre la chèvre et le loup, tel que la pièce en porte le titre, une association lucrative où successivement, la première bête, plus forte par son intelligence que l'animal féroce, lui fait vivre souffrance après autre jusqu'à la scène finale où par une dernière malignité, le loup toujours crédule, est condamné à rester au fond d'un puits où il périt, ce qui fait qu'il serait à reconnaître que la fiction dans une œuvre de jeunesse est plus poussée qu'en littérature générale.

La tendance que nous évoquons dans le paragraphe précédent était, est, et sera toujours naturelle, vus l'âge mental et intellectuel des enfants comme des adolescents, âge qui nous intéresse dans notre recherche. Si nous reprenons l'analyse de Gérard Langlade, comme nous en avons présenté un exposé dans la sous-partie dernière, et le fait accompli donc, que toute «

activité fictionnalisante» reste pour la lecture/réception d'un récit, affectée, voire tributaire parfois, du vécu antérieur, et/ou, pour notre cas, des lectures antérieures de chacun, certes alors, on va comprendre pourquoi une grande partie des élèves a attribué cette victoire, rien que symbolique, à la chèvre. Cependant, est-il de même sûr que pour bien des cas de lecteurs, on retrouve une réaction fantasmatique qui fait Valoir un point de vue à part.

Ce sont deux réponses, nous rappelons, que nous avons obtenues en faveur de la chèvre, la plus grande d'épaisseur est que l'animal a combattu le loup toute la nuit, et qui est toute juste, et la seconde consistant à dire que la petite bête a battu son prédateur, qui atteste de la lecture antérieure des jeunes apprenants, comme elle montre une compassion juvénile.

3.3 Un Seul Elève N'a Pas Répondu

Pour la cinquième unité du questionnaire toujours, la réponse majeure s'avère la juste, mais bien moins intensément que dans les précédentes, que la chèvre quand vient le soir entend le hurlement du loup ne dépassant que par un point la réponse qu'elle entende la voix, ou l'appel de M. Seguin, tandis que deux élèves ont donné la réponse toute erronée, à savoir qu'elle entend la voix du vent.

3.4 Trois Réponses Restèrent Nulles

Ceci étant, la réponse juste pour cette question demeure minoritaire, ce qui montre encore une fois comment pour une question de compréhension globale, au lieu de retrouver la réponse dans une séquence du texte, nos jeunes lecteurs, n'étant pas habitués à la lecture individuelle et autonome, car de façon générale, ils lisent uniquement en classe, guidés et assistés par des professeurs, ou manquant de vigilance, et/ou d'attention et d'intérêt tout court, ils restent focalisés sur une autre séquence et partant, répondent à tort.

Nos apprenants donc, pour la lecture de l'explicite, comme pour l'inférence en lecture, ont besoin de plus d'autonomisation.

La position où était le loup lorsque la chèvre l'a aperçu, était après la question de la sixième unité des réponses. Après annulation au compte de deux réponses, treize élèves ont répondu à juste titre que l'animal était allongé dans l'herbe, la position naturelle des prédateurs lorsqu'ils voient leurs proies. Il est question cependant bien d'une déduction de lecture et non d'un raisonnement logique, tandis que cinq élèves ne se sont trop éloignés de la réponse en notant que l'animal était sur ses pattes, ce détail donc, quoi que passant fugitif dans une seule phrase, n'ayant pas été omis par nos jeunes récepteurs.

Nous remarquons donc que si parfois, pour deux questions précédentes, l'attention des élèves se trouve dispersée, elle est bien concentrée pour cet exemple.

Mais quasiment étaient toutes erronées les réponses à la septième question, davantage diraient d'aucuns peut-être parce que pour cette question sont proposées quatre réponses au choix au lieu de trois, ce qui n'est pas vrai puisque les fausses ne sont pas, pouvons-nous dire du moins, assez confondantes. Pendant son combat, pour faire reculer le loup, la chèvre s'allonge pour reprendre ses forces. Mais quoi que cette réponse est évidente dans la réalité comme dans le texte, seul un seul des jeunes lecteurs en a observé la teneur dans les séquences textuelles du test.

Pour quatre réponses, par ailleurs, des élèves sont allés dans le même sens, à savoir que pour trois, la proie, entre-temps mangeait un peu de bonne herbe, tandis que pour un autre, elle buvait un peu d'eau fraîche, c'est-à-dire que pour plus tard, ils répondent par la séquence du texte plus tôt. C'est un cinquième de nos lecteurs jeunes se reprennent donc dans la même déconcentration relevée dans les deux unités passées.

3.5 Deuxième Etape : Perspective de Lecture

Pour le contenu de notre expérimentation de la réception de l'œuvre choisie à la portée extrême avec les collégiens, nous dressons ici les questions de compréhension et de réception que nous leur avons posées respectivement, et brièvement leurs réponses ainsi que les modalités d'effectuation de ces dernières, un axe de lecture précis étant prévu

pour ne pas embrouiller nos jeunes lecteurs, comme une unité de sens doit être respectées aussi bien dans la destination d'un texte que dans sa réception.

3.6 Axe de manifestation du fait aventurier dans les passages de *La chèvre de Daudet*

Question a

Rêver d'aventure, qu'en pensez-vous en sachant que toute aventure implique un risque ?

Réponse:

C'est bon de risquer pour un objectif positif.

Question b:

C'est quoi à votre sens de partir dans la montagne pour une chèvre ?

Réponse 1:

C'est une aventure, car la forêt est pleine de loups.

(Réponse de l'élève Aya Osfour que la jeune fille a donnée d'après sa culture générale et ses lectures antérieures, et qui fait que l'horizon d'attente se démontre tel que prévu par la réceptrice).

Réponse 2:

C'est bon pour la chèvre, car, originellement, c'est là son milieu naturel et c'est ainsi libre qu'elle devrait vivre.

(Réponse de l'élève Baqmizi poursuivant l'explication de sa première réponse où elle a dit que c'est positif de s'aventurer/Voir la première réponse).

3.7 Et L'élève de Poursuivre Que

- c'est « naturellement » bien de risquer pour la chèvre puisqu'elle pense pouvoir vaincre le loup. Par ailleurs, relativement aux œuvres de jeunesse de notre corpus, fait auquel je n'ai pas fait allusion pour mes élèves, on peut se référer à *Vendredi* ou la vie sauvage, ou l'état de la nature avant la domestication des animaux comme pour les chèvres à l'état sauvage dans l'île déserte d'abord, puis après qu'elles ont été domestiquées par Robinson, tel qu'elles ont été libérées par *Vendredi*, fait que Robinson a accepté ensuite de plus belle.

Ce qui revient à dire pour cette jeune élève et lectrice Baqmizi que la satisfaction de son horizon d'attente si elle lisait l'œuvre de Tournier se serait effectuée à merveille dans l'optique d'une intertextualité qui n'aurait jamais pas eu lieu de façon concrète, si ce n'est que c'est uniquement dans l'entendement toujours multiple que cela pourrait avoir lieu.

Partant, parler d'un niveau bas d'assimilation des jeunes lecteurs du texte littéraire est dans une large mesure une erreur si l'on considère combien les textes de fiction que sont les différents genres de récits sont ouverts à l'interprétation.

- C'est quoi justement la réaction ou le comportement de la chèvre consistant à tenir le coup jusqu'au matin ? Par quel mot exact peut-on caractériser cela ?

Réponses:

- le courage.
- le défi, a répondu à raison Sseqqat.

Ensuite, dans l'optique toujours de considérer la réception du récit de *La chèvre*, nous sommes passé à voir les moralités retenues par les élèves, dont nous avons relevé sur le tableau:

- On doit défier les problèmes de la vie pour les dépasser.
- dans notre vie, on doit risquer pour réaliser notre but. Et le professeur de répliquer à l'élève : Mais elle a subi une mort fatale la chèvre ! - L'essentiel est qu'elle a réalisé son objectif quoi que pour une soirée juste, rétorque l'élève Baqmizi toujours.

Par contre, l'apprenante Osfour, réplique alors que:

- Il ne faut risquer que dans le sens à coup sûr positif.

Ainsi voit-on comment aucun des jeunes lecteurs n'a proposé que la morale de cette nouvelle soit en partie ou tout à fait de même ce qu'on propose pour ce célèbre récit de Daudet tel que par exemple qu'« il ne faut jamais se lancer la tête la première dans un milieu inconnu ».

C'est proportionnellement au monde de chaque âge, enfants et adolescents d'une part, et adultes, d'autres part, que chacun reçoit son lot d'écrits littéraires de façon que pour l'assimilation et la réception des textes respectifs, ni la première catégorie entende mieux les textes de la seconde, ni la seconde non plus ceux de la première : à chacun son monde pour lequel il est mieux motivé parce que c'est à lui justement qu'il est adressé, car de recevoir mieux à notre sens n'est pas d'assimiler à plus profonde partie, mais d'en sortir avec plus de profit moral et cognitif pour le récepteur, certes, mais aussi, avec plus de perception et d'engouement pour le texte, ou l'œuvre littéraire. Nous entendons par le profit moral bien entendu le divertissement dont jouit le jeune lecteur et par le cognitif tout ce qu'il apprend comme instance de lecture et du monde de façon générale.

En somme, une œuvre dans l'histoire de sa réception peut changer à même de genre. Le cas en serait, comme nous l'avons soumise à l'épreuve, l'œuvre de Daudet.

Un récit d'aventure aboutissant sur l'échec d'un anti-héros à son apparition, c'est-à-dire il y a plus de deux siècles de cela, se révèle par contre pour nos jeunes, sujets au test, semblable à un récit épique.

À un plus grand spectre, c'est l'œuvre en général qui change génériquement si elle s'ouvre sur des horizons d'attente autres, à même de provoquer un désespoir, nous dirait Hans Jauss, et l'œuvre s'ouvrant sur une nouvelle esthétique de la réception pour une période durable.

IV. LIMITATION AND DISCUSSION

Notre étude sur la réception de "La chèvre de monsieur Seguin" d'Alphonse Daudet par les élèves de deuxième année de collège a permis d'identifier plusieurs aspects intéressants de la lecture et de l'interprétation littéraire chez les jeunes lecteurs. Malgré les défis initiaux rencontrés, ce projet expérimental a enrichi notre compréhension de la manière dont ces élèves perçoivent et interprètent un texte littéraire classique.

Les résultats de notre enquête ont révélé des tendances fascinantes quant à la manière dont les jeunes lecteurs abordent la lecture et la compréhension des textes. Nous avons constaté que, même dans des questions simples de compréhension littérale, les réponses des élèves peuvent varier en fonction de leur expérience antérieure de lecture, de leur contexte culturel et de leur imagination.

En examinant les réponses des élèves à nos questions et en analysant leurs interprétations du texte, nous avons pu observer comment ils construisent leur propre compréhension du récit. Nous avons également identifié des lacunes dans leur capacité à faire des inférences et à saisir les subtilités du texte, ce qui souligne l'importance d'une éducation à la lecture plus approfondie et autonome.

Elle met en évidence l'importance de prendre en compte le contexte et les compétences individuelles des jeunes lecteurs lors de l'enseignement de la littérature. Il est essentiel de créer des environnements d'apprentissage qui encouragent l'exploration, la réflexion critique et l'imagination, afin de permettre aux élèves de développer pleinement leurs compétences en lecture et leur appréciation des œuvres littéraires. En comprenant mieux les processus de réception des jeunes lecteurs, les enseignants et les chercheurs peuvent contribuer à enrichir l'expérience de lecture des élèves et à favoriser leur développement intellectuel et émotionnel.

La discussion des résultats de l'étude met en lumière plusieurs points d'intérêt et soulève des questions importantes concernant l'enseignement de la littérature auprès des jeunes lecteurs. Tout d'abord, les résultats ont révélé que même des questions de compréhension littérale relativement simples peuvent entraîner des réponses variées chez les élèves. Cela suggère que leur expérience antérieure de lecture, leur contexte culturel et leur imagination influencent grandement leur interprétation des textes. Cette observation souligne l'importance d'adopter une approche individualisée de l'enseignement de la littérature, en tenant compte des différents horizons d'attente des élèves.

De plus, l'étude a mis en évidence des lacunes dans la capacité des élèves à faire des inférences et à saisir les subtilités du texte, soulignant ainsi le besoin d'une éducation à la lecture plus approfondie et autonome, qui encourage les élèves à développer des compétences de pensée critique et d'analyse littéraire.

L'étude souligne l'importance de prendre en compte le contexte et les compétences individuelles des jeunes lecteurs dans l'enseignement de la littérature. En comprenant mieux les processus de réception des élèves, les enseignants peuvent adapter leurs méthodes pédagogiques pour enrichir l'expérience de lecture des élèves et favoriser leur développement intellectuel et émotionnel.

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ABSTRACT

In Lope de Vega's *Auraco Tamed*, dramaturgical composition generates an apologetic structure between the conqueror and the conquered, the symbolic germination of which serves as mirror where the indigenous body is recreated and resignified as a messianic figure. The conversion's mise en scène constructs a liminal, hermaneutic device where the indigenous body passes through the body of Christ, reconverts the epistemic violence of death by impalement into the symbol of the martyred cross. The scene reveals the illumination of a saving logos that radiates through all expectation, like virtue and obligation that are rebirthed through the history of conquered blood. The body of Caupolicán is imagotype staging the cleavage of authority and power, inscribing conflict in the culture of conquered blood, redefined as communion in the conscious word.

Keywords: *Auraco Tamed*, Lope, indigenous body, Caupolicán, hermeneutics.

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The Creation of Indigenusness as Poetic-Hermaneutic Operation in Lope de Vega's *Auraco Tamed*

La Creación del Indigenismo como Operación Poético-Hermenéutica en el *Arauco Domado* de Lope de Vega

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ABSTRACT

In Lope de Vega's Auraco Tamed, dramaturgical composition generates an apologetic structure between the conqueror and the conquered, the symbolic germination of which serves as mirror where the indigenous body is recreated and resignified as a messianic figure. The conversion's mise en scène constructs a liminal, hermaneutic device where the indigenous body passes through the body of Christ, reconvertng the epistemic violence of death by impalement into the symbol of the martyred cross. The scene reveals the illumination of a saving logos that radiates through all expectation, like virtue and obligation that are rebirthed through the history of conquered blood. The body of Caupolicán is imagotype staging the cleavage of authority and power, inscribing conflict in the culture of conquered blood, reedified as communion in the conscious word.

Keywords: Auraco Tamed, Lope, indigenous body, Caupolicán, hermeneutics.

RESUMEN

En el Arauco Domado de Lope de Vega la composición dramática genera una estructura apologética entre conquistador-conquistado cuya geminación simbólica es el espejo de conversión del cuerpo indígena recreado y resignificado como figura mesiánica. La escenificación de la conversión construye un dispositivo liminar hermenéutico donde el cuerpo

indígena trasunta al cuerpo crístico, reconvirtiéndose en el símbolo de la cruz mártir, la violencia epistémica de la muerte por empalamiento. La escena revela la iluminación de un logos salvífico que irradia a toda la expectación, como virtud y obligación que renace en la historia de la sangre conquistada. El cuerpo de Caupolicán es imagotipo que escenifica la escisión de autoridad y poder, conflicto inscrito en la cultura de la sangre de la conquista y lo reedifica como comunión en la palabra consciente.

Palabras clave: Arauco domado, Lope, cuerpo indígena, Caupolicán, hermenéutico.

I. INTRODUCCIÓN

En el *Arauco domado* de Lope de Vega la composición dramática genera una estructura apologética conquistador-conquistado, geminación de sus protagonistas que culmina en el espejo conversor del cuerpo indígena en figura mesiánica. Se escenifica un dispositivo liminar hermenéutico donde el cuerpo de Caupolicán trasunta al cuerpo crístico, reconvirtiéndose la violencia epistémica de la muerte por empalamiento en el símbolo de la cruz mártir. El desenlace revela la iluminación de un logos que abre al espectador el examen de virtud y obligación en la historia de la conquista imperial provocado por el caso araucano. El sacrificio de Caupolicán resignifica la escisión del conflicto de autoridad y poder, inscrito en la cultura de la sangre de la conquista y lo reedifica como

comuni3n en la palabra consciente. Un constructo historiogr3fico teatral que el dramaturgo opera del mito literario al hist3rico, dando entidad po3tica al ind3gena: Caupolic3n es el cuerpo prox3mico que encarna la expresi3n de s3 mismo, por la palabra conquistada. En el s3mil posible de la fortuna de esta Nueva Roma hispana en la Nueva Judea del fin del mundo conocido, resucita en su muerte para el espectador un estado providencial de la mirada que es misi3n en el ser 3ltimo al servicio de la corona imperial. En este sentido, el *Arauco domado* representa tambi3n en la plurivocidad dramaturgica de la apariencia lopesca, la apolog3a necesaria de una escucha profunda, que permita a su p3blico en el silencio de la expectaci3n, ser uno y por la mirada del otro en la palabra de gracia¹.

La posibilidad de esta lectura cr3tica supone la necesidad de unir una aproximaci3n fenomenol3gica, estructural y hermen3utica como metodolog3a interdisciplinar para abordar la complejidad del significado en esta obra desde su estrategia dramaturgica, su po3tica de la mirada y la palabra sobre la corporalidad ind3gena emblem3tica del cuerpo ind3mito, literario y ver3dico, que es el Arauco. A ella se llega gracias al erudito esfuerzo de la cr3tica en d3cadas de trabajo pormenorizado sobre los componentes fundamentales de esta tragicomedia como dama de oro del archivo literario o biblioteca amerindia del Barroco, culminando adem3s en la historia editorial de fijaci3n textual y aparato de notas y fuentes que supone la reciente edici3n de PROLOPE por Enrique Laplana (2021). La oportunidad de ahondar en una lectura clave de la apoteosis de la obra, viene por tanto dispuesta por el recorrido estructural e interpretativo ya

¹ Nuestra hip3tesis de lectura del *Arauco domado* de Lope est3 en clara consonancia con las l3neas de investigaci3n abiertas en la escena 3urea como la liderada por David Garc3a Hern3n (2016) sobre el valor de la sangre en las representaciones culturales entre literatura e historiograf3a social, as3 como las estrategias textuales focalizadas por Ignacio Arellano y Frederick de Armas (2017) en las t3cnicas de autorizaci3n y conflictos de poder de las im3genes y modelizaci3n de personaje en la comedia 3ulica. Este trabajo es adem3s fruto de la colaboraci3n con el grupo de investigaci3n GLESOC-UCM (2022-24.)

realizado en las hip3tesis brillantemente defendidas por nombres de reconocido prestigio en el campo acad3mico de la teatralidad barroca, que han asentado los cimientos para poder continuar profundizando la exploraci3n simb3lica dentro de los patrones ret3ricos de la 3poca, a la que quisiera a3adir mi propia reflexi3n. Esta asume en l3nea directa el trabajo de Dixon, Ruiz Ram3n, Ruano de la Haza, Mois3s Castillo, Mata Indur3in y Quiroz, destacando parte de los nombres principales de sus contenidos. Aportaciones todas ellas fundamentales en la posibilidad que albergo de apuntar una innovaci3n m3s que ahonde en las herramientas dramatol3gicas de este texto, y en cuyo an3lisis se ver3n reflejadas, recordadas y van a entrar en di3logo y quiz3 controversia con mi propuesta. De cualquier forma, nuestra lectura no es una demostraci3n concluyente y cerrada, sino que busca una relaci3n de inter3s entre lo antropol3gico, lo ling33stico y lo hist3rico que hoy hace posible la reuni3n multidisciplinar en nuestra comunidad lectora dejando una puerta abierta, una luz a futuras l3neas de investigaci3n que quieran renovar miras y criterios en la lectura lopesca.

II. ETHOS AUTORIAL DE UN TEXTO PROGRAMADO

El *Arauco domado* (1599) nos llega como es sabido en el conjunto de la obra dram3tica de Lope en la categor3a discursiva seg3n la tipolog3a de Ferrer Valls (2001) de comedia geneal3gica, comedia hist3rico pol3tica o drama de hechos famosos de asunto americano. Su tarea textual intr3nseca y su pretexto radican en el encargo recibido por el marqu3s de Ca3ete, padrino de un hijo de Lope, para sumar el broche de oro a la campaa apolog3tica de su padre don Garc3a Hurtado de Mendoza en las reivindicaciones de su haza3a araucana (1557-1561), empa3adas por el desd3n encubierto y la intencionada ambigüedad del poema 3pico de Ercilla, al respecto. Como muestra la aplicada notaci3n de Laplana (2021:619) en la edici3n de la pieza, el palimpsesto que sirve a Lope para conformar el *Arauco domado* lo completan, junto a la epopeya de Ercilla (1589), *La Cr3nica del reino de Chile* de Pedro Mari3o de Lobera y Bartolom3 de Escobar y

el poema homónimo de Pedro de Oña (1596/1605).

En esta obra de la voz debida al linaje Hurtado de Mendoza que confiesa su dedicatoria, el discurso oficial correspondiente al que Lope supo siempre magistralmente servir y del que servirse, se cumple como tal apología de la conquista y panegírico del triunfal Gobernador Santo, domador del Arauco. Creo, sin embargo, que este asunto principal (perfectamente demostrado especialmente en los trabajos de Mata Induráin), está al servicio dramatúrgico de una causa mayor, que implica la imagen autorial en el *ethos* de su crisis espiritual y orden sacerdotal, haciendo del argumento de la conversión del indígena -- especulación hagiográfico-narcisista del gobernante--, materia poética de excelencia en la escena final del suplicio de Caupolicán². En éste, la palabra-herida que redime se ofrece como tal discurso hermenéutico lúcidamente adquirido, capaz de reedificar y enraizar el sentido de la presencia hispana en las Indias; mas por el poder de un *logos* o palabra nacida de la sangre “destroncada” (en voz indígena acuñada por Oña), históricamente violada por los hechos de armas.

La Araucanía hispanizada, en el confín de la conquista hasta la Tierra de Fuego, se interioriza ante la expectación dramática como cultura religiosa que ilumina. De esta forma, el dramaturgo inspira los centros verdaderos que ha prometido restablecer en su dedicatoria, hasta los liminares relatos de identidad, que dan sentido a todos los actores del escenario pseudo histórico estructurado en el *Arauco domado*, sin empañar los rayos de ese consciente superior que ahora verbaliza la voz indígena.

² Zamora Vicente (1961:76-79): “Sería fácil espigar unos escalones en la marcha nueva de la vida de Lope: en su transformación religiosa. En 1609 había ingresado en la Congregación de Esclavos del Santísimo Sacramento, y en 1610 en la del Oratorio del Olivar (donde le siguió Cervantes, y luego Salas, Espinel, Quevedo...). En 1611, es terciario franciscano. (Luego, aún entrará en otras varias.) [...] Y en 1614, Lope se ordenó por fin el 24 de mayo de 1614 y dijo su primera misa en el Convento de Carmelitas Descalzos”. Recordemos la impronta de su formación jesuita en los sonetos más íntimos de las *Rimas Sacras* y la influencia del teatro jesuítico en la formación y evolución del auto sacramental de Lope (Izquierdo Domingo: 2014).

En el acto III se produce una crisis ideológica, siguiendo el diálogo de alteridad en Ricoeur (2001), como lo construido simbólicamente que avala el vínculo y vigencia con el poder, dando apoyo a la construcción de la propia identidad. La ideología se mide con el proyecto idealizado y subversivo que se dramatiza en el encuentro con lo posible, que es el Otro. Tras articular en el lenguaje dramático de sus figuras centrales y los personajes que las reflejan, una red lexical con las imágenes de luz y sangre que simbolizan la oposición y la filia, se verifica en esta escena lo que Gadamer ha llamado una “fusión de horizontes” (2005: 348)³. El encuentro de las dos visiones, García frente a Caupolicán, que es un eje estructural de la obra, va a dar lugar a una complejidad o *imago tipo* de la imagen crística, confrontación simultánea en cada personaje de la imagen del Otro, *heteroimago tipo*, con la imagen *autoimago típica* de sí mismo.

III. FOBIA Y FILIA ARAUCANA EN LA CRISIS CHILENA DE 1600

El tiempo de escritura del *Arauco domado* (1598-1603), composición (1559)⁴ y publicación (1625, año en que Lope aspira a cronista de Indias) y la distancia con las fuentes librescas, sin manuscritos conservados ni constancia de representación, nos impelen a pensar en el igualmente ignorado pero sugerente “plan en prosa” que nutriría su poética textual (*Arte Nuevo*, v. 210). La pieza está encuadrada por importantes paratextos que, como señalan Fernández Rodríguez y Gómez Sánchez-Ferrer (2021: 27-28), destacan en su doble aprobación “la doctrina moral y política”, salvoconducto de las obras publicadas en la Parte XX y su abrumadora presencia de la historia. A ellos se añade la dedicatoria de Lope con un *ethos* autorial

³ Seguiremos el argumento metodológico del texto programado desde la lectura de imágenes propuesta por Pageaux (2004) y por la definición de *hetero/auto/imago tipo* en base a Ricoeur y Beuchot por Sánchez Romero (2005).

⁴ Nos remitimos a la problemática datación de la comedia que pormenoriza Laplana (2021:611-617) a partir del análisis de fuentes de Dixon (1993: 86-91) y la métrica de Morley y Bruerton (1968:173-174).

marcado entre el compromiso del encargo y la disculpa por el silencio de tantos años del texto reservado a la luz pública. En estas entre líneas de omisión y explicación que preceden al texto, las circunstancias del polémico entorno de la Casa Hurtado de Mendoza en estas décadas, la censura que sufrió el texto de Oña y el cierre de los corrales madrileños (6 de noviembre de 1597-17 de abril de 1599), plantean muchas preguntas sobre el plan del texto de esta pieza entre su concepción y su edición (La Plana 2021: 615-618). En mi opinión, la imagen-argumento de la puesta en escena que formaliza estética y culturalmente el cuerpo indígena en la tragicomedia se ve afectada por las líneas de fuerza que están enunciando el Aruco en el debate político de la época.

En 1598, a dos décadas de los sucesos narrados por Ercilla y escenificados por el *Arauco Domado*, el levantamiento indígena de lo que vino en llamarse el *Desastre de Curalaba* (muerto el gobernador y destruida la población española y sus ciudades al sur del *Bío Bío*) obligó al repliegue de las tropas imperiales al norte, conservando sólo la isla de Chiloé en la frontera sur, marcando un límite incierto a la expansión de la monarquía hispana. En relación a estos hechos, Alonso González de Nájera, militar que junto a más excombatientes de Flandes vivió la polémica campaña chilena desde 1601, viajará a Madrid como emisario de la gobernación entrevistándose con Sotomayor (exgobernador chileno, ahora encargado de la expulsión de los moriscos de Toledo) y el conde de Lemos, presidente del Consejo de Indias hasta 1609. De aquella entrevista recibió el encargo de Felipe III para la escritura de su memorial, *Desengaño y reparo de la Guerra de Chile*, manuscrito que deja acabado a su fallecimiento en 1614 (la dedicatoria al conde de Lemos está fechada a 1 de marzo, año en que, ordenado sacerdote, Lope daría su primera misa el 24 de mayo). Aunque su obra no fue publicada hasta 1866, el caso de este otro soldado escritor en las antípodas de la épica ercillana da cuenta de las medidas de exterminio en batalla, deportación y mutilación intimidante, entre otras fugaces ideas de la guerra ofensiva contra la población indígena. La contraposición “defensiva”, avalada por el

virrey que tuvo por portavoz al jesuita Luis de Valdivia, asignaba a los misioneros la frontera sur del *Bío Bío*, decisión política de la monarquía hispana hasta 1622⁵. Esta opción seguía las *Reales Ordenanzas* de 1575 por las que la Corona instruía a las autoridades españolas en el acercamiento pacífico a los jefes indígenas. Zavala Cepeda (2111: 312-314) ha estudiado estos primeros parlamentos de negociación interétnica, con intérpretes bilingües, legitimada sobre formas rituales mapuches, como el que dio entrada en 1612 a Luis de Valdivia (de cuyo apellido la historia sólo puede acordarse superando a la ficción), portando una rama de canelo, símbolo mapuche de la paz, que sustituía al *toqui*, hacha pedernal del poder guerrero. En testimonio de Diego de Rosales (1674) en estos encuentros político-rituales, descritos en el *Arauco domado* en su ebriedad y exaltación discursiva, se pactaban alianzas cuya fuerza moral derivaba de la ceremonia de comunión del corazón de un carnero, ungiendo con su sangre el árbol sagrado:

Muestra de que todos se han unido en un corazón, y héchese un alma y un cuerpo, y con la sangre de aquella oveja han escrito en la oxas de aquel árbol, la promesa y los conciertos de ella [...] que como aquellas ramas están unidas en un tronco y participaron de aquella sangre así han de estar unidos los que conciertan la paz, y participan de la sangre. (De Rosales:143-144, *apud* Zavala Cepeda: 313)

Aunque el texto de Rosales sea posterior a la tragicomedia, da cuenta del amplio hipertexto cultural araucano que afecta a la obra de Lope y describe la imagen argumental más poderosa, a mi modo de ver, de la inspiración lopesca, como veremos. Entre la muerte simbólica de la fobia en el *Desengaño* de Nájera y la aculturación maníaca como espejismo en los argumentos gubernamentales de la *guerra ofensiva*, a la exigencia de reinterpretación y reconocimiento del otro en la

⁵ Sobre el proyecto de Nájera y sus posibilidades para abrirse camino en la corte de Felipe III, véase Paz Obregón (2011: 273-279) y su eco en la magnitud de la tragedia morisca (280-282).

campaña del jesuita Luis de Valdivia⁶, el *Arauco Domado* mide su tonalidad, en el primer cuarto del XVII.

En la dedicatoria de la obra, Lope se compromete a dilucidar una “verdad”, la deuda principal a Hurtado, cuyo análisis en acción como actualización simbólica conduce a una axiomática de la alteridad, al imagotipo “hurtado” del cuerpo escindido indígena. Esta “verdad” es consecuencia del debate político de la época, y no puede escapar a la puesta en escena de sus líneas de fuerza como decisión legislativa entre la guerra ofensiva y la guerra defensiva para la crisis chilena.

IV. ESTRUCTURA AXIOMÁTICA DE LA ALTERIDAD

El *Arauco domado* ofrece un esquema dramático que puede ser leído como el proceso hermenéutico en el que el cristianismo imperial va a la conquista de otra cultura, que en el caso chileno se revela irrenunciable a riesgo de desligarse de sentido, hasta que encuentra su concepto equivalente en el martirio del caudillo indígena para poder vincularlo. La estructura de la tragicomedia va a dar cuenta de categorías y esquemas de una otredad difícilmente heteroestructurable y respuesta a sus desgarradoras resiliencias. Será muestra teatral de una mirada inserta en un lenguaje histórico que sincroniza con un descubrimiento y no puede suprimir su heterogeneidad cultural como capital simbólico. La naturaleza de ese lenguaje cultural y simbólico descubre anclajes en la obra y sus hipotextos que permitirán a la propia cultura cristiana re-expresarse en la voz indígena liminar del *toqui* Caupolicán. En esta emblemática figura indígena la religión cristiana se actualiza en la originalidad de sus formas, al penetrar el conocimiento simbólico de su lenguaje en la experiencia de muerte consciente. El cacique chileno es símbolo de una corporalidad que hay que incorporar en un poder último, cuestionado desde la resistencia política a la *potestas* imperial, pero que debe religarse a la *auctoritas* eclesial. Y esa captación solo es posible en el hallazgo y renovación del

símbolo que reunifique el ámbito de lo real. El cuerpo del dolor de Caupolicán, apariencia culminante de la pieza, se expresa en oración y discurso a Dios en un soneto inefable, manifestación del cambio en el fundamento último del ser, que se ha operado en su conciencia indígena. Lo sagrado de su ser se entrega como preocupación última a la única luz de conciencia que realmente le ha conquistado. La problemática de la misión de conquista puesta a prueba en el Bío Bío, suscita otra frontera de dimensión y profundidad: el cristianismo no es propiedad de la realidad última; y lo indígena no se puede combatir como incredulidad irreductible, es esperanza de dejar aparecer esta realidad como manifestación de conciencia iluminada. El cristianismo es, al tiempo, como religión particular del Imperio, superación del error militar político de la misión salvífica de la conquista, puesto que es una actualización de la revelación que supera otras formas de conciencia. El desdoblamiento de la figura de Caupolicán como cuerpo de dolor converso, ofrecido a la contemplación de la expectación es también la herida abierta de un pueblo chileno escindido: el yanacona sometido frente a los vengadores indómitos sin heterotopía estructurable. A éstos dan voz Fresia y Engol.

En un reino donde la religión es cultura imperial, la expectación simbólica de esta escena quiere dar solución poética a la crisis del lenguaje histórico, que ha planteado la actuación del *Arauco domado* en la experiencia de la conquista. La escisión del suplicio de Caupolicán, produce un desdoblamiento hiriente en la episteme. El cristianismo como punto de vista de la expectación, no puede hacer omisión del hito histórico y sociocultural de esta heroica apariencia, que es el descubrimiento terminal de su actuación en el devenir del otro⁷. Su

⁶ *Manía, fobia y filia* desde la propuesta conceptual de Pageaux (1989: 120-121).

⁷ Enrique Laplana (2021: 786, n.3051-3064) recuerda que Lope utiliza esta apariencia para presentar la muerte por empalamiento como martirio cristiano en *Los locos por el cielo* (1589), *Lo fingido verdadero* (1608) y *Antonio Roca* (1615) como casos de santidad y conversión. Para Dixon la muerte por martirio como castigo aceptado es “*imitatio Christi*” (1992: 268). Para Castillo (2009: 93-94), la noble muerte voluntariamente aceptada (Caupolicán deseaba la paz y fue forzado) es triunfo del cristianismo evangelizador y vasallaje ecuaníme de lo indómito.

problemática representación demanda al espectador, a su vez, el propio acto de conciencia iluminadora sobre la verdad de su ser último, que especulada en esta exótica otredad asimilada, no puede volver a tener los inquebrantables valores que justificaban su salida hasta el nuevo Finisterre.

V. LA IMAGEN-ARGUMENTO DEL ARAUCO DOMADO

La dramaturgia ha de operar entonces como se estructura en el lenguaje de los personajes, la metáfora histórica y axiológica del escenario del *Arauco domado* en hazaña de conversión. Luz y sangre son la serie argumental programada como imagen inscrita en el texto hasta el cuadro final crístico, donde en la cruz aparente de Caupolicán el argumento se hace investidura del texto, estableciendo un paralelismo entre el lenguaje simbólico, mítico e imagológico del cuerpo indígena araucano en la cultura hispana⁸.

Siguiendo la proposición de Starobinski, podríamos decir que es el momento escénico en que “la mirada proporciona a nuestra conciencia una salida del lugar que ocupa nuestro cuerpo” (*apud* Peugeux 1984: 105). Del mito literario al mito histórico, la secuencia argumental implica al espectador, en su valor ético y estético, como técnica de autorización de una novohistoria para formalizar culturalmente el cuerpo indígena.

En el campo semántico de esta secuencia, las imágenes solares en boca de personajes españoles y araucanos estructuran una palabra-pensamiento que es propia de ambas culturas con su entendimiento del valor transcendente, la moral y la ética de la meritoria voluntad de los hechos y actitudes que nos representan en el drama histórico. El encomio moral de la condición araucana y la española se relaciona, se reconoce y modela, en este espéculo metafórico, como gramática de representación historiográfica en la

⁸ Simerka (1998: 66) defiende una dimensión metahistórica de la primera modernidad que afecta a las claves epistemológicas de las prácticas imperiales en la naturaleza elusiva e ilusoria de la verdad histórica. En estudio comparado con la *Numancia* de Cervantes, entre la épica y la tragedia de sangre de la conquista ve una indeterminación genérica crítica al imperialismo español.

poética teatral de la obra. La sublimación de la sangre es una operación retórica alumbrada en la actuación del sujeto e inscrita como expresión en su ser en tanto que revelación verdadera, que se justifica como prueba, lucha, objeción y conquista. Abre también la puerta a la escatología simbólica: la inminencia de una revelación por la palabra, que se produce como iluminación de la sangre.

Entre el comienzo y la escena final, se estructura un arco de personaje que va imbricando la figura de don García en su encuentro, cada vez más providencialmente determinado, con su antagonista Caupolicán, representación del cuerpo indígena en su cualidad de linaje inmortal. Lo que en don García es un plan de estrategia militar inspirado hasta inclinaciones hagiográficas que le valen el apodo y fama de clarividente “San García”, en Caupolicán es un vía crucis de tentación y duda en un camino que le convertirá, podemos decir, en el Príncipe de la Paz que redime su tierra, asumiendo el martirio y que desde su comprensión conversa es sacrificio ritual necesario, cuya salvación consciente se ofrece al público como la salvación de todos.

Los araucanos son presentados como pueblo, en todo su paradigma social (senado de caciques, guerreros, mujeres y niños) de carácter comunitario y señaladamente asambleario (las decisiones de la suerte del común se toman en juntas, diatribas y debates constantes entre ellos). Los españoles, sin embargo, son representados sin polémica en su militancia profesa a la corona imperial; y en todo su *dramatis personae* jerarquizado como una fuerza de ocupación, se enfoca la esfera aristocrática inmortalizada en su linaje por los hechos de conquista, elevados a una formación histórica de apostolado. La visión española se equilibra para el gusto del espectador, con el importante papel popular del gracioso, que significativamente abre la comedia de mano de los indios asimilados y amigos de la causa hispana, y en la que manifiestan su acuerdo como plebeyos, reconociendo el valor de la sangre de un joven marqués que amerita como el gobernador providencial del Arauco.

Rebolledo es invención de Lope, basada en el caso histórico de un cautiverio feliz (Rosales 1674:

135). Avezado en el arte y parte de la “escapatoria”, es personaje de afilado donaire, reverso irónico de la palabra como necesidad y gracia. Ocupa con su ironía dramática la distancia plebeya que la nobleza obliga en su interlocutor y antagonista. Su comicidad significativa le salva la vida de los rigores del castigo militar español y le libra de sus depredadores araucanos como presa furtiva de caza, en jocosa descalificación del nulo rehén que podría ser de los mofados enemigos bárbaros (Ruano 2004: 35). Burlador burlado también junto al público, intra y extra escénico, que revive los estereotipos amerindios de la fama en su imaginación de la barbarie con el simulacro del frustrado asado antropofágico de su figura. Rebolledo es el personaje vulgar que deshace la discriminación cultural entre dos mundos, y permite los caminos de comunicación entre ambos en todo el paradigma estamental: lo hace corriendo el riesgo de la cercanía, para desmontar el bárbaro imaginado en la potestad, por el configurado en la visión de su especificidad cultural y la prefiguración de su honra. También es un avance en el desmontaje de la discriminación sexual genérica, muy avanzado en la tragicomedia en los aspectos donde la mujer araucana acompaña o incluso supera al hombre. Es en este aspecto fundamental el papel de Gauleva, hermanada al gracioso como mediadora cortés, conversa del ensalzamiento de la otredad, cautiva del agasajo de la noble mirada y el reconocimiento benéfico de la paz, en las que se cifra la condición del honor que puede hermanar pueblos.

Rebolledo y el indio nos introducen en la trama donde la comedia es teatralidad creadora de opinión y dejan al público atento en la interacción de los personajes, a la importancia que puedan tener en la realidad histórica, los mensajes sobre la representación cultural de los agentes históricos, escenificada a sus ojos.

El estereotipo de imágenes de lo amerindio en el *Arauco domado*, funciona conforme a las correspondencias estudiadas por Miguel Zugasti para el paradigma áureo. Zugasti describe la alegoresis de lo americano desde la figura femenina de América que, en la *Iconología* de Cesare Ripa (1593-1603), la de mayor difusión en

el Barroco, es prototipo de la caracterización amerindia, como detectamos en la comedia: fiera, sensual, oscura, ornamentada de color y plumas, armada con arco y carcaj, belicosa y caníbal (2004: 293). Mata Induráin (2012: 235-249) ha estudiado en detalle el imaginario indígena de la comedia desde la equiparación del valor épico de los indígenas con los españoles y su retrato ambivalente exótico (costumbres, comidas, bebidas) del bárbaro (fiero, cruel, antropófago); representación también explorada por Quiroz (2011: 66-71, 84-95) hasta su recreación musical en la estética tomista (2017). En esta visión de lo que Quiroz (2011: 66; 2012: 48, 55) ha llamado anfibiaología en la visión del indio, el araucano lopesco ha superado el tránsito que señala Antonucci (1992: 34) del bárbaro como extranjero, cuya comunidad organizada, aunque lejana, practica lo no tolerado (paganismo, crueldad, canibalismo), pero en riesgo salvaje de ser un enemigo primitivo asocial, aislado en lo inhóspito del paisaje de los espacios civilizados. Moisés Castillo (1999: 79, 86-81) ha vertebrado su lectura de la comedia en la resolución de esta anomalía, por la escenificación del indio honorable que se presenta a sí mismo como bárbaro, pero con cualidad moral para ser convertido al cristianismo.

El imaginario indígena del *Arauco domado* es, por tanto, por una parte instrumento festivo del género como exotividad espectacular (estos motivos se habían integrado hasta en la procesión musical de los autos sacramentales), y de especial recreación lingüística⁹; así el estribillo (a modo de jitanjáfora, en aprecio de Mata Induráin 2012: 250) de celebración de la corporalidad indígena cantada y bailada, en la última fiesta araucana del tercer acto:

*Piraguamonte, piragua,
piragua, jévizarizagua:
Bío-Bío,*

⁹ Para la relación de indoamericanismo también Contreras (2003: 23): quechuismos son *yanacona* (indio de servicio) y *cocaví* (provisión de viaje); del náhuatl *galpón*, de origen chibcha *chicha* (bebida fermentada); del taíno o arahuco antillano vienen *guacamaya*, *areyto* y *canoas*; del *mapudungun* araucano proceden las bebidas *ulpo*, *mudai*, y *perper* y la planta nativa *mady*.

que mi tambo le tengo en el río.
(vv. 281-285)

Pero además, este imaginario prefigura mediante la reformulación de una simulación antropológica, la configuración de un pueblo o etnia con indicios, signos, que harán súbdito potencial al araucano y su cultura, con condición funcional desde lo pragmático material a lo sagrado, para su conversión sociológica al cristianismo. El juego dramático de costumbres salvajes que se argumentan, desde el bárbaro imaginado representando la cultura amerindia, permite en estos personajes araucanos descubrir su posible atribución de valor honorable y divinidad desde su expresión en un verso imaginado o lengua de tránsito. Léxico que es espejo fónico y fonológico resonante, donde escuchamos en su cualidad poética suficiente, una forma existencial por la que honor, dignidad, linaje y Dios son aprehendidos en el modelo de la marca hispana. El dramaturgo expone este muestrario desde los presupuestos trágicos de la epicidad ericilana y el lirismo socio-historiográficos de Oña en su primigenia identidad criolla, todavía en conflicto con el sustrato étnico mestizo.

Prejuicios y presupuestos paradigmáticos están al servicio de una operación hermenéutica en Lope, quien pretende aprovechar la originalidad de la caracterización araucana mucho más allá de la protección o el amparo de la ignorancia del pensamiento bárbaro indomable, al hacerlo como base retórica de la faceta más virtuosa del histórico cumplimiento de la monarquía hispánica y en su mayor prueba de sangre con la estirpe americana. La excepcionalidad araucana ofrece en su hipérbole el símil de una España imperial neorromana, confrontada con una independencia intrínseca de ser y verse que se reconfigura en condición mesiánica desde la medular construcción figurativa de Caupolicán.

La receptividad a la “fantástica idea” (tomando el concepto calderoniano de la clave dramática del auto sacramental) de la prefiguración crítica del líder indígena, se delinea como subtexto apócrifo de la descripción de las costumbres amerindias, en una lectura atenta que no es inusitada en el escritorio de la práctica lopesca,

maestra además con la calderoniana en la adaptación argumental o transparencia de temas, motivos y formas entre comedia y auto sacramental. Es, a mi modo de ver, subtexto de la tragicomedia por la prevalencia de su apoteosis catártica y nos llevará, más allá de las controversias de autoría con Claramonte (Faúndez Carreño: 2013), a relacionar la tragicomedia con el auto sacramental de *La Araucana*, como frecuentemente ha ocurrido en la lectura crítica.

VI. LA GEMINACIÓN SOLAR DE LO HEROICO Y LO SAGRADO

El primer acto del *Arauco domado* es una revelación simbólica solar que levanta el aparato espectacular de la gesta y prefigura la relación formal de dos brillantes imperios. Se estructura la causa épica sobre el encuentro de dos figuras heroicas de ambivalente pensamiento que dan carácter a la idiosincrasia enfrentada de dos pueblos, cuya lejanía ya tiende puentes de sentido. En ambas hay un esquema mesiánico de construcción del personaje, pues su actuación es la salvación de la facción que representan. Esta geminación es también explícita, genuina e irreconciliable, pues la preponderancia de unos, requiere de la sangre de los otros. El imaginario que los relaciona ante el público en su presentación es la de dos alternativos protopríncipes de la Paz de cualidades solares celestiales, en el caso del noble español y telúricas-ontológicas que unen el linaje de cielo y tierra también en la actuación de Caupolicán, desde la exposición de un interesante pansistema indígena que cubre el orden del mal, como monstruo o bestia del pensamiento salvaje. La dramaturgia los presenta por ejes alternativos que salen al encuentro en la batalla final de Penco con la retirada de los araucanos. El acto se inicia con las preguntas de un yanacona, un indio de paz, por la fama del joven don García, del que el soldado Rebolledo confirma en su linaje como el César que ha de domar a Chile:

el César ha de ser de aquesta hazaña,
este Mendoza, este Alejandro nuevo,
este Hurtado, que hurtó la excelsa llama

no solamente a Júpiter y a Febo,
sino a todos los nueve de la Fama,
viene a domar a Chile y a la gente
bárbara que en Arauco se derrama.
(vv. 19-25)

El Hurtado que ha robado la llama al Sol, parangonado a un Alejandro Magno se repite en el exordio y arenga de don Felipe (hermano natural del marqués) en el fuerte de Penco, donde el apellido resbala, como participio de *hurtar*, compitiendo en un juego de palabras entre nobleza y mérito. Tal insistencia en Lope inclina siempre a una perturbadora lectura de doble sentido, sobre la encomiástica manifiesta: “[...] tú solo decir puedes/ que de Alejandro excedes las memorias/ [...] que aunque el Hurtado pase al mayor nombre/ no será hurtado, sino propio nombre” (vv. 548-549).

Dicha ambigüedad implícita en el nombre propio y adquirido del gobernador, se hace además en dos escenas donde se recalcan, en boca del indio amigo con Rebolledo y en la alabanza de don Felipe, los dones de paz y perdón que están pacificando la tierra en la política de don García (vv. 525-529). Éstos, sin embargo, estarán ausentes de su decisión final en el acto III, lo que creo será decisivo en que sea Caupolicán quien *hurte* el papel mítico de príncipe de la paz a su adversario pese a las hazañas realizadas, entre las cuales la fundamental en este caso sería su papel imaginado en la conversión del *toqui*, que, no olvidemos, es mérito ahistórico de la invención dramática lopesca.

Este joven César entró en Chile acompañando al Santísimo Sacramento en su custodia a la iglesia de la Serena, bajo un arco triunfal que acogerá la estatua del César real del imperio hispano, Felipe II, al final de la pieza. Su humillación espectacular ante el Santísimo se da como primer gran cuadro de la obra, “hazaña santa” de “Divino ejemplo” (vv. 90-91), para españoles e indios y en palabras de Rebolledo, figura mediadora entre visiones y culturas:

Al pasar el rey del cielo
le quiso servir de umbral;
que para daros ejemplo

indios, por él ha pasado,
en que su humildad contemplo,
el sacerdote sagrado
con la custodia a su templo.
(vv. 79-86)

El propio don García se considera ungido por el sacramento de la presencia eucarística, al levantarse de su postración bajo el arco que, no olvidemos, prefigura la aparición del monarca en fin de fiesta de la apoteosis dramática que ahora da inicio, y así en la procesión de la custodia confiesa:

hoy me ha convertido en cielo,
pues, como veis, me pisó.
Oficio de ángeles es
este que agora he tenido,
pues fui trono de los pies
del mismo Dios.
(vv. 95-99)

El gobernador queda investido de los atributos Iglesia y Estado, en estricta prelación, poniendo como techo de su misión la manifestación de Cristo en la tierra araucana. A partir de este momento, la expectación de la pieza motiva en el esquema dramático de su imaginario como observatorio ontológico (subtextual y subconsciente), a la visión de la prometida aparición del Cristo en acontecimiento. Por eso, y en riguroso orden, se compromete el marqués primero a “ensanchar la fe de Dios” y secundariamente a “sujetar” a los indios como vasallos (vv. 117-118). Sin embargo, en el tercer acto, el militar revertirá el orden político sobre el religioso y solo la habilidad del dramaturgo logra, en el cumplimiento de Caupolicán, resolver en una escena creadora la contradicción simbólica en la representación del César y el sacerdote que consagraba su figura de “invicto príncipe”, en saludo del personaje de Alonso de Ercilla (v. 556). Para mayor inri, tras la primera y fiera batalla, donde encarará personalmente a su rival y que marca el modelo de su actuación en tierra chilena, García sufre una herida de guerra cuyo amortecido desmayo le devuelve a la vida con un sentido “¡Jesús!” (v. 716).

En el acto segundo don García volverá a ser comparado con un César hispano, por su fama ganada al pasar con valentía la frontera del *Bío Bío*, cual Rubicón, y atravesar el dominio natural del territorio mapuche, con lo que se gana en Arauco el nombre de “Sol de España”, en una fusión de formas en la que la imagen solar reivindica la nobleza de sangre en ambas culturas. Así en su primer enfrentamiento con Caupolicán, este poder solar se pone a prueba en mutuo resplandor de desafío:

CAUPOLICÁN ¿Tú eres García?

GARCÍA Yo soy,
que he de quitarte la vida.

CAUPOLICÁN ¿Sabes que está al sol asida,
en cuyos rayos estoy?
¿Sabes que es mi padre, y que es
suyo este cetro que rijo?

GARCÍA ¿Sabes tú que yo soy hijo
del gran virrey don Andrés?

CAUPOLICÁN ¡Lástima a tus años tengo!

GARCÍA ¡Ténla bárbaro, de ti,
que yo Mendoza nací
y he de hacer a lo que vengo!
(vv. 662-674)

Este fatal deslumbramiento de los Mendoza, con que el gobernador amenaza al caudillo araucano, se produce en realidad en el acto segundo, cuando en la celebración de San Andrés y homenaje a la onomástica del tercer virrey del Perú, Andrés Hurtado de Mendoza, segundo conde de Cañete, se desbarata providencialmente la ofensiva indígena al campamento español, al confundir la salva y música festiva con el rearme hispano. Mientras la “divina salva” descubre a los indios, Fresia, convertida en suerte de Casandra (como aclara Millauro, los cristianos no temen estos oráculos), augura la derrota en la reunión de mujeres: “Todo está de sombras lleno, sangriento el sol me parece” (vv. 1886-1887). Caupolicán, ensangrentado y solo, reconocerá --como confirmará su hijo Engol ante Fresia-- la victoria del valor heroico de don García “sol que das resplandor a tantos soles!” (v. 2010), y da su palabra “a Arauco, al sol” de no volver jamás “a hacer a Hurtado guerra” (v. 2024), anunciando el

destino o fusión que asimilará estos soles en su encuentro final.

Fresia en un alarde de honra, restaura el deshonor de su hijo, devolviéndole el coraje hurtado para retornar al campo de batalla y rescatar a su padre (vv. 1984-1987):

ENGOL he de volver atrevido
sobre el español Hurtado,
pues que de hurtármelo ha sido
el valor que tú me has dado
y yo por mí he merecido!
Que bien sé que, aunque me dan
por padre a Caupolicán
soy hijo del sol, que el sol
solo pudo hacer a Engol
donde sus rayos están;
[...]
¿Qué es para mí don Hurtado?
Yo soy el sol de la tierra
que al cielo he sido hurtado.
(vv. 1983-2000)

Se incide en un trueque polisémico de “lo hurtado” entre la *fobia* y la *filia* (Pageaux 1989: 120) en la red léxica de los personajes que teje su heteroestructura. Al tiempo que se ha cumplido la profecía de Pillalongo en el primer consejo esotérico de los caciques y revelada por el mismo oscuro ancestro espiritual a Caupolicán, el acto segundo adelanta lo que García *hurta* a la estirpe araucana y que Engol está dispuesto a vengar, ocupando la condición de su padre y de Hurtado, como sol engendrado por la resiliente maravilla del dolor de Fresia; prolepsis escénica que inspirará el duelo discursivo del final de la pieza repetido por ambos como derrota.

Siguiendo la serie argumental de Hurtado, cuando Rebolledo termine su misión diplomática devolviendo a Gualava a Tucapel, aconsejará la paz con don García a los araucanos, anunciando la victoria, como corona que añadirá a su rey, este joven Mendoza “de cuyo sol seréis sombra” (v. 2319). Caupolicán será apresado a traición en el acto tercero, y como tal hijo del sol su suplicio

final marcará el día en que “cúbrese de luto el sol” (v. 3017).

El parentesco espiritual de don García y Caupolicán en el bautismo supone, como ha valorado Mata Induráin (2016: 341), “la asimilación total del otro” con la que la obra significa la captura simbólica de la paz para una refundación araucana. En ella se resuelve la pregunta de Tucapel “¿Por qué vienen a Chile los cristianos ...?” formulada en el senado indígena del acto II que ha de decidir entre la guerra y la paz, ante la muestra de las primeras indecisiones de Caupolicán. El discurso amplía en un conocimiento geofísico inverosímil pero dentro de la lógica convención occidentalizante del bárbaro, la metáfora solar del pensamiento y conciencia que aparta la iluminación de sus mundos, como lo son dos hemisferios de la tierra:

Si el soberano Apó juntar quisiera
chilenos y cristianos españoles,
no con tan largo mar nos dividiera,
un sol nos diera luz y no dos soles,
acá y allá de un alba amaneciera;
más cuando aquí se ven sus arreboles,
allá es de noche, luego quiere el cielo
que se sustenten en distinto suelo.
Razón es que miréis que Dios se ofende
(vv. 1389-1397)

En esta junta de principales que no quieren ser vasallos se denuncia la codicia hispana, pecado de Valdivia como interés de la conquista, pero del que ha eximido ya el mediador Rebolledo ante el público, a esta nueva luz de conciencia que es Hurtado de Mendoza¹⁰. Cualidad que prepara la rendición de Rengo en el consejo a la paz que supone “sujetarse a cristianos” (v.1425) de la grandeza española, contestando en una economía versal donde surge una función de lectura casi epigramática:

La mejor luz en el cielo,
¿no es el sol? Pues si es el sol,
¿qué te causa desconsuelo

¹⁰ Así lo advierte Mata Induráin en el soliloquio del soldado haciendo guardia en la primera jornada (2016: 336)

que sea el hombre español
el mejor hombre del suelo?
(vv. 1430-1434)

La obra, por tanto, presenta la guerra como un camino de perfección para la santidad de don García, emisario español, y del hijo del Sol araucano, que “no es hombre” (v. 215), predeterminada por el providencialismo cristiano de la doctrina tomista que está averiguado, casi inducido en los temores y errores de la propia idolatría y pensamiento indígena, proclive a descubrir la iluminación de nuevas formas en la grandeza de extraños pares de ultramar.

VII. EL HIJO DEL SOL, REY DE REYES

Al tiempo que esta entrada bajo palio del poder y autoridad del nuevo gobierno español se escenifica en la obra, paralelamente se nos presenta en un escenario de exquisito “gusto”, a la pareja imperial araucana donde la transparencia del *eros* llevará a las llamas del *thánatos*. Caupolicán, siguiendo el modelo de Ercilla-Oña (cuya deuda horaciana ha sido estudiada por Lauer 1996: 297-300), ofrece a Fresia entre los dones de su amor, enlosar el mar con los cascos de españoles para hacerla reina araucana del mundo cumpliendo su sueño de paz y libertad (vv. 219-228). Por la sangre derramada, Caupolicán se autoafirma como rey de reyes:

ya no es de Carlos ni Filipe Chile,
ya vencimos las iras
del español, que llora,
por más que contra Arauco el hierro afile,
el ver que aún hoy distile
sangre esta roja arena
en que Valdivia yace,
del polo en que el sol nace
a donde sus caballos desenfrena
no hay poder que me asombre:
iyo soy el dios de Arauco, no soy hombre!
(vv. 205-215)

Caupolicán saldrá abrasado de esta desnudez por las llamas ancestrales de Pillán. Mientras el gusto erótico prometido se retira fuera de escena, se celebra una reunión en clave de hechicería donde el viejo Pillalonco, a modo de chamán *machi*,

convoca la luz de las tinieblas que es el oráculo de Pillán. Este demonio de medio rostro solar se manifestará espectacularmente por el escotillón, anunciando los hechos heroicos de “san García” y su peor amenaza que es la entrada en Chile de la Cruz de Cristo. Entre el desconcierto furioso de los araucanos, irrumpen Fresia y Caupolicán, llegando éste abrasado por las mismas revelaciones de Pillán que se le han manifestado en la fuente del baño. Esta escena marca prolépticamente la importancia de las aguas del bautismo para limpiar el alquitrán ardiente con el que los indígenas saldrán a combatir a los españoles, con sus mismas armas incautadas (vv. 450-500).

En la desnudez aparente, que escenifica la primera y transparente presentación del caudillo araucano en la escena del baño de la pareja imperial, que son a su vez *eros*, *thánatos* y fuente, empieza a generarse la figura de un cacique que se pregunta por su destino unido al destino de los suyos y un enraizamiento irresoluble como principio unitario y complejo de su actuación, que le responsabiliza ante todos y ante el todo. Así de la fuente y entrañas de lo creado, surge el anticristo indígena, sol demediado de la prueba de Caupolicán donde se inicia la figura del Caupolicán mesiánico.

Dos son los reversos de la conciencia solar o sombras inconscientes del valor en la caracterización del general indígena: Pillán y Lautaro. La sombra de Lautaro aparece en el último desierto de Caupolicán, cuando la sangre le falta “si ya es mi vida a Chile de importancia” (v. 2019); reposa y busca aliento al pie del “robusto antiguo tronco”, donde el sueño que le acoge ampara la aparición sobrenatural (espectral sentido subconsciente en la convención escénica de la época) del célebre guerrero, cuyo valor patrimonial absoluto es emblema en la resistencia araucana. Como voz de los ancestros, Ruano de la Haza (1994: 40-43,47) ha relacionado este momento clave autorreflexivo del caudillo araucano con el carácter de Hamlet, como mito literario. Para el crítico, Caupolicán se debate entre el temor y la resolución de un dualismo cartesiano (ya previsto en la filosofía tomista), que busca la esencia más allá del accidente corporal, y

es reflexión de un alma racional capaz del cuestionamiento de la verdad.

El árbol-puerta dimensional es un recurso peculiar de efecto en la escenografía lopesca, que en el *Arauco Domado* abre la frontera de vida y muerte para que Caupolicán (y su auditorio) escuchen la voz ancestral y la memoria de los caídos con la sombra proyectada de Lautaro. Hijo del cacique Pillán, en el mapa histórico real de la Araucanía, la autoridad del guerrero ejemplar le insta en la memoria colectiva como la figura capital de la ruina del gobernador Valdivia, cuya muerte puso en manos de Caupolicán. Desde ese poder y gloria advierte al guerrero de no poder “desdecirse de quien es” ni “degenerar de su nombre”; su valor no consiente el deshonor de la ciudad que Mendoza pretende fundar en el solar de Valdivia. Para la audiencia cristiana, Lautaro como sombra provoca en Caupolicán la asunción de los vencidos y le obliga a lo que en el auto sacramental de *La Araucana* será la violencia del “pan de muerte”:

El cielo, el sol me castigue
si lo consintiere ¿España
ciudad? ¡Deshonor terrible!
Juré no tomar las armas,
mas pues los cielos me oprimen
con las voces de los muertos,
íánimo pecho invencible!
¡Al arma araucanos fuertes!
¡Muera España! ¡Viva Chile!
(vv. 2048-2065)

La escena es fundamental para desenraizar el error de la sangre, justificar la sentencia bélica y el castigo como expiación de la culpa. La muerte crística de Caupolicán reedifica este ancestral árbol de sombra en árbol de la vida como valor último de la liberación patria. Para Moisés Castillo (1999: 81-83) el acto II es una recreación del tema del Ángel caído, donde los españoles son instrumento providencial de reconquista. El prelude a la muerte de Caupolicán y la fusión de soles anuncia como ofensiva cristiana de la cruzada española “la luz de un sol” y “no dos soles” –metáfora para el monoteísmo/

politeísmo--- luz que hermana al indígena y al español en “una única verdad”.

VIII. LA FUSIÓN DE HORIZONTES Y EL ECLIPSE INDÍGENA

El acto III del *Arauco Domado* se abre con una memorable escena heredada de Ercilla, escenificando la invectiva y arenga de Galbarino, guerrero araucano que asume con valentía feroz la mutilación de sus manos. Es la voz “destroncada” que rompe el pacto entre españoles y araucanos, que sigilosamente tejían los puentes tendidos de Rebolledo y Gualeva.¹¹

Galbarino advierte, en versión trágico-épica ercillana, la falacia de “tan vil razón de estado” (v. 2447) como puede ser quedar en manos del joven general cristiano vencedor de tantas batallas. Aunque el castigo de Galbarino haya sido presentado como castigo ejemplar bélico por dar muerte a traición, evidencia el primer error político de la razón de estado intimidatoria de este César mancebo que es García, pues convierte la mutilación en miembro fantasma de la lengua araucana que delata el deshonor de la sangre derramada. Galbarino introduce en el concilio araucano la imagen de la herida elocuente en la retórica del cuerpo indígena como el afecto de boca y mutilación. El cuerpo *hurtado* es metamorfosis de la lengua en arenga sangrienta, léxico fértil de la *manía* que cosecha la *filia* en su público receptor (del adentro y el afuera de escena). A partir de este senado, Caupolicán asumirá el *toqui* de la guerra en su comunión sangrienta¹² que le llevará a ese simbólico entroncamiento representado en el cuerpo indígena empalado y crucificado, en lo que Quiroz (2011: 244) ha explicado como ambivalente anfibología escénica, imagen de doble significación según lo expresa Lope en su *Arte nuevo de hacer comedias* (vv. 323-326). La

¹¹ Oña expresa la mutilación de Galbarino con la voz indígena “destroncada”, fuente que vierte su lirismo elocuente entre los Arauco(s) domado(s): “[...] mirad aquí mis brazos destroncados/ y como troncos fértiles podados!/ Poned ante los ojos la nobleza” (Canto XVII, 589-596).

¹² Las libaciones de sangre (Donoso 2006) en este contexto podrían verse como transfiguración ceremonial del guerrero (cfr. Lauer 2005:416): «Con ella la sed resisto, / que aunque está caliente, es nieve» (vv. 2741-2742).

imagen del indígena refleja una lengua paralela, una coexistencia *hurtada* y desmembrada que se duplica para decir al otro en uno, entrelazando un lenguaje simbólico emparentado que llega a su máxima investidura sistemática en el acto III. Esta “verdad” en la lógica de la imagen de Peugeux, que comprende lo que la construye en base a unas líneas de fuerza y axiomática de la realidad, es la que leeremos como el imagotipo “hurtado”, escindido del cuerpo indígena.

Cuando Caupolicán es apresado y se le mantiene con vida para servir de ejemplo en su juicio y sentencia a Chile, cuestiona el poder español para reducir en él semejante autoridad: “¡No quiera Apó que lo veas!” (vv. 2795-2803). El capitán Avendaño lo entrega atado a don García como valor restituido a la luz hurtada al sol Hurtado. Reaparece entonces a través del teatro don García en la escena histórica que le eludió y emite como César la sentencia política en castigo por la muerte recíproca de Valdivia, personaje latente en la facción hispana, como la sombra de Lautaro en la araucana, aunque la pieza haya marcado indefectiblemente el pecado de codicia en el gobernador español. Don García le condena por rebeldía al rey de España a lo que Caupolicán contesta en un preludio de su soneto final, desde el derecho natural:

Libre nació:
La libertad defendí
de mi patria y de mi ley,
la vuestra no la he tomado.
(vv. 2864-2868)

Caupolicán, sin perdón y desde el entendimiento consecuente de esa *libertas*, se entrega y agradece la sentencia a don García, obligado igualmente como César bajo el peso de la razón de estado. Caupolicán asume ser el símbolo de la rebelión de su pueblo, pero deja claro “por Dios” que ha sido forzado por el pensamiento bárbaro de los suyos. El diálogo se ve interrumpido por la prominente aparición de Fresia, como acusación del deshonor (llega a ofrecerse como verdugo) que supone esa claudicación para la patria araucana.

El exceso hurtado a la fama es también la muerte vil de Caupolicán en la historia, de la que el

Gobernador siendo responsable no fue autor, y la dramaturgia le otorga a éste el papel de sacerdote en la conversión de Caupolicán para reivindicar la hazaña espiritual de su autoría, iniciándose un proceso mistificador en el lenguaje el juego semántico de “lo hurtado” al reconocimiento histórico de la doma del Arauco da un salto epistemológico entre ideología y utopía, en el sentido de Ricouer, iniciándose el diálogo de conversión del imagotipo hispano en la corporalidad indígena, que quiere morir antes que vivir sin honra:

GARCÍA No arguyes bien tu deshonra,
Otra cosa has de decir.

CAUPOLICÁN ¿Cuál es?

GARCÍA Del alma la muerte,
pues muriendo de esta suerte
pierdes de gozar a Dios.

CAUPOLICÁN Tratemos eso los dos
Y de la verdad me advierte.

GARCÍA ¿Tienesme por noble?

CAUPOLICÁN Sí.

GARCÍA ¿Por entendido?

CAUPOLICÁN También.

GARCÍA ¿Pues cómo presumes, di,
que a no entender que voy bien
quisiese perderme a mí?

CAUPOLICÁN Yo García te he tenido,
en opinión de tan sabio,
tan noble y tan entendido,
que fuera notable agravio
pensar que fueses perdido,
y pues acertado vas
y yo errado, aunque enemigo,
muestra el lugar en que estás:
da muerte al cuerpo en castigo,
da vida al alma que es más.
[...]
piérdase el cuerpo, que es tierra,
gánese el alma, que es cielo.

GARCÍA Conozco, Caupolicán,
tu valor y entendimiento.
Ven conmigo.
(vv. 2954-2983)

Escuchado el inmortal consejo en la palabra del otro, el líder indígena pide al sacerdote hispano que le sirva de padrino en su bautismo, y éste declara efectivo su parentesco. En la última escena que supone el encuentro definitivo de Hurtado y Caupolicán, ambos líderes establecen un parentesco sostenido sobre la religión como conciencia histórica, que abre un ámbito en el límite, un mínimo de reconocimiento esencial.¹³ Es el papel tutelar que asigna Castillo (1999: 92) a esta “admirable conversión” donde comienza el proceso civilizador de acuerdo a la óptica lopesca; final para un principio ordenador en Romanos (1993: 192).

García y Caupolicán rivalizaron como sendas pretensiones de universalidad en su liderazgo de una visión de la realidad histórica. Su enfrentamiento dibujó la alteridad, la particularidad y el rechazo de la tradición cultural y religiosa entre ambos como gesta. Cuando el encuentro por fin se verifica, tiene lugar una brecha que se abre en cada uno de los sistemas en presencia. Gracias a la habilidad del dramaturgo, se ven confrontados y obligados a sobreponerse a sí mismos: han de pensarse alineados al otro. Caupolicán interpreta al fiel que paso a paso, finito, ya a nada puede aferrarse; pero tampoco Hurtado puede creerse todopoderoso. García acompaña ese razonamiento como esperanza de un discurso que dé acceso a someterse, el uno ante el otro, con la afectación para uno y del otro, a una ley de renuncia y renovación que descubra la estructura inscrita en la muerte-resurrección de Cristo. Es la solución teatral al impacto de la violencia padecida por la ejecución de quien ha representado el problema de la libertad irrenunciable del Arauco. Al comprometerse en esta perspectiva de opuestos, la dramaturgia asume la cuestionable representación y respeto de la libertad del vencido. Caupolicán traspasa en su cuerpo indígena unitario su encarnación de una libertad genuina (en tanto que combatía a una opresión social y económica real) a una liberación merecida de valor irreductible, donde el problema

¹³ Para Mata Induráin (2012: 237) por este parentesco “la asimilación del otro, del bárbaro salvaje, es total: unidos -emparentados, hermanados- en la misma fe de Cristo, ya no hay diferencias entre europeos y araucanos”.

de la verdad se plantea en su máxima agudeza. La dramaturgia simbólica de Lope es capaz de expresar una tensión liminar poética que resista la tentativa de disolución del cuerpo indígena, allí donde, en el aparato de la representación, ha de ser cultural y religiosamente imperialista.

Es un momento para la verdad prometida por el dramaturgo, donde se podría escuchar un humanismo cristiano como una tentación erasmista capaz de desarrollar la hermenéutica que transforme en atisbo de esperanza, de diálogo, desde la experiencia del otro en su finitud, donde se le descubre tal cual es. No puede haber mayor atributo apologético del personaje de Hurtado, al que el dramaturgo se debe por su mecenas, que inducir el *logos*, representar la voz evangelizadora de su enemigo, sin la que su autoridad político y militar no se comprende. Pero he aquí que Lope es el primer autor que da a Hurtado de Mendoza el protagonismo de esta escena destacando el parentesco del bautismo al apadrinar a Pedro-Caupolicán, pero haciéndole igualmente responsable de su ejecución (Mata Induráin 2012: 237). Es quizá esta la razón de contrapeso que le lleva a elegir su figura en este dramatis personae esmerado del desenlace de la obra, donde cada personaje es una óptica de las diferencias. Recordemos que no lo hace Ercilla, el más interesado en su menoscabo como héroe de conquista, ni el criollo Oña, parte interesada de la campaña apologética del gobernador, que omite este episodio crucial. Ercilla se centra en lo que Oña olvida y Lope convierte teatralmente en ambigüedad aparente, pero significativa: la brutalidad e injusticia de la muerte por empalamiento. Ercilla encara el episodio en su máxima intensidad trágica de la que no fue testigo y declara que, de presenciarla, se hubiera opuesto con objeción ética (*La Araucana*, Canto XXIII, 903-906). No habiéndola vivido pero haciendo suya la conmoción del testimonio recibido, a Ercilla la ejecución y muerte de Caupolicán le inspira un escenario de visualización autoficcional, propia del testigo autobiográfico que ha sostenido la fuerza épica de su relato. Su renovación simbólica de esta muerte indigna y deshonrosa es de tal fuerza poética que conviene recordarla por la descripción admirativa de su

exceso, y su impronta ya espectacular, mitificante, en el imaginario del lector. Este hipotexto es velado y refigurado (mixtificado) en el símbolo crístico de la Cruz por Lope. Se unen en él la habilidad del poeta y el teólogo que camina a su ordenamiento, para superar la violencia epistémica, indignidad e injusticia del empalamiento, como castigo político en la verdad hermenéutica de una reestructuración simbólica de figuras y apariencias. Esa realidad resignificada por el suplicio del líder indígena de la nación chilena, tiene una pretensión crística, símbolo de ese «ultimate concern» (Tilich 1976: 114), que lo absolutiza y finalmente le da un valor incondicional inescapable del cristianismo; reverso trágico además de la cómica “escapatoria” que libera al cautivo Rebolledo de la devoradora idolatría. Identificación con la libertad del vencido que hace del antihéroe el héroe teatral para Ruiz Ramón (1989: 234) y Ramos (1993: 193).

Introduce entonces el esquema escénico la prevención de una réplica tan breve como incisiva en la antesala de la apariencia crística. Una vez más y con mayor incisión, Rebolledo actúa como el personaje triangular o punto de inflexión del léxico de captación interior y exterior del personaje entre lo hispano y lo amerindio, despertando nuestra conciencia de la enunciación. Representa además una estancia intertextual para el lector implícito, al abrir los dobles sentidos del lenguaje y la ironía dramática en escenas clave y su interpretación sesgada del lenguaje de la acción. Rebolledo es el personaje cuya plebeya distancia sostiene lo hurtado a la trama en evidencia, y el exceso Hurtado a la fama en este cuadro es la muerte vil. Su diálogo con Gualleva se interpone significativamente entre el triunfal bautismo y la cruda ejecución. Cuando Gualleva, ya adoctrinada como hemos visto en el acto II por la nobleza española y en el mérito de san García, apela a la clemencia esperada para el caudillo araucano, Rebolledo es quien la desengaña y nos previene, desde el adentro y el afuera de escena, de que la intención que acontece es castigo y no piedad. Rebolledo no es cautivo del poder ni de su discurso oficial, y su actuación marca esta voluntad de denunciar la ironía dramática ejecutoria de la *potestas*, explicando la falta de

compasión evidente a la indígena. Así encarece como vulgo el valor de una mayor indulgencia para el caudillo araucano, portavoz también del disgusto que produce en el patrón del público áureo y el contemporáneo lector, la crueldad explícita de la sentencia indigna. Esta emergencia y aviso de una equivocidad discutible se ha visto reflejada durante años en la propia mirada del discurso crítico sobre el significado del cuadro final para el espectador¹⁴.

De esta forma, la tragicomedia del *Arauco Domado* dará ámbito al fascinante paso transgresor del “Caupolicristo” de *La Araucana* (Kirschner 1998:108), auto sacramental de lo que podríamos llamar el Cristo como acontecimiento (adoptando el concepto de Tilich 1976: 114) y su potestad alegórica para la integración de la cultura indígena¹⁵.

La obra opera un esquema dramatúrgico de “mímesis dialéctica” (Ruiz Ramón 1993: 67) de lo particular a lo universal, liberando a la cultura religiosa cristiana en relación a lo particular, dejando que emerja desde la alegoría toda la verdad ontológica y fenomenológica de las consecuencias de la historicidad del ser en la experiencia chilena de conquista. Cristianismo e Historia son en la transustanciación alegórica, un encuentro de renovación de ese Cristo en acontecimiento, un escenario donde coinciden como historicidad operante (en el sentido de Gadamer), que es lo que necesita la hermeneusis americana como interpretación desde el esfuerzo hispano. Caupolicán será el *Christus Victor* temido por Pillán, por cuya confesión “apunta a la victoria en la cruz como una negación de todo derecho demoníaco” (Tilich 1976: 110).

¹⁴ Para el completo debate crítico, que no es posible cubrir en este estudio, remito a la síntesis argumental de Quiroz (2011: 244-256) que añade a las observaciones ya citadas en nuestro trabajo, la visión legitimista imperial de Kirschner y Dille, la denuncia inmisericorde del conquistador que cristianiza al indígena en Weimer, y las contradicciones éticas autorales marcadas por Shanon, entre otros.

¹⁵ Moisés Castillo (2009: 91): “Lope conecta al indio con el español, al nuevo súbdito con su también nuevo monarca, al hijo con el Padre, al personaje con su público, a América con España. Esta conexión culminará posteriormente con la presentación de la figura de Caupolicán-Cristo en su auto *La araucana*, de modo tal que Cristo es también americano, Cristo es definitivamente universal.”

En palabras de Paul Ricoeur (1997: 62-63), respecto a la tradición judeocristiana como materia hermenéutica, no hemos de pensar en términos de inmovilismo conceptual sino de la dinámica simbólica de su historicidad:

la reutilización de los símbolos bíblicos en nuestra área cultural reposa, por el contrario, en una riqueza semántica, en un excedente de significado, que abre camino a nuevas reinterpretaciones [...] Como la regulación semántica procede del exceso del potencial de sentido respecto a su uso y a su función en el sistema que se da en la sincronía, el tiempo escondido de los símbolos puede poseer una doble historicidad: la historicidad de la tradición que transmite y sedimenta la interpretación, y la historicidad de la interpretación que mantiene y renueva la tradición.

El problema no es la ejecución por razón de estado del líder indígena, sino la forma elegida de castigo que indigna en el código simbólico de vencidos y vencedores. La alteración violenta, no correspondida, entre sujeto y objeto, compromete el discurso de conversión, situándonos fuera de la vida y de la experiencia. Su asimilación al imaginario requiere una regulación semántica.

El *toqui* converso es súbdito que marca en su cuerpo la transustanciación del Caupolicán indígena en Pedro judeo-cristiano, tronco también de un nuevo Arauco. Al convertirse por el suplicio de esta muerte que es el empalamiento de Caupolicán, símbolo del linaje indígena bautizado en el Cristo del pueblo chileno, por transposición, los españoles toman en este contexto la figura de los romanos como invasores del territorio de la nueva Judea. La ejecución bárbara del bárbaro, barbariza al agresor¹⁶. La “muerte a la turca” que asocia el empalamiento en el imaginario europeo, remarca la transformación de un ejército en

¹⁶ Empalar en el *Tesoro Lexicográfico* de Gil y Gaya (1957) era suplicio que Vittori (1609) atribuye a los turcos y Covarrubias califica como “género de castigo cruel y bárbaro”, tal y como aclara Lauer en su edición de *La Araucana* ercillana (2020: 248 n57). Es castigo de Lautaro a los desobedientes (247), “la no pensada muerte ignominiosa” de Caupolicán en verso de Ercilla, cuya fama se derrama por la tierra (906).

no-cristiano. Se produce una distinción, nueva escisión epistémica que ahora afecta al conquistador desde la imagen del conquistado, entre la Iglesia como *auctoritas* y el Imperio como *potestas*. El dramaturgo, en línea con las Leyes de Indias, la escuela de Salamanca de Francisco de Vitoria y el pronunciamento jesuita, que son foro de la mentalidad colectiva hispana, entre la composición y la publicación de la obra, construye los ejércitos de un nuevo Imperio, sombra de una nueva Roma. El ejército extranjero es en el símil el invasor que mata de una forma brutal ocupando el reino de Judea, que es el de la Araucanía, donde los judíos sometidos son los indígenas. Los soldados españoles son la imagen de las cuatro legiones que conquistaron el reino de Judá y tomaron posesión de Jerusalén, donde los romanos crucificaron a Cristo, y los nuevos romanos crucifican a un Cristo para los indígenas del Arauco.

IX. LA CONVERSIÓN DEL CUERPO INDÍGENA COMO ESCISIÓN EPISTÉMICA

En la escena culminante del *Arauco domado*, el sistema de conquista de la Monarquía hispana ha sido desbordado por la afectación de un soneto, máxima figura de expresión del sacrificio de Caupolicán como el cuerpo indígena que transporta y efectúa la conversión de un poder cuya praxis cruenta no se quiso expresar. La búsqueda de sentido de la oración de Caupolicán nos regresa a su existencia, y ese movimiento de nuestra mirada y comprensión se transforma en hermenéutica. Su misión consistirá en apropiarnos del sentido que desborda su presencia y palabra y donde la representación se encuentra en suspenso. En su finitud y muerte hay un principio inmanente que da fin a la formulación de poder material imperial, como existencia universal que ejecuta el sentido. En óptica de interpretación de Ricoeur (1997: 51), cuando la vida operante del sujeto deriva en sí mismo. Del nuevo tronco crucificado, que es Caupolicán, ramificará en el auto de *La Araucana* un árbol de otra vida para la tierra de Arauco.

En el acto tercero, al confrontar en un código dramático hermenéutico la muerte de Caupolicán

en su orden simbólico, la semántica de su expresión escatológica permite descubrir el sentido oculto a través del aparente y resignificar la barbarie del empalamiento en el símbolo de la cruz. Nos encontramos ante un soneto singular, discurso irreductible cuyo peso existencial cautiva en su comprensión profunda¹⁷. A partir de su escucha, nuestra ideología como expectación es también singularmente revocable, remitificada, y hasta desmitificada. En el martirio, Caupolicán ha cambiado su propia realidad existencial por la realidad y existencia de Dios. Ahora bien, su discurso es también un discurso crítico sobre la tradición que lo acoge, puesto que él se mantiene como salvaje en su ignorancia para hablar con Dios y de Dios. Nos une además a su propia vivencia como espectadores, su iluminación es subyacente a su tradición indígena. En el soneto hace una reflexión sobre el lenguaje en sí mismo y se esfuerza por reencontrar el sentido de la realidad por el lenguaje. Lo cual dará una importancia capital en la categoría humana e histórica del personaje al *logos* que como tal permite el advenimiento del discurso y la idea de Dios. La fusión de soles es la metáfora del hallazgo existencial del *logos* como yo superior, autor del ser, lo cual es posible por la simbiosis escénica empalamiento-crucifixión, donde la pica es arma y la cruz se asume como pica, la cruz deviene en arma. Es el Cuerpo de Cristo en el lugar del arma, en reflexión simbólica de Elaine Scarry (2014: 177):

The weapon becomes the primary sign and summary of the entire religion precisely because the entire religion is at its very heart an alteration in the reading of this sign. The alteration insists that omnipotence, as well as more modest forms of power, be reconnected to the fact of sentience. It is not that the concept of power is eliminated, and is certainly not that the idea of suffering is eliminated: it is that the earlier relation between them is eliminated. They are no longer manifestation of each other: one's

¹⁷ La escena de conversión y el soneto reflejan los tres componentes del esquema de meditación cristocéntrica jesuita: memoria, entendimiento y voluntad, que Izquierdo Domingo (2014: 177) ve reflejados en los autos sacramentales de Lope.

persons pain is not the sign of another's power. The greatness of human vulnerability is not the greatness of divine invulnerability. They are unrelated and therefore can occur together: God is both omnipotent and in pain.

Caupolicán literalmente integra la cruz, es enseña de su praxis y nos une a su propia vivencia por mistificación. Es la única manera en la que el lenguaje cultural religioso del cristianismo puede, en el seno de violencia de una historia precisa del conflicto araucano, devolver un contexto sociopolítico particular. Se trata de encontrar en el esquema dramático de barbarie que nos ha igualado, una representación mitológica y misiológica del indígena, sumido en un núcleo existencial por el lenguaje que concierne a cada espectador y sin detrimento de la capacidad de transformar la realidad política y social en la que se inscribe. Como espectadores nos sentimos inducidos a inclinarnos ante esta experiencia religiosa de la que no podemos salir sino modificados. El indígena-converso hablará en nosotros, salido de lo más íntimo de nosotros en el silencio de la expectación, de cómo ese otro es en el reconocimiento de Dios en sí mismo.

Hay en esta concordancia sincrética de nuestras miradas una actitud implícita que nos reconoce como súbditos de la misma realidad, pero cuestiona igualmente que ese poder sea una propiedad del dominio exclusivo del sistema cultural imperial. La Araucanía como territorio queda abierto al movimiento de interpretación que necesita dentro de la realidad normativa del Imperio. Es una nueva Judea que tiene que encontrar sentido entre los enunciados dogmáticos de la corona, desde una figura concreta y una contingencia histórica simbolizada en la muerte de Caupolicán crístico, su humano esfuerzo, reflexión y refracción.

Lope tiene el acierto dramático de dar voz a Caupolicán en el umbral liminar de su trascendencia, sacando al personaje de la realidad silente, pétrea, de su estoica heroicidad en el modelo ercillano. Caupolicán, como sujeto histórico que expresa su experiencia religiosa frente a las audiencias (la de los personajes que interactúan en la escena y la proxémica

estratificadas del corral de comedias), interpola el fenómeno de la intransigente conquista de Chile en sus vidas. El cacique cristianizado ha hecho suyo un lenguaje estructurado y articulado como mediación donde el sujeto histórico se plantea y su mundo se muestra. Todo cuanto en él hemos visto como representativo, se redime en esta nueva voz esperanzadora. El dios cristiano no es separable de la persona, analizable como un aparte, cuerpo-rito y mito tienen que ser solidarios entre sí. Relaciones, oposiciones y diferencias se reúnen del dios salvaje al dios cristiano. En este momento, es también donde la ritualización de ceremonias indígenas resignifica su muestra como mera idolatría. En los senados y juntas de los que Caupolicán fue *toqui*, quedaron inscritas en su corporalidad las señas de representación de la comunidad. Ritualmente bebió en comunión el cáliz de sangre en la calavera de Valdivia, símbolo de la codicia, ofreciendo su fuerza, su sangre, en la purificación de esa ambición en la tierra que regenta como cacique. En la transustanciación del dios salvaje al Dios eterno hay una estructura operante donde Caupolicán encarna una libertad singular que irradia y captura como una aprehensión interna a la diversidad de la expectación. Porque el sentido de su muerte consciente, nunca será reductible al sistema que lo mata, no se agota en lo que el sistema que lo ejecuta muestra de él. Ese poder de sí mismo se lo da contradictoriamente la conversión, cuando la represión de su causa tiene que hacer aparecer y efectuar un sentido en su corporalidad finita de bárbaro imaginado:

Señor, si yo era bárbaro, no tengo
tanta culpa en no haberos conocido;
ya que me han dicho, lo que os he debido,
sin pies a vuestros pies clavados vengo.
Yo confieso que tarde me prevengo,
pero dicen que estando arrepentido,
debo creer que en este día he nacido;
perdonadme, Señor, si me detengo.
Pasé adorando el sol mis años tristes,
contento de mirar sus rayos de oro,
pero ya sé que vos al sol hicisteis.
Mi edad pasada arrepentido lloro,
¡oh sol, autor del sol! pues luz me distes,

con esa misma vuestro rayo adoro.
(vv. 3051-3064)

En esta apariencia de Caupolicán converso, por Caupolicán-Cristo, la formalización necesaria no cierra los caminos de la interpretación, que se bifurcan en las distintas líneas de personaje, más acá de la redentora figura nobiliaria del Gobernador. Rebolledo, con Gualeva y Quidora y muy especialmente Fresia y Engol, cada uno de ellos, cumple como Caupolicán una línea de pensamiento, un papel de mediación en relación con el sentido posible de esta experiencia, son cada cual una decisión, actúan como una voluntad que trabaja para a su vez encarnar el destino. El destino del Arauco no está cerrado o domado, el momento de la ejecución como formalización del *Arauco domado* detona el de la interpretación: el poder de conquista ha efectuado su sistemática culminación de sentido, evolución escénica que conquista lo inconquistable. Es entonces que las interpretaciones se lanzan en busca de las realidades cuya forma exhibe el sistema, volviendo a lo real y experiencial de donde emerge, y modelan dos creaciones de Lope que culminan como escisiones del cuerpo indígena. Destacan en una Fresia, emergente como una fiera Laurencia a los ojos de Ruiz Ramón (1993: 66-67), reverso de Andrómaca en su duelo, infanticida Medea, matriarcado abolido o matriz cerrada del linaje libre de la nación chilena. Donde solo queda la venganza de Engol, espejismo de Lautaro, con la resonancia de todas sus arengas oídas en los senados mapuches, que da voz a la incertidumbre del país chileno: “Si hoy muere tal capitán / cúbrase de luto el sol” (vv. 3016-3017). Fresia y Engol son dos líneas escindidas del martirio del linaje del cuerpo de Chile en Caupolicán; cada personaje literalmente arranca por cada una de las sendas forzadas de un no-nato Chile, un oráculo de extinción y venganza, de no-lugar que condena al pueblo mapuche.

X. CONCLUSIÓN

Lope propone una obra que restaure la alteración violenta que en la corona española de principios del XVII ya es el Arauco. Desde la dramaturgia se intenta un método estructural y hermenéutico sobre la mimesis de la realidad que quiere

presupuestar a todos sus niveles de expectación “lo indómito” que resiste su discurso, buscando el camino de una transformación recíproca.

En el *Arauco domado* el mito literario de Caupolicán se resemantiza en mito histórico, donde la dramaturgia, como constructo historiográfico, actúa en su cuerpo escindido la revelación simbólica de los conflictos de autoridad y poder en la cultura de la sangre de la conquista imperial. El dramaturgo genera en Caupolicán una visión del indigenismo, donde el espectador comprende, desde y por la mirada en el último ser de la conquista, el espejo de la propia hermenéusis que retóricamente le afecta, para poder recrear la conquista como virtud y obligación de la sangre en la confrontación crítica entre autoridad espiritual y poder político. La escena final da voz y presencia en su tensión liminar a todas las escisiones del conflicto que, dramatizadas como imágenes de la condición imperial de la conquista, trascienden a la escuela del espectador, desde la creación de una comunión posible, de un linaje superior de su estructura apologética: el de poder crear una realidad araucana renovada en su voluntad y actuación a través del sacrificio de la nobleza misional, resignificante de la palabra. El Cristo Caupolicán parte el tiempo en dos en el *Arauco domado*: antes y después de la muerte del *toqui*, en la Araucanía; y la conciencia imperial es otra. La única militancia con sentido es la voluntad de la palabra, tal y como es verdaderamente encarnada en cada personaje final de la obra para enfrentar poéticamente la finitud. Su esperanza es el parlamento como modelización de paz que incluya la ritualización de los otros.

A nivel político, en la celebración de la corona heredada por Felipe II del fin de fiesta, la alusión pragmática a la repartición de encomiendas que tuvo su dato histórico en las así ejecutadas por Hurtado de Mendoza (constatadas por Oña), se deja impregnar de las nuevas resignificaciones, como todo lo que se ofrece a la gloria del monarca en la conclusión de la obra. Como sabemos, Las Casas fue encomendero converso, portavoz emblemático del discurso en favor del indio y las Fundaciones del vecino Paraguay fueron misiones de comunidades guaraníes regentadas por los

jesuitas en régimen de encomiendas para el bienestar de los indígenas, súbditos de la corona con libertades. La reinterpretación del escenario judeocristiano está al servicio de la reinterpretación de las formas y símbolos que salgan al encuentro de esta conciencia histórica que mantenga el sustrato araucano de su propia tradición. La rama de canelo del jesuita Luis de Valdivia, emblema de la paz en su histórica misión, quizá nos invite a que la cultura híbrida desarrollada en el finisterre amerindio, elabore así su identidad específica. La catarsis del *Arauco domado* como tragicomedia, nos obliga a reconocer la singularidad más allá de la reducción del otro a sí mismo. Advertimos que con Caupolicán nunca murió la resiliencia de una tierra que jamás quiso reconocer su posesión por la totalidad. El *Arauco domado* es un horizonte de promesa escatológica.

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Evolution of Entering the Caste-Based Untouchability System in Nepal

Prabin Kumar Yadav

ABSTRACT

The early history of Nepal centers around the Kathmandu Valley, believed to have been covered by a water pond in ancient times. Over thousands of years, as the water receded, people settled here, starting with groups of migrants and cow herders known as 'Nepa.' The Gopal and Mahishapal rulers followed, associated with agricultural professions. The Kirata Period followed, marked by warrior Aryan Kiratas who ruled after defeating the Mahishapals. The origin of the Kiratas is debated, with various theories about their entry into Nepal. This period is mentioned in Hindu texts, and it's believed that Kiratas might have a connection with the Ancient Indus civilization. Despite uncertainties, it's agreed that Kiratas ruled Nepal after the Mahishapals. The Kirata era stood out for its egalitarian society, contrasting with later caste systems. Gautama Buddha's time saw the arrival of Shakya refugees. Afterward, various groups, including Licchavi, Koli, and Malla, entered Nepal due to political changes and the rise of Magadha in India. The Licchavi Period witnessed the development of confederations in the Terai region.

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The early history of Nepal centers around the Kathmandu Valley, believed to have been covered by a water pond in ancient times. Over thousands of years, as the water receded, people settled here, starting with groups of migrants and cow herders known as 'Nepa.' The Gopal and Mahishapal rulers followed, associated with agricultural professions. The Kirata Period followed, marked by warrior Aryan Kiratas who ruled after defeating the Mahishapals. The origin of the Kiratas is debated, with various theories about their entry into Nepal. This period is mentioned in Hindu texts, and it's believed that Kiratas might have a connection with the Ancient Indus civilization. Despite uncertainties, it's agreed that Kiratas ruled Nepal after the Mahishapals. The Kirata era stood out for its egalitarian society, contrasting with later caste systems. Gautama Buddha's time saw the arrival of Shakyas refugees. Afterward, various groups, including Licchavi, Koli, and Malla, entered Nepal due to political changes and the rise of Magadha in India. The Licchavi Period witnessed the development of confederations in the Terai region. Licchavis eventually defeated the Kirata king, established a caste system, and declared themselves descendants of Surya, Raghu, and Rama. Licchavis followed Hinduism and enforced caste divisions, leading to a societal shift. This historical journey reveals a Nepal shaped by migrations, changing rulers, and evolving societal structures. The Kirata Period stands as a unique phase of equality, while the Licchavi Period introduced the caste system. Nepal's history is a complex tapestry, showcasing diverse influences that have contributed to its rich heritage.

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I. INTRODUCTION

In the beginning, Nepal meant only the Kathmandu valley and almost all historians agree that there was a water pond in the pre-historic period in the Kathmandu valley and later it became habitable only after the water flowed away for some reason. There is no disagreement about the fact that the habitable land in the Kathmandu Valley became habitable only after thousands of years of human development on earth and that the settlement started here from the people who migrated from the end.

In Nepal (Kathmandu Valley), the settlement started with a group of people who came with their animals in search of habitable land. It is said that one of these groups entered the Kathmandu valley and that group was called 'Nepa'. In the Kathmandu Valley, around AD. And B.C. The settlement started in the fifteenth or fourteenth century or earlier. Thus, the first people who entered Kathmandu were cow herders (Gopala).

The first king of the Gopals was Bhuktaman. 8 Gopal kings including him ruled for 505 years and 3 months. After defeating the Gopal kings, the Mahishapalas ruled. It is known that three Mahishapal kings including Barsingh ruled for 161 years and 2 months.

This cannot be said as the relevant facts about the above Gopal - Mahishapal kings and their reign period have not yet come to hand. However, Gopal means cow breeders and Mahishpal means buffalo breeders by their name, nature, and instincts were castes associated with the

agricultural profession. *In the Vayu-Purana, the Ahir-Ahirs (Mahishapala) are called 'Mlechcha'*, not even including the four-tone Shudra. Manu considered the Ahirs (Gopala - Mahishapala) to be a lower caste originating from the Brahmins. Early in the Bagmati region in the Barahpurana.

When dynasties are mentioned, the sequence of Suryavanshis is seen only after 'Mlechcha'. Since the Kiratas are a separate race from the Aryans, *the Kiratas (Mongols) are referred to as 'Mlechcha'*. Thus, there is no doubt that the primitive race of the Nepal Valley was the Mongols from the Himalayas. Because the source of ethnicity and religion seems to have come from the north of Nepal since the beginning.¹

II. KIRATA PERIOD

Who were the Kiratas? There is a dispute about where, when, and how he entered Nepal and how long he ruled. However, everyone agrees that the Kiratas ruled Nepal after defeating the Mahishapals. Some say that the Kiratas came from the western direction and are going to attack Nepal and rule, while some say that the Kiratas came from North-Eastern India.

It is said that this caste was spread over the entire territory of the Ganga plains and was later defeated by the Aryas and forced to move towards the hills." Someone has said that Raithane is tribal here. But there is a lot of things about the 'Kirata' Caste in Hindu texts like Yajurveda, Rigveda, Mahabharata and Arya's hero Indra fought with Kiratas for many years, so there are some guesses that Kiratas may be related to the *Ancient Indus civilization*. According to *Hindu scriptures*, the Kiratas are believed to be a warrior Aryan race.

¹ Tulsiram Vaidh and Triratna Manandhar, Crime and Punishment in Nepal a Historical Perspective, (Kathmandu Vini Vaidh and Poornadevi Manandhar, 1985), p. 17, Krishna Bahadur Thapa, Main Aspects of Social Economy and Administrative History of Nepal, (Kathmandu: Ambika Thapa, 1988), p. 2, Balachandra Sharma, Historical Outline of Nepal (Varanasi Krishna Kumari Devi, 2035), p. 44, Aizen, Pu. 63, Basu Baral, Forms of Hindu Social Organization, (Kathmandu: Common Publications, 2050), p. 236, Vayupurana 45.115, Manusmriti: 10|15

There is also a dispute regarding Kirata Period, Dr. Kasi Prasad Jaiswal Kirata Period from B.S. 508 to 110 AD. Narada muni Thulung in the early period of Kirata in Nepal. Balchandra Sharma, expressed the opinion that it may be 15-16 hundred years, Kirata Period 906 A.D. to B.C. 350 years are considered, thus there is still a difference of opinion about the Kirata period.

It is said that Gautama Buddha came to Kathmandu during the 6th Kirata King Humtika period and Mauryan Emperor Ashoka came to Nepal during the 14th Kirat King Sthun period. According to Balchandra Sharma, Ashoka B.C. He came to Kathmandu in 250. From this the Kirats are nothing more than Gautama Buddha.

It is found that he ruled Nepal since before the century and also ruled for a few centuries after Isha. It is known that many visitors from the north and south of Nepal entered Nepal during the Kirat period. Meanwhile, during Gautama Buddha's lifetime, a group of Shakyas escaped from there to escape the attack of the king of Kosala on the Shakyas of Kapilavastu and arrived in the Kathmandu Valley.

Similarly, after the increase of power of *Magadha in India, Licchavi, Koli, Malla and other groups of people entered Nepal*, as well as due to the political upheaval in the northern part of Nepal, newcomers also entered Nepal.

Thus, even though there was a wave of immigrants in Nepal throughout the Kirata Period,² there was no caste system and Caste untouchability at that time, because there is no

² Baraha Purana 215.43-44, Sharma, ibid, p. 8, Aizen, p. 57, Pt. Ambika Prasad Upadhyay, History of Nepal, (Second Edition, 1986), p. 21, Dr. Dilliraman Regmi, Medieval Nepal, Volume-I, (Calcutta Firma K.L. Mukhopadhyay, 1965), p. 15 Dr. Swami Prapannacharya, Ancient Kirat History, (Varanasi Kirateshwar Prakashan, 2051), p. 231, Durgahang Yakharai, Tribes + Oppressed Classes Against Brahminism, (Lalitpur: Dhanrani Yakharai, 2053), p. 214, 214, Naradamuni Thulung, Kiratko Nalibeli, (..., Angur Kandangava, 2042), p. 16, Sharma, ibid, p. 73, Dnyaneshwar Bhattacharai, Brihat Gyankosh, (Kathmandu: Vidyarthi Book Store, 2054), p. 109, Sharma, ibid, p. 68

evidence of untouchability during the Kirata Period. According to the books written about the current Kathmandu valley as 'Nepal', there was not even a hint of a Hindu untouchable caste system here 'throughout the Kirata Period'.

There was no caste system even in the Kirata region (Wallo-Majh-Pallo Kiranta), which was defeated by the Lichchavi of the Kirata a tribe from Kathmandu valley around the first century AD, and settled in the eastern hills and established small kingdoms.

After a long time B.S. Around 1831, even after Kiratbhoomi Gorkha-Nepal was merged into the kingdom of the Hindu king, the tasks of sewing clothes, sewing leather shoes, and earning iron-gold-silver, which are considered to be the work of today's Shudras, are still in their ethnic lineage. Those skills and artistic works were traditionally adopted.

But those Arya Hindu rulers said that "Shudriyas" and "Untouchables" castes that do not run water, said, "You too should either live in a Caste that does not run water or leave this job." During the Kirata era, this country had an egalitarian society that was run according to the Kirata Adi Shastra 'Mundhum'.

At that time, there were no such things as Varna and caste. The fact that they did not follow the caste system from ancient times until recently, but later on, the Kiratas had to follow it after the expansion of the Gorkha Empire, comes out.

III. LICHCHAVI PERIOD (AD 200-879)

During the reign of the Kiratas in the hilly parts of Nepal, several confederations like Lichchavi, Vrijji, Shakya, Koli, Malla, etc. had developed in the Terai region. But after a strong empire started to rise in North India, it became difficult for them to stay here and they started entering the hilly part of Nepal. In this way, castes including Licchhavi who entered Nepal as refugees in the beginning were also able to reach high positions in the administration.

Later, the Lichchavis defeated the Kirata king and took over the reins of government. In 110

AD, the fall of the Kiratas and the rise of the Lichchavis. It is these Lichchavis who have done the work of establishing the caste system in Nepal. But the Lichchavis do not have an address for their own caste. In the beginning, the Lichchavis were considered inferior to the superior regional or 'Avaiddic, Vratya regional.

But since they were able to enjoy the royal power for a long time, they later declared themselves as descendants of Surya, Raghu, and Rama. Swami Prapannacharya calls Lichchavi a species of Kirata" while MS Thapa Magar calls them 'crocodile'.

According to the Chinese traveler Yuwan Chuang, they were regional. Irrespective of their caste, during the Mughal invasion of India, among those who entered Nepal like them, there were Hindu rulers and Brahmin regionals belonging to the upper castes of the Hindu caste.³

Lichchavis were Aryans. But the first to enter Nepal under the Arya blood group are Khasas. The first batch of these Khas migrated from the hilly regions of India like Kashmir, Kangra, Garhwal, Kumaon, Kulu, etc. to the mountainous regions of Karnali, Seti and Mahakali of present Nepal and these Khas were there as sheep shepherds when the Lichchavi rule began and they established the independent 'Kantipur'.

The establishment of the state is also found. In this way, by the time of Lichchavi Period, Nepal had become a confluence of many races of blood groups including Arya-Mongol. Thus of all religions and blood groups.

³ Vaidya and Manandhar, erstwhile, p. 18, Dr. Vidyanath Koirala, Schooling and Dalits of Nepal: A Case Study of Buykot Dalit Community, 1996, (unpublished thesis), p. 193, Rye, ibid, p. 132, Thulung, ibid, p. 170 – 180, M. S. Thapa Magar, Legal provisions about Dalits in Nepal and its implementation aspects, (Review Weekly, 2051, Baisakh 9th), Dor Bahadur Bista, Fatalism and Development (Calcutta Orient Longman Ltd., 1994), p. 35

Although the people were settled, the Lichchavis practiced Hinduism and the caste system. The caste system was synonymous with the caste system during Lichchavi Period. In this way, Lichchavi King Supushpa *was the first to implement the Hindu caste system in Nepal*.

The Nepalese society of the Lichchavi Period was divided into different classes and castes just like the Indian society at that time. "The Shudra caste was called 'Chandala' in those days and Brahmins were highly respected in the society. During the Lichchavi Period, the basic half of the caste system was the profession and the idea that doing the profession according to one's caste would make the people happy was at that time. There was also a difference in food, dress, and lifestyle on the basis of caste. Shudras were prohibited from wearing gold and silver ornaments.

During the Lichchavi period, although there was freedom to follow one's favorite religion, there was no freedom to follow the profession of one's own caste, leaving the religion of one's own profession and going to another one would be 'Dharmashank' and it would destroy the people, so Anshuvarma and other Lichchavi rulers also maintained the varna system. That he considered his ideal in many inscriptions of the Kura Lichchavi Period, the king makes it clear that the titles of 'following the Varnasrama system, not crossing the boundaries of the Varnasrama', etc. are taken as adjectives.

The Lichchavi kings were Hindus, so they adopted a policy of building a society based on the Hindu varna system and were proud of the fact that the Varna system was established.⁴

⁴ Baral, *ibid*, p. 240, Baidya and Manandhar, *earlier*, p. 19, Goel, *ibid*, p. 161, Bhattarai, *ibid*, p. 111, Dr. Prem Kumar Khatri, *Nepalese Society and Culture (Ancient Medieval Period)*, (Kathmandu: Shared Publications, 2050), p. 71, Dhanavajra Bajracharya, *Lichchhavi inscriptions*, (Kathmandu: Tribhuvan University, Institute of Nepal and Asian Studies, 2030), p. 298, Bhattarai, *ibid*, p. 111, Bajracharya, *earlier*, p. 298, Khatri, *ibid*, p. 76, Medini Prasad Sharma, *Status of women during the Licchavi period* (Tribhuvan University, Institute of Humanities and Social Science Studies, Vidyavaridhi Sodapatra presented in History Teaching Committee, 2040), P.50, Bajracharya, *earlier*, p. 105, 47. Vaidya and Manandhar, *erstwhile*, p. 19

From this basis, the Lichchavi rulers were staunch supporters of the caste system. Since the Kirata period before the Lichchavi Period, there were people who believed in a system different from the caste system. It is referred to as 'Ashdashaprakriti'.

From this, it follows that they were in favor of the Hindu Varna system and ruled on the basis of Hindu scriptures, Sruti, and Smriti. In Nepali society during the Lichchavi period, if someone did not follow the prevailing caste norms in matters related to caste, such a person was considered to be casteless.

A system where people who go against the rules can be punished and atonement was But as much as possible, a separate station was established to ensure that the people work without being distracted from their caste and that the society does not become religious, which was called 'Bhattadhikaran'. "Thus, since Lichchavi Period, the system of caste and caste untouchability has been introduced in Nepal and it has been established in Nepali society.

IV. CONCLUSION

In Conclusion, Nepal's history from the start in the Kathmandu Valley to the Kirata Period is like a cool mix of people moving around, cultures changing, and society shifting. When the Kiratas, who were warrior Aryans, were in charge, things were pretty different. They didn't have a strict rule about who was more important based on caste, which was unusual.

In the Kirata era, people lived together without caring too much about where they stood in society. This was not the same as in later times. We might not know everything about that time, but we all agree that they didn't have the same way of separating people into groups as we see later on.

This time shows us a hint of how Nepal used to be. It's like a picture of people getting along and sharing their lives. The Kirata Period tells us that history is full of different stories that shape

Nepal's traditions. It helps us understand that Nepal's past is a mix of different things, and that's something really interesting to know.⁵

⁵ Vishal Khanal, Administration of Justice in Nepal: A Historical Overview, (Kathmandu: Ram Prasad Khanal, 2044), p.57 Bajracharya, earlier, p. 105, Baral ibid, p. 239, Aizen, P. 273, Aizen, p. 282, Dor Bahadur Bisht, Sabai Jatko Phoolbari, (Kathmandu: Shared Publications, 2052), p. 18, Aizen, p. 19

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