



(Auto)biographical research: word, subject and experience in poetic narrative

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Submitted on: 06/25/2022

Approved on: 06/25/2022

Published on: 06/26/2022 v. 2, no. 1, Jan-Jun. 2022

DOI: 10.51473/rcmos.v2i1.318

SUMMARY

This article aims to make some points about the investigative field of (Auto)biographical Research, approaching experience as a structuring concept in this field, reflecting on the conception of the biographical subject and the word as one of the raw materials of the (Auto)-Biography narrative, as well as arguing about the relevance of poetic writing in academic-scientific production. The article is structured into sections, namely: Introduction; (Auto)Biographical Research: historical notes and field scores; The subject and experience: polysemic, polyrhythmic, polyphonic, polychromic duet and inconclusive notes, where I highlight the epistemological and methodological bases of (AUTO)Biographical Research as a movement to rupture the paradigm of modern science that sacralizes the universal subject and generalization, as he is interested in the senses and meanings that the subject-experience - the biographical subject - attributes to his narratives and how he reinvents himself. The reflections presented dialogue with some theorists in this investigative field, with emphasis on the productions of Souza (2008, 2010, 2014, 2018), Passeggi (2016, 2017), Larrosa (2002, 2003, 2005), Delory-Momberger (2012, 2016, 2018, 2019), as well as establishing a dialogue with the unsubmitive poetics of Evaristo (2008) and the polygamy of language in the poetry of Gonçalves (2020).

Key words:(Auto)biographical research; the subject; experience.

ABSTRACT

This article aims to make some scores on the investigative field of (Auto)biographical Research, addressing the experience as a structuring concept of this field, reflecting on the conception of biographical subject and the word as one of the raw materials of narrative (Auto) -Biography, as well as arguing about the pertinence of poetic writing in academic-scientific production. The article is structured in sections, ie: Introduction; (Auto)Biographical Research: historical notes and field scores; The subject and the experience: polysemic duet, polyrhythmic, polyphonic, polychrome and inconclusive notes, where I uncover the epistemological and methodological bases of the (AUTO)Biographical Research as a movement of rupture of the paradigm of modern science that sacralizes the universal subject and generalization, because it is interested in the meanings and meanings that the subjective-experience- the biographical subject- attributes to its narratives and how it reinvents itself. The reflections presented dialogue with some theorists of this investigative field, with emphasis on Souza's productions (2008, 2010, 2014, 2018), Passeggi (2016, 2017), Larrosa (2002, 2003, 2005), Delory-Momberger (2012, 2016, 2018, 2019), as well as establishes dialogue with the insubmissive poetics of Evaristo (2008) and the polygamy of language in the poetry of Gonçalves (2020).

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1. Introduction

This article aims to make some points about the investigative field of (Auto)biographical Research, approaching experience as a structuring concept in this field, reflecting on the conception of the biographical subject and the word as one of the raw materials of the (Auto)-Biography narrative, as well as arguing about the relevance of poetic writing in academic-scientific production. The article is structured into sections, namely: Introduction; (Auto)Biographical Research: historical notes and field scores; The subject and the experience: polysemic, polyrhythmic, polyphonic, polychromic duet and inconclusive notes. The reflections proposed here are exchanged with the productions of some theorists in this investigative field, with emphasis on the productions of Souza (2008, 2010, 2014, 2018), Passeggi (2016, 2017), Larrosa (2002, 2003, 2005), Delory-Momberger (2012, 2016, 2018, 2019), which have contributed to the development of a construct for the consolidation and expansion of this approach.

With an attentive look and listening to the images, sounds, echoes, singular paths and intersections that the studies of these theorists have deepened and reverberated in the conceptual and empirical fields of academic-scientific research, as well as through the weaving of threads and webs of cooperation networks academic in the field of (auto)biographical research (SOUZA, 2010), I have been reflecting on the countless possibilities that these studies have provided us, both by deepening the epistemological bases and their methodological contours.

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I chose to write this article through a narrative that I call poetic, dialoguing with poetic prose and the free, loose poem, with its irregular verses that subvert metrification, through poetry and the absence of ties that intersect them.

I justify the choice of poetic prose as the style of this writing, for two reasons, in principle: I believe it is important to carry out academic writing more lightly, with poetic love, with free verses, and because the perspective of prose frees us from metrics, which they assume linearity, an element that distances itself from experience, from (Auto)biographical Research. Just like the freedom that inhabits prose, I allow myself to be magnetized by verses of free poems that celebrate the lyrical self, an embodied subject that is of interest to (Auto)biographical investigative studies, which speaks of a subject imbued with the singularity that his experience gives him to watercolor the text of sounds, images, silences and rhythms, as explained, in intertwining and poetic texture, by Gonçalves (2020, p. 52) in the excerpt from the poem Polygamy of language:

I found scraps of images
Carpets of (photo)graphs
Text clippings
Blankets of silence
And between the word, its image, its representation... I
recomposed spaces woven from
Polychromy of sounds
Polysemy of sayings
Polyrhythmic of unsaid
I collected words in the wind in bouquets I
photographed multicolored scraps
I cut out silent and speaking images I
stitched texts on display I covered myself
in revealed silences I woke up lovers on
city corners I opened gaps in gallery
windows
And in every look that crossed my path I saw,
intoxicated, the strength and greatness
From the polyphony of words

The poem Polygamy of Language, through its title, already explores the multiplicity of paths, understanding and narrative sayings that make the word a kaleidoscope, a beautiful image that combines with the mosaic of paths opened by the subjects' speeches, their experiences and their narratives, which leads us to glimpse approximations with the archeology of images, therefore, it seeks cut and stitched (photo)graphies, to cover the silences revealed in the look of intertwined stories, opening gaps with the texts on display, such as the narratives shared by the subjects in the studies (Auto)Biographical. In this way, polysemic words also stand out to us like photographs of narratives, as Delory-Momberger explains:

My photography is a search for the impossible never achieved. I try in an incessant gesture to “search” the image with my camera, photographing and rephotographing some of its details in the desire to cross the fixity of its surface and thus go beyond what it shows. To see, to touch the buried, the profound, the unprecedented. And even if the attempt fails, new images emerge, come together and form an uncertain and haunted story. (Delory-Momberger, 2019, online)

Delory-Momberger's zoom lenses outline a path that takes us into the field of (Auto) Biographical research, revealing the scene of the researcher/researcher in the ritual of searching for the narratives of their interlocutors/collaborators, capturing details, rephotographing, that is, revealing other ways to go beyond and, as happens with the author when photographing, searching for the impossible, letting oneself be led by the desire to cross the fixity of a no, to see, touch the deep, the unprecedented of the submerged memory, of experiences that reside indelibly in memory. So is

108 about the word as a lens to (photo)graph the narratives and write about them that I put it on stage, in polychromy of sounds, polysemy of said and polyrhythmic of unsaid (Gonçalves, 2020), with listening, free from directions, to the fact that collaborators, in their narratives, will say what they want and not what the researcher wants to hear. And how healthy it is to remember the subjects and their experiences; there are things, as the song tells us¹⁹ “not even to the walls” they will confess.

But, I confess, in these lines, I am in love with words, especially those that have melody and I live experiencing what, in me, they provoke. Because of this, I confirm Larrosa's arguments, because “[...] I believe in the power of words, in the strength of words, I believe that we do things with words and, also, that words do things with us. [...]”

19 Nem à Paredes Confesso (fado, 1969) – Composers: Artur Ribeiro, Ferrer Trindade and Maximiano de Souza

(2002, p. 21), they say about us what we want to say and many others that escape us, in the speech/writing stumble, because “the knowledge of the unconscious escapes the subject, when he speaks” (SANTOS, 2009, p. 34) and, I add, in writing too. Thus, “words know much further.” (QUEIROZ, 1986, p.3) Therefore, waking them up sets the rhythm, and imbues with meaning and meaning what is said and what remains unsaid: I feel, I say and I listen. After all, [...]they determine our thinking because we do not think with thoughts, but with words[...]LARROSA, 2002, p. 21). Therefore, I allow myself to be captured by the poetic word as a way of writing it as an inscription, a record (inscription, a record) of a saying as an experience, which goes from the semantic to the political, as an instrument.
Thus,

[...]The words with which we name what we are, what we do, what we think, what we perceive or what we feel are more than simply words. And, therefore, the struggles for words, for the meaning and control of words, for the imposition of certain words and for the silencing or deactivation of other words are struggles in which something more than just words is at stake, something more than just words. (LARROSA, 2002, p.21)

The author provokes us to think about the field of political-ideological disputes that surround words, for control, for silencing, for the imposition of those that meet and define standards. This leads us to the intellect about the metricized word, petrified by the hegemonic academic style of producing and validating knowledge, still with deep marks of the argument of neutrality as a condition of plausibility, scientific verisimilitude.
Still, Larrosa,

[...] activities such as considering words, criticizing words, choosing words, taking care of words, inventing words, playing with words, imposing words, prohibiting words, transforming words, etc. They are not hollow or empty activities, they are not mere talk. (LARROSA, 2002, p.21)

I agree with Larrosa, they are not hollow, they are not empty, they are not words. It refers to a disputed discourse, a science and society project in (de)construction. Therefore, with this quote I return to the thread about academic writing with more lightness and poetic love, as an instrument of transgression to the imposed order.

In this way, I endorse all the arguments that advocate academic writing being franchised in order to be able to delve into dense discussions with a lighter style, without words hardened by always being in the same place, saying the same thing, sacralized under the blessings of a supposed truth, in a series of compulsive “repetitions of the same quotes [...]” (GATTI, 2012, p.28) that after reading so much, seeing so much on pages as far as the eye can see, we already know “colored and sautéed.” In this line of argument, Larrosa (2003, p.106) reinforces the emergence of a different writing:

I have the feeling that in the academic world, people are becoming increasingly bored with always hearing the same things said in the same arrogant and monotonous register, and there is a need to get out of this boredom and a certain expectation in relation to any written record that is created. present as different.

The expectation of different writing portrayed by Larrosa, which crosses the border of repetition, also highlighted by Gatti (2012), constitutes a concern explained by Alves:

[...], it means that I understand that another writing is needed in addition to the one already learned. There is thus another writing to learn: one that perhaps expresses itself with multiple languages (sounds, images, touches, smells, etc.) and which, perhaps, can no longer be called “writing”; that does not obey the linearity of exposition, but that weaves, when made, a network of multiple, different and diverse threads; that asks much more than giving answers; that doubts in the very act of affirming, that says and unsays, that builds another communication network, that indicates, perhaps, a writing/ speaking, a speaking/writing or a speaking/writing/speaking (ALVES, 2001, 30)

It is writing that does not obey linearity, because it is multiple in its way of communicating, that encourages us to think about plural, living science. The aristocratic science, of chosen discourses and subjects, selective, exclusionary, which monopolizes and despises what escapes it, imposing the stigma of non-science, does not fulfill what should be its role as a territory in which knowledge that contributes to thinking germinates, know, dialogue and intervene, ratifying its relevance to people's lives, by “prioritizing the human and its unique statutes, the movements of seeing, listening, feeling, elaborating and socializing knowledge” (SOUZA; MEIRELES, 2018, p. 286), aiming to understand the subjects, their stories and their social and historical contexts.

Questioning and deconstructing homogenizing conceptions of what it means to produce science involves reinventing, writing and rewriting subjects and how they communicate these processes. In this field the desire to do so in poetic chords grows,

as Moraes argues,

The use of a more metaphorical language as a form of enrichment in the explanation of a concept, or even as a bridge for its appropriation [...], in a poetic effort to experiment with new languages to be incorporated into academic-scientific productions, without losing the rigor and scientific dimension of writing, which gains lightness and poetic tones in its words, maintaining the authors' own style and inspiration (MORAES, 2018, p.4).

In this way, it becomes important to reference the need to overcome the arrogant and monotonous record, highlighted by Larrosa (2003), and reinforce the perspective presented by Moraes (2018) that poetic writing does not compromise the rigor of scientific and it contributes to bringing us closer to a writing that does not succumb to the positivist scientific orders of modern science, as we know it, dismantles pejorative adjectives, does not surrender to an identity axis that fragments the subject between passion and reason. Contrary to this, it emerges a subject who writes and narrates feeling with his entire body, which implies understanding:

[...] communicating new concerns, new problems, new facts and new findings is essential for a new way of writing, which brings about much deeper changes. This movement could perhaps be called narrating life and literaturizing science. (ALVES, 2001, 15-16).

This movement that floods science, academia and its subjects, as poetically translated by Alves (2001), when talking about narrating life and literaturizing science, sounds like melodic verses from a free poem and poetic prose of the lyrical self. , which is of interest to the (Auto)Biographical movement, made up of subjects who “give shape to their experiences, how they make the situations and events of their existence mean” (DELORY-MOMBERGER, 2012, p. 524). Literaturizing science, therefore, is within us as a process of humanization of academic spaces and knowledge. We are the art, the raw material, the living substance that makes it possible to reinvent our perspective on what science is, what research entails. Chronological time is surpassed. The relationship with time is constructed from the perspective of biographical time, which conceives the subject as the protagonist of the scene, which narrates the experience from the present, from what has been experienced as a “field of representations and constructions according to which human beings perceive their existence”. (DELORY-MOMBERGER, 2012, p.525).

In (Auto)Biographical research, the following are preserved between researcher/researcher and collaborator/collaborator: “attitudes, placements, forms of exchange and reciprocal action” (DELORY-MOMBERGER, 2012, p.525). The narratives incorporate a biographical character, inscribed in texts fertilized with senses and meanings attributed by subjects, social actors, interpreters of their relationships with themselves, with others and with the world. The methodological and epistemological bases of (Auto)biographical research move, redefine, and redesign the meaning of the scene, by communicating new concerns, new problems, new facts, new findings. In view of this, it pollinates new ways of researching, narrating and writing. In this way, I glimpse a writing of braided words:

In the braiding of words Lines
dancing on bobbins Thread by
thread weaving history Thread by
thread guarding meanings Braid
by braid criss-crosses Silences
and songs
In the braid of words
The verses whistle
The sounds of questions, Of
the celebrations of life,
Of affections embraced in the bonds of memory.
Thread by thread
The braid of words Dusts off the
dust of time Searches the hidden
silences And rests in the subtlety
of the words That caress.

Word by word

Wire to wire

Building

Intersections and convergences

Differences and singularities
Writing braided words.
(Luciana Nascimento)

With braided words that evoke childhood reminiscences, with braided hair, of stories crossed from far, far away..., ancestors. Thread by thread the braid building intersections, differences and singularities, I now rewrite it with the senses and meanings of the present, the braid as identity, belonging, which confirms me as a subject narrating the meaning and meaning of experiences, as in theater, in research (Auto)- Biographical, we broke the fourth wall. I appropriate theatrical language to metaphorize the open fields of (auto)biographical research as a movement to break down the fourth wall²⁰ which goes in the opposite direction to the linearity of hegemonic history, breaking with the principles and positivist Cartesian rationality and hegemony of modern science. The breaking of the fourth wall echoes as an announcement of problematization and overcoming of a conception of research that supports the view of detachment, impersonality, reverence for the quantitative, generalization, objectivity, as an alibi or certificate that guarantees the scientificity of valid knowledge. Valid why? Legitimized by whom? Such questions amplify the need to break down all the walls that stand in the way of understanding that research and science are carried out in the plural, as “science of mediations” (FERRAROTI, 2010, p.31).

The reflections made by Cunha (2016) on the meaning of breaking the fourth wall reveal aspects that dialogue with (auto)biographical research, as he understands that history is made up of stories, voices, actions that make up collective existence. Therefore, he consolidates emblematic steps:

Contrary to this linear, simple and resolved History, non-linearity – as a structure – [...] several voices appear to compose the story. [...] told collectively by its characters, through their ideas and actions, through their choices and, especially, in their transformation, in their collective existence [...]. The characters are not divided into heroes and victims, they are themselves contradictory and complex, in contradictory and complex situations. (CUNHA, 2016, p. 4695)

In this environment of breaking the walls, subjects narrate their experiences and represent their lives in exchanges with others, with the world, involved in meanings and meanings.

In view of the above, through the polyphony of words, through photographs of multicolored narratives explored through zoom lenses, reflecting and writing about (Auto)Biographical Research inspires me to enjoy it with the freedom and pleasure of someone who eats an indescribable delicacy, accompanied by the bouquet of that wine reserved in the cellar to witness remembrances, which became experiences that tell about the subject from their narrative, their present time, their space, their place), belonging, ellipses, bifurcations and forgetfulness, through the dances of life .

I understand, therefore, that the territory of (Auto)biographical Research is inhabited by people who are interested in people, what they say, how they say it, how they feel, what they don't want to remember and the things they insist on not forgetting, their pauses , that is, your experiences - your life. And people and their experiences come to us through spoken, written and even silent words, one of the raw materials, to compose narratives, to share experiences with all these brands, which claims a language transversalized by passion and singularity, as Larrosa highlights (2005) and Manoel de Barros writes: “[...]Man’s greatest wealth is his incompleteness. At this point I am wealthy. [...]” (1998, p.79). The melody that echoes from the incompleteness of the subject, of science and its productions, distances the movement of qualitative research from the trap of seduction and attachment to the truth. Therefore, as a spinner, I take the words thread by thread to enter other paths and textures of (Auto)biographical Research, like a reading of the score in historical notes.

(Auto)Biographical Research: historical notes and scores from the field

The genealogy of (Auto) Biographical research is made up of a DNA composed of epistemological and methodological bases from the human and social sciences, whose studies are structured by interest in people, their daily activities, their experiences, their reflections and interpretations, resulting from disruption with the paradigm of sociology

positivist at the end of the 19th century in Germany (NÓVOA,; FINGER,2010), highlighting the relevance and systematization studies by sociologists, from the 1920s and 1930s, linked to the Chicago School for the emergence of the method — biographical, which “triggered, in the course of its historical evolution, important epistemological and

²⁰According to Bertola's arguments (2017, online), the “[...] expression “fourth wall” refers to the way in which actors relate to the audience. There are several ways to use scenic space [...], this style of stage only emerged at the end of the 15th century and beginning of the 16th century, during the Renaissance period in Italy. It is characterized by a wall at the back and two side walls, a kind of box. The “fourth wall” would be an imaginary barrier placed in front, between the actors and the audience. In this conception, the actors disregard the existence of the public, as if people were looking through a keyhole. [...]” (BERTOLA, 2017, online). Breaking or breaking down the fourth wall refers to the transposition of this imaginary barrier that separates the actors and the audience, with an interaction between them.

methodological, which opposed it to a positivist practice of social sciences” (NÓVOA; FINGER, 2010, p. 8), such as objectivity and generalization, as an approach that neglected specificities. Which, in Ferraroti's analysis (2010, p. 30), triggered “a generalized crisis of the heuristic instruments of sociology: the classical methodology of the social sciences [...]: objectivity and nomothetic intentionality”, generating contestation and criticism. This postulate was added to the demand, with “advanced capitalism”, for a new anthropology focused on concrete needs, as “the great structural explanations, constructed from very general categories, did not satisfy their recipients” (FERRAROTI, 2010, p. 30). This situation leads people to demand the need for understanding about everyday life, the difficulties, contradictions and their consequent tensions and problems.

In view of this, the biographical method stands as an alternative to the demand for a “science of mediations”. Since then, there has been a growing appreciation of the biographical method. In historical paths and processes, the use of the biographical method extended to educational sciences, enhancing and branching the debate.

According to Souza (2014), considering the tradition of academic research, progress has been made in the field of (auto)biographical research since the 1920s, with sociologists from Chicago and their epistemological implications, to the criticisms encouraged by theorists, such as Bourdieu, about the individual and collective biographies. These “are seen as fertile for understanding devices of social and human life and the different forms of representations we construct about life” (SOUZA, 2014, p. 40).

Biographical research has become a movement in continuous expansion, crossing many borders and weaving many networks, as exemplified in the records of the dossier on (Auto)biographical Research in Education in Europe and America, Delory-Momberger, Alheit, Johnson-Mardones (2018), explain the importance and consolidation of the methodological and theoretical bases of this field, over the last 50 years, within the scope of educational and social sciences. They warn that, even in these scenarios, cultural prejudices about particular approaches remained. However, what is registered is a strengthening of biographical, biographical-narrative research, through the productions of researchers from Germany, France, Italy, England, Spain, Portugal, Greece, the United States and Chile in their academic spaces and at a national level, as well as through academic-scientific cooperation networks between different researchers, in different production sites.

In Brazil, the field of (Auto)biographical Research is a mighty river, wherever it passes it fertilizes the soil. Like a catalyst, it irrigates its constructs and opens floodgates. In the Brazilian educational field, as Souza (2014) highlights, it has consolidated itself as a field of research, as well as an aspect of training practices, through the carrying out of various studies such as a research approach, creation and development of research groups and scientific associations, editions of different congresses, publications of books and magazines. As an example of the expansion and consolidation of this field we have the Brazilian Association of (Auto)biographical Research (BIOgraph)²¹, made up of research groups spread across several states across the country, linked to public and private higher education institutions. The production of these study and research groups reveals the power of the (Auto)Biographical movement, through the multiplicity of investigative axes that guide its production, as outlined in the various editions of CIPA (PASSEGGI; SOUZA, 2017): Epistemological and methodological dimensions (auto)biographical research; Training spaces, memories and narratives; Childhoods, narratives and intergenerational dialogues; (Auto)biographies, digital narratives, history, literature and arts; Self-writing, resistance and dustiness; Life stories, gender and diversity.

The diversity of approaches and analyzes presented in the works approved for the VII CIPA reveal the distance that separates the moment of emergence of the (auto)biographical movement focused primarily on teacher training and professionalization, its identity and the history of Brazilian education seen through the eyes of the educator, to address the most diverse problems faced by individuals on a daily basis. These trends that have been established with each edition, due to the multiplicity of approaches, diversity of places, methods, sources and analysis procedures, have contributed to ways of knowledge, meanings and knowledge arising from (auto)biographical research, justifying its potential in Education. (PASSEGGI and SOUZA, 2017, p.20)

Interest in (Auto)biographical research has registered exponential growth. The state of the art in the field of (Auto)biographical research has reverberated as an object of study and numerous publications, as can be seen in

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BIOgraph is a non-economic Scientific Association, founded on 16/10/2008, headquartered in the city of Salvador, with address at the State University of Bahia | Postgraduate Program in Education and Contemporaneity (UNEB|PPGEduC), aims to: bring together Brazilian professionals who research (auto)biographies, memory, life stories and training practices; promote and coordinate studies and research, events and teaching within the scope of (auto)biographical research, memory, life stories and training practices; dialogue with similar associations, national and international experts and develop interdisciplinary actions in the field of research-teaching; stimulate the dissemination and information of productions in the area of (auto)biographical research, memory, life stories and training practices; and promote criticism and theoretical pluralism in the area in its different productions and activities.

https://biograph.org.br/index.php?option=com_content&view=category&id=28&layout=blog&Itemid=67

records by Bueno, Chamlian, Sousa and Catani (2006), which carries out a survey of research carried out between 1985 and 2003, with an emphasis on life stories and the teaching profession and on autobiographical studies as a methodology for scientific investigation in Brazil.

The objective of this study was to map national production, identify the themes that were covered in greater profusion and highlight the themes that showed a low production flow, highlighting gaps and indicating possibilities for new studies in the area. The sources selected for the investigation were: summaries of theses and dissertations (CAPES theses bank); complete texts of theses and dissertations, books and scientific journals. The authors concluded, with the aforementioned study, that since the 1990s there has been a significant growth in the use of these approaches in Brazil, as well as promoting renewal in research on teachers.

Another relevant study was carried out by Souza, Sousa and Catani (2008), who analyzed the different approaches addressed in research that was based on the (auto)biography approach and life stories, focusing on the Brazilian educational field. With emphasis, they focused on research presented at the International Congresses on (Auto)biographical Research – CIPA. I (2004) and II (2006). The authors justify the importance of mapping productions with the aim of understanding the processes of using “life stories in formation” in Brazil, as well as understanding the history of the educational field.

The work systematized by Ramos, Oliveira and Santos (2017) – turned to the state of the art of (Auto) biographical research, based on the analysis of registered publications on the periodical portal of the Centro de Aperfeiçoamento de Pessoal de Nível Superior (CAPES)). According to the authors, mapping and analyzing productions located in the field of (Auto)biographical research made it possible to reach the following conclusions: effective expansion of theoretical options, methodological guidelines and techniques that have been chosen to carry out the research (Auto) biographical, in the current context; most of the works presented are linked to production carried out in Brazil, but we found articles originating from countries in South America, Central America and Europe; articulation with different fields of knowledge was observed, namely: Philosophy, Education, Health, Social Sciences and Geography; Finally, oral and written (auto)biographical narratives/reports, life stories and training memorials constituted the largest field of interest recorded in these studies.

The studies carried out by Passeggi and Souza (2017), emphasize the main approaches of the autobiographical movement in Brazil, in the educational context, present the epistemological principles of Brazilian (auto)biographical research; and systematize, as the authors call it, a brief historical overview in the period 1990-2016, in addition to mapping and discussing the works published at the International Congress of (Auto)Biographical Research (CIPA) I, held in 2004, and at CIPA II, held in 2006, the III CIPA - 2008, the IV CIPA (2010), the V CIPA (2012), the VI CIPA, in 2014, VII CIPA (2016).

The movement's list of advances is encouraging: a biannual international Congress (CIPA); an Association (BIOgraph) in full operation, interacting with national and international associations, promoting CIPA in partnership; a specialized journal (RBPAB); a portal for disseminating activities and contact between researchers and the Association; a considerable number of works dedicated to (auto)biographical research, highlighting partner collections, published in French, Portuguese and Spanish; the re-edition in Portuguese of classic works, published in different countries. These are legacies and starting points on which new knowledge is expected to yield new knowledge that will strengthen the (auto)biographical movement in collaboration with researchers and research groups in Brazil, the Americas and Europe. (PASSEGGI and SOUZA, 2017. p. 23),

With the studies presented here we have a significant mapping of the path of (auto)biographical research and its advances, as emphasized by Passeggi and Souza (2017). They announce auspicious paths with the multiplicity of questions and themes aimed at understanding everyday experiences and practices, based on the interpretations of the author subjects who are narrated in the present time, referenced by the place, material and immaterial of belonging.

The subject and the experience: polysemic, polyrhythmic, polyphonic, polychromic duet

I write inspired by the Vivaldian seasons²², imagining the choreographies and voices that reverberate from the relationship amalgamated by other intrinsically constructed duets, as the subject and the experience, one only exists as a result from the other. Vivaldi narrates experiences in chords of four seasons, movements, sounds, images, senses, meanings and feelings.

Vivaldi's music is particularly innovative, breaking with the tradition consolidated in schemes; he gave shine to the formal and rhythmic structure of the concert, repeatedly looking for harmonic contrasts, and invented original melodies and excerpts, he was frankly capable of composing non-academic music, appreciated by the general public, and not just by an intellectual minority.

²² The term refers to Antonio Lucio Vivaldi, Italian (1678 -1741), considered one of the great talents of the Baroque period. The Four Seasons is his most famous work and is among the most performed in the world.

In this way, I conceive approximations between Vivaldi's music and the reinterpretations and epistemological and methodological propositions of (Auto) biographical research, because I understand that both are movements of rupture, of insubordination and that they intersect by breaking the selectivity of the subjects and producing beyond the academy.

The concerts that make up the Seasons confronted the rigid harmony norms of the time. The duet between Harmony and Invention frees the composer who portrayed music in poetic scenes, whose scores are composed in notes that echo sounds, state, effect, cycles, dance, joy, crying, time; and the musicality of the research (Auto)-Biographical resonates in the look at the subject, his experiences and his principles, his concepts, his instruments and methodologies.

We are subject-experience in a polysemic, polyrhythmic, polyphonic, polychromic duet, a melody of seasons that complement each other every time that existence reveals itself through senses and meanings, the rhythms and sounds that singularize in plural notes the subject that exists through the measures of experience, and this authenticates their existence because in the seasons of time/place, they present what has been experienced, as in "Meia Lágrima" (EVARISTO, 2008, p. 50), pulsing resistance, amidst "dry eyes", "just the half a tone of the sob to say the whole cry", and the experience echoing with the voice of the present that leaks the invisible through which to see "the unforgettable shadows of those who have already passed". They are the subject and the experience performing a duet in Evaristo's concerto de ventos grossos (2008, p. 50).

No,

the water doesn't run

between my fingers,

I have cupped hands and in the

hollow of my palms, half a drop is

enough for me.

From the tears in my dry eyes, the half

tone of the sob is enough

to say the whole cry. I still know

how to see with one eye, while

the other,

the speck sips

and from the vision that remains to

me I empty the invisible

and I see the unforgettable shadows of those

who have passed away.

From the cut tongue,

I say everything,

I love the silence

and in the rustle of the half-sound I

release the scream of the scream of the

scream and I find the previous speech,

the one that was muted,

He preserved his voice and senses

in the labyrinths of memory.

And modern science, which tried to silence the subject in its depths, cannot control it as it did with its method, its hypotheses, its "Cogito, ergo sum" ("I think, therefore I am" / "I think, therefore I am"). And the subject, even with his "tongue cut out", "destroys the silence" and lets out "the scream", because he "kept his voice and his senses", in his "memory", and the experience is made because it is narrated in the present: "No, the water doesn't run between my fingers", with meaning and meaning. It is this subject and his experiences that (Auto)biographical research is about. Delory-Momberger (2012), draws our attention to what "constitutes the specific epistemological project of biographical research" and transforms it into an approach

114 This approach resides in the ways, means and path of the constitution of the individual, its inscriptions and surroundings, the representations he makes of himself and the relationships he establishes with others and "the temporal dimension of his experience and his existence". Therefore, this approach emphasizes "the individual as a unique social being". While modern science modeled the subject of knowledge, rational and abstract, the (Auto)Biography approach is interested in "the subject of flesh and blood, made up of both reason and emotion, permeated by experience and capable of reflecting on himself and about her (PASSEGGI, 2016, p.71), the subject portrayed by Manuel de Barros (1998, p.79), biographical, who interprets his context and poses:

[...] I can't stand being just a guy who opens doors,

who pulls valves, who looks at the clock, who buys
bread at 6 o'clock in the afternoon, who goes outside,
who sharpens pencils, who checks the grapes, etc. etc.

Forgive
But I need to be Others.
I think to renew man using butterflies.

This subject who is the protagonist of his existence, "experiences himself and the world in a time that he relates to his own existence" (DELORY-MOMBERGER, 2016, p.136), which opposes the apology for the universal subject, all with the same face, highly individualized, breaking meanings, singularities and only dialoging with themselves. The guy who, at the edges of the mirror, doesn't see anything or anyone. The subject who does not see the danger of falling in love with himself, his double, characterized by reckless, self-destructive narcissism, incapable of breaking the barriers of himself to dialogue with the other. A subject consumed by excess information, obsessed with novelty, suffocated by consumption, productive, objectified by generalizations.

For (auto)biographical research, the subject is constituted by social insertion, rooting, belonging to their place of origin, their multiple identities, social, racial, gender, sociocultural, economic, professional, etc. These elements contribute to the construction of the way in which the subject establishes their relationships, narrates their experiences, building their biographical process (DELORY-MOMBERGER, 2016). Therefore, Larrosa corroborates, "The subject of experience has something of that fascinating being that exposes itself by crossing an indeterminate and dangerous space, putting itself to the test and seeking in it its opportunity, its occasion" (2002, p. 25), interpreting and feeling in a unique way what you live, what you experience, what you transform into experience. I meet this fascinating guy, who builds his experience with all his senses turned on, represented in the song Daquilo que eu sei, written by Ivan Lins,

From what I know Not everything
gave me clarity Not everything was
allowed Not everything gave me
certainty. [...] I didn't close my eyes

I didn't cover my ears I
smelled, I touched, I
tasted Ah Me!
I used all my senses.

The subject involved in time/space/place, with an interpretative look at what is experienced, translated into experience because he reads and narrates in biographical temporality. The chronology dissipates and the lived experience is narrated from the present, from biographical time.

INCONCLUSIVE NOTES

(AUTO)biographical research, in its epistemological and methodological bases, defines as a reference human phenomena with identity of time and place, as they are rooted and belong to their contexts, in a dialogical movement between universal and singular that consolidates the conception of social subject.

In this way, he is interested in people who interpret what they experience in their time/space, attributing meaning and significance to it. It is this intertwining that makes up the experiences, the oxygen of this investigative field. This epistemology built under a score that composes the experience in step with the logic of a narrative reason, brings the subject's own knowledge and writing. In this rootedness, "the human individual lives each moment of his life as the moment of a story: story of an instant, story of an hour, of a day, story of a life" (DELORY-MOMBERGER, 2016, p.136) .

These epistemic and methodological principles break the fourth wall of a prescriptive science, shake up the normative, the arranged fittings of positivist linearity. Confronts hegemonies of power/knowledge, antagonizes with the established, with the formatting, with the predictability, with the unisonity and monochromy of the single story, of the universal subject and generalization. It confronts the all-gray painting that tries to cover up the kindness of those who narrate their experience and share it.

Thus, the field where (AUTO)biographical Research chlorophylls, polysemic, polyrhythmic, polyphonic, polychromic studies germinate, attentive to the senses and meanings that the subject-experience - the biographical subject - attributes to their narratives and how they reinvent themselves. As a biographical subject, in the time and place of this writing, based on a poetic hermeneutics, I read in the sighs and interstices of silences, in the cry of a breathless pause and in the cryptography that draws enigmas that reveal themselves in the tones and textures of words moistened by saliva of memory that they recreate and reinvent in the balance of

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