

Literature, philosophy, and environmental education in living on the border between Brazil and Uruguay

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Abstract

This article aims to enhance thinking about what the border (Brazil-Uruguay) can mean in the intertwining of literature, philosophy, and environmental education, beyond the understanding that this is a simple dividing line. To achieve this, in the first instance, we traced the methodological paths through problematization using a Michel Foucault's theoretical-methodological tool. In the second moment, we seek a theoretical deepening in the analytical encounter of short story literature based on the book "Linha Divisória (Dividing Line)", by Aldyr Schlee, and "La vie des hommes infâmes (The Life of Infamous Men)", by Michel Foucault, to constantly think and rethink the border and environmental education, through problematization. We conclude, based on the objective outlined and the analyzes of the literature, that we can consider the notion of border as a cultural, social, and environmental relations, marked by infamy and resistance to the power that manufactures border ways of being and living.

Keywords: Environmental Education. Art. Literature. Philosophy.

Literatura, filosofia e educação ambiental no viver da fronteira entre Brasil e Uruguai

Resumo

Este artigo tem como objetivo potencializar o pensar sobre o que pode significar a fronteira (Brasil-Uruguai) no entrelaçamento entre literatura, filosofia e educação ambiental, para além do entendimento de uma simples linha divisória. Para alcançá-lo, no primeiro momento, traçamos os caminhos metodológicos através da problematização com uma ferramenta teórica-metodológica de Michel

Foucault. No segundo momento, buscamos um aprofundamento teórico no encontro analítico da literatura contista, com base nos livros “Linha Divisória”, de Aldyr Schlee, e “A vida dos homens infames”, de Michel Foucault, para, em constante movimento, pensar e repensar a fronteira e a educação ambiental, através da problematização. Concluimos, a partir do objetivo traçado e das análises da literatura, que podemos considerar a noção de fronteira como relações culturais, sociais, ambientais, marcadas pela infâmia e resistência ao poder que fabrica modos de ser e viver fronteiriços.

Palavras-chave: Educação Ambiental. Arte. Literatura. Filosofia.

Literatura, filosofía y educación ambiental en el vivir en la frontera entre Brasil y Uruguay

Resumen

Este artículo tiene como objetivo potenciar la reflexión sobre lo que puede significar la frontera (Brasil-Uruguay) en la intersección entre literatura, filosofía y educación ambiental, más allá de la comprensión de una simple línea divisoria. Para lograrlo, en una primera instancia, trazamos los caminos metodológicos a través de la problematización, utilizando una herramienta teórico-metodológica de Michel Foucault. En la segunda instancia, buscamos la profundidad teórica en el encuentro analítico de la literatura de cuentos a partir de los libros “Linha Divisória (Línea divisoria)”, de Aldyr Schlee, y “La vie des hommes infâmes (La vida de los hombres infames)” de Michel Foucault, para pensar y repensar, en constante movimiento, la frontera y la educación ambiental a través de la problematización. Concluimos, a partir del objetivo planteado y de los análisis de la literatura, que podemos considerar la noción de frontera como relaciones culturales, sociales y ambientales, marcadas por la infamia y la resistencia al poder que fabrica formas fronterizas de ser y vivir.

Palabras clave: Educación Ambiental. Arte. Literatura. Filosofía.

Introduction

*There is a dividing line here
Between Jaguarão
And the rest of the world
(Schlee, 1988).*

The space-time that constitutes the political and geographical border between Uruguay and Brazil is a line drawn, manufactured, and constituted a few centuries ago, which separates and divides people and a territory – the pampa¹. At the border, we are *nosotros*, a mixture, a diversity that overflows the stipulated edge, that transits over the limit and crosses the cut-out space. This space, populated by infamous women and men, of experiences, stories, and meanings, constitutes ways of being individuals, ways of living and being borderline, ways of relating to others and to the place, to the space.

Considering these perceptions, we started to look at the border between Brazil and Uruguay from the philosophy of difference, enhanced mainly by Michel Foucault's studies. In this direction, the philosophical exercise becomes a power of thought that abandons certainties, seeing them as contestation of the present and as a way of seeking the invention of deviations and new connections, which allow us to look at environmental education and the border with more becoming and less truths.

We understand the border as a historical, cultural, social construction, in which human intervention outlines its meanings, manufactures the ways of living and relating environmentally. There is no natural or essential dimension in this space marked as a border. Its limits have been delineated, demarcated by social practices and are fully changeable. Environmental education becomes, here, a possibility to think about our relations with this place and to question the discourses that shape and manufacture borderline ways of being and living.

In view of the above, we point out that this article is the result of a study carried out in a research group with the objective of enhancing thinking about what the border can mean (Brazil-Uruguay), in the intertwining between literature, philosophy and environmental education, beyond the understanding of a simple dividing line. To achieve this, we divided this text into three sections: in

the first, we traced the methodological paths through the Foucauldian tool of problematization; in the second section, we carried out a theoretical deepening in the analytical meeting of Aldyr Schlee's short story literature in the book "Dividing Line" and, finally, in the last section, we make the final considerations of the text.

Tools on the table: how do we experience problematization?

Problematization, like a working tool on a table, as well as a hammer, can be used to break, dismantle something grounded, solid, hard. Such a tool can be used as an analytical tactic, a method as a work of thought and not as an adjustment of representations (Foucault, 2006b).

But what is philosophizing nowadays – I mean, philosophical activity if not the critical work of thought on thought itself? If it does not consist of trying to know in what way and to what extent it would be possible to think differently instead of legitimizing what is already known? (Foucault, 1984, p. 12).

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The philosophical activity of thinking about the possible ways of living here on the border, between Brazil and Uruguay, beyond what is established geographically and politically, can provoke thinking in other ways, to seek other meanings embedded in the multiple, to put in abeyance what is established, what is given. And, also, to exercise thought for possible environmental education in the interstices of pampa, whether in urban and rural environments, or in the flows of life and/or in the daily life of the border. This is one of the challenges of this research. It is in the order of the surface that problematization is found and it is in it that one can find an answer to a concrete situation that is real (Restrepo, 2008). These are problems that arise in the present, they are questions that we provoke to ourselves, individuals of this time, about our lives, our practices, about the actions assumed as environmental educators and researchers.

Foucault (2006a, p. 231) brings problematization as an element to the history of thought "[...] distinguishing it from the history of ideas – that is, from the analysis of representation systems – and from the history of mentalities – that is, from the analysis of attitudes and behavior schemes".

Thought is not what is present in a conduct and gives it a meaning; it is, above all, what allows taking a distance in relation to this way of doing and reacting, and taking it as an object of thought and questioning it about its meaning, its conditions, and its purposes. Thought is freedom in relation to what is done, the movement by which we separate from it, constitute it as an object and think of it as a problem (Foucault, 2006a, p. 231).

The purpose, here, is to take environmental education as an object, to distance ourselves and, then, to question it about its meaning, to think about it as a problem, as well as the social and environmental relations on the border between Brazil and Uruguay. Aim for art and, here, in this article, for the literature produced and interrogate them, provoke thought, problematize them as objects, rules of action or ways of relating to oneself.

The history of thought is interested in and questions about its historically singular form. Therefore, it is interested in objects, rules of action or modes of self-relation, to the extent that it problematizes them by the way in which they presented, at a given time, a certain type of response to a certain type of problem (Revel, 2005).

Considering environmental education implies thinking about the situation at hand as a problem and not as a solution! Reverse the order established for environmental education, no longer as the one that presents the solution to environmental problems. But rather, from a perspective that allows us to analyze our present, in a historically singular way, finding strange a larger, instituted environmental education, disciplining the behavior of populations for the future of the planet. According to Schlee, Henning and Ribeiro (2019):

Under a lesser becoming, environmental education is based on an act of revolt against what is instituted, resisting what is imposed. We understand that major environmental education is interwoven by the guidelines, laws and conferences that make up this field of knowledge, which guide our behavior in the ways of being and living on the planet today (Schlee; Henning; Ribeiro, 2019, p. 67).

The desire, here, is to problematize environmental education by letting ourselves be led in a philosophical endeavor:

[...] analyze, not the behaviors, nor the ideas, not the societies, nor their *ideologies*, but the problematizations through which the being is given as being able or should be thought, and the practices from which these problematizations are formed (Foucault, 1984, p. 15, emphasis added).

And, to question the fundamentals of environmental education to understand its relationship with the problems with which it is confronted, especially the positions it assumes in the face of a scenario of global environmental crisis. The desire was to work, in this research, with tools of the order of problematization, far from seeking a definitive solution for the ways of living the border and environmental relations.

Exercising a historical problematization of our present was a continuous struggle of Foucault in his writings. A struggle that involves the desire to exercise criticism over our truths, our history and our subjectivation. Thus, the interesting thing here is not to solve the so-called crisis, but to shake the quietness of environmental teachings in daily life (Henning, 2021, p. 316).

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Intending to exercise thought and displace the ways we act as environmental educators, we provoke the reader and ourselves by stating: no longer using ready-made formulas, no longer perpetuating individual practices of ecologically – and morally – correct actions and ways of acting, but promoting possible encounters, experiences, experiences crossed by the articulation of ethics and politics to create singularities in the modes of existence.

In the next section, we invite the reader to think with us beyond a “dividing line,” weaving literature, philosophy, and environmental education in borderline space-time.

Literature, philosophy, and environmental education: beyond a “dividing line”

In this section, we seek to transpose imaginary lines pulsating with literature, philosophy, and environmental education to resist and provoke thinking about the ways of being and existing in these borders. For this, we will weave

the stitched writing, sewn with the short story literature of Aldyr Schlee in his book "Dividing Line" (1988), in the desire to set in motion untimely thoughts about living on the border. In addition, we brought to this writing the philosopher Michel Foucault, who countless times wove his philosophical studies with art.

At first, the writing of this section takes place in the alchemy between the short story literature of the frontier and Michel Foucault's text on "Lives of Infamous Men" to provoke thinking about the literature of the infamous – we understand literature as something that brings in its discourse relations of power and truth. The writing of this text has its crossings in the infamous lives narrated in prison records, royal letters, and administrative files. It is Foucault, philosopher of difference, who makes us feel a kind of emotion for the infamous lives. Perhaps, for this reason, we justify our interest in bringing art and short story literature to plot with philosophy and environmental education. In the second moment, we seek the approximation between philosophy and literature in Foucauldian studies, just as we aim to highlight the power of philosophy to resist the present, provoking thinking for possible environmental educations.

We make it clear to the reader that, in this article, we use literature in a punctual way. The choice of Aldyr Schlee's book, "Dividing Line" was because this book mobilized us to think about art, philosophy, and our environmental relations in living on the border between Brazil and Uruguay, the object of the research. In this sense, we consider it pertinent to share some information about the author in question.

Aldyr Schlee was born at the border, in the city of Jaguarão (Rio Grande do Sul, Brazil), in 1934, and died in 2019. He was a Portuguese-Spanish border writer and bilingual translator. His books received several literary awards: I Brazilian National Biennial of Literature (1982), II Brazilian National Biennial of Literature (1984) and the author was seven times winner of the Portuguese Azorean Prize of Literature. Among his books, we can mention: *Dividing Line*, *One Land Only*, *Tales of Always*, *Tales of Truths*, *The Day the Pope Went to Melo*, among others.

The short story literature of Aldyr Garcia Schlee is in this place, the border between Brazil and Uruguay, and its characters populate the banks, cross the lines, live and survive with their sorrows and joys. In addition, they can be

found on Ponte Mauá, on corners and streets, on a dirt road, somewhere on the curve of the Jaguarão River, on the way to the Merín Lake resort (all places from his homeland). The writer elects his short stories, such as *cuentos puebleros* (village stories) and more, as he states:

My literature is Brazilian, but, before that, it is from Rio Grande do Sul state. This means that, even in Portuguese language, it is a little Uruguayan in terms of themes and geographical breadth. So are these tales, which are not country men or criollos, as gauchos; but which are also not properly urban. I prefer to call them as Uruguayans do: *cuentos puebleros* (village stories); *pueblos* (small villages), usually poor *pueblos*, around Jaguarão and Río Branco (the sister cities of the border where the dividing line is). They are *cuentos puebleros* so that they are *cuentos* (stories) of all *pueblos* (Schlee, 1988, s/p).

8 Aldyr Schlee situates his literature and composes it with real elements, lives lived, perhaps heard, whispered in almost inaudible words! Perhaps, some memories of the writer himself through the streets of Jaguarão and Rio Branco. In his writing, fiction populates the real – or vice versa –, touches the sensitive, resonates in memories, in un-lived lives, from other times or from here and now.

Through the short story literature of Aldyr Schlee, a literature of the infamous, we were provoked to think of our infamous relations with the environment in which we live. In this border space, and through it, these relationships are minimal, go beyond imaginary lines, and make possible the invention of environmental education in the plot between art and philosophy.

The book “Dividing Line” was published in 1988 and is divided into sixteen short stories, in two parts. The first is entitled “Jaguarão – it’s on this side of a bridge...” and contains the short stories “Round trip,” “Artigas Guinchón,” “The gay and the pimp,” “The sign,” “The aunts,” “Boy from the Natal Hotel,” “Maria doing well,” “Clop-clop.” The second part, entitled “... and the rest of the world – in which we live is the whole south without north” brings together the short stories: “Old Bread”, “Marita”, “The Bedouins where there was nothing”, “It was very good on Sundays”, “The furrow of red wheels”, “The back and the palm”, “Memories of the grandfather” and “Hare hunt.”

In the pages of the book in question, we find stories of the border, living characters who constitute the border being – either on this side or on that side –, lives written in their daily lives and who face the walls and dividing lines that life itself imposes on them.

Lives of infamous frontier men and women, unglorified existences, untold by an official story. In the text written by Michel Foucault in 1977, “Lives of Infamous Men”, the philosopher makes a kind of herbarium, putting together an anthology of existences, presents us with lives written in a few lines, which he found by chance in his studies in books and documents, such as internment files, police documents, petitions to the king and royal letters with an arrest order. These are infamous lives, as Foucault states:

[...] that they were not endowed with any of these established and recognized magnitudes – those of birth, fortune, holiness, heroism, or genius; that they belonged to these thousands of existences without leaving a trace (Foucault, 2006c, p. 207).

Common lives reported in a few lines, as in the short story “Round trip” (Schlee, 1988):

We go around, around the world, see everything, think we know, but we do not know and do not see more than the world itself. Roosters crowing in the distance, screams, echoes. School children in red ties, doctor a hundred yards away, milk cows, crossing trains, vermouth, and White Fernet at eleven in the morning, prehistoric monsters – plus those two women waiting for the motorcycle and that coachman as if it had always been like that. The captains and the coachman in their endless work, walking and walking, carrying; but everything stopped, as if nothing changed, they were the same, the same captains and the same coachman as yesterday (Schlee, 1988, p. 11).

In the short story, according to the previous excerpt, the character reviews the place, transits through the space-time of the border, finds the tiny lives that live in this territory, day by day. In this round trip, in the back and forth of life, there are few surprises, the memories go back to other times. A return, a reunion with the border, possible to feel when reading the written lines of the

short story. From literature, art, culture, we are creating meanings for the place where we live, we are producing our border relations.

Through the characters found in these fragments of *village short stories*, we constitute our relationship with the border, with others and with ourselves. Infamous lives are narrated with every line, with every word. It was in his encounter with power that it was possible for flash-existences, these life-poems, to emerge. It was in this shock that an instant of light illuminated these infamous lives. It would be possible to say, for example, as Foucault (2006c) pointed out in the situation we focused on, that, for these infamous lives to reach us, it was necessary for power to peek, to pay attention for a moment to their complaints, their pleas, and denunciations, only in this way was it possible for them to leave their traces.

The most intense point of lives, the one where their energy is concentrated, is right there where they shock with power, struggle with it, try to use their forces or escape their traps. The brief and strident speeches that come and go between power and the most essential existences, without a doubt, are for these lives the only monument that has never been granted to them; it is what gives them, to cross time, the little noise, the brief flash that brings them to us (Foucault, 2006c, p. 208).

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"Old Bread," a character by the writer Aldyr Schlee, shocks with power, a power that disciplines, that segregates, separates here and there, in Uruguay and Brazil, into Uruguayans and Brazilians. A power that produces limits, norms, produces the individual, comes to him through a political anatomy of bodies, exercising a certain microphysics of power, as Foucault writes in *Discipline and Punish* (2014), which highlights the individual as a reality manufactured by this technology of power, called discipline, a power that produces bodies, that produces realities, that is a field of objects and truths.

– Do you know? From that day on... When I looked at them... look at her, look at Pajarito, and oh! Oh! Well! It is things, look! And that is a thief, a criminal, do not believe him suddenly, my son... What do you know? Criminals? Criminals! And, at most, this is nothing here, understood? Nothing! Neither Brazil, nor Uruguay! Neither Yaguarón, nor Rio Branco... All the same! The owners should say so! Owners of a land only, bosses! And us? We are the least of it, look! What do you know? (Schlee, 1988, p. 64).

Infamous lives of one land! In contemporary times, it is possible to look through literature, art, at the infamous lives of the frontier, as Old Bread says: "It's things, look!" (Schlee, 1988, p. 62). The character provokes us to think, feel and see other lives: prostitutes, river laundress, coachmen, greengrocers, dockers, smugglers, country men, merchants, children and "old people", frontier men and women who inhabit this place and are constituted from a local historical and cultural construction, on the border between Brazil and Uruguay.

"- Look: it is all the same: here, there; upstairs, downstairs; what do you know, my son? What...What...The owners, let them say it! All the same! A single land! Alone no more! What a country! What country? Mine? Yours?" (Schlee, 1988, p. 59). The character Old Bread speaks, rages with his bearded face against power. From the reading, we can think of the necessary, inventive resistance, creator of possible environmental educations, beyond what disciplines our bodies, our action in the world, our living on the border. Environmental educations of multiplicity, of the courage of Old Bread, of possible confrontations against the power that leads us and manufactures us homogenized.

Through literature, we have the possibility of reading the lives of infamous men, which Foucault also treats as a legend of obscure men. A black, dry legend, in which there is a certain misconception of the fictitious and the real. Not like other legends, in which the legendary is the one who transmits glory, covered with so many prestige and embellished with so many impossibilities. But, rather, a legend of infamous men who have no appreciable role, no glory, only a few words of an existence reduced to the shock with power. A multiplicity of accidents that led to a mediocre, miserable life being written, narrated, and reported to the authorities, to the institutions, which exist only by a few words that are intended for them to make them unworthy of any glory or fame (Foucault, 2006 c).

Lives that are as if they had not existed, lives that only survive the shock with a power that wanted to annihilate them, or at least erase them, lives that only return to us through the effect of multiple accidents, here are the infamies of which I wanted, here, to gather some remains (Foucault, 2006c, p. 210).

It was by accepting Foucault's invitation for the lives of infamous men to extend to other times and other places that we recovered Aldyr Schlee's literature to compose this section. Infamous lives, without any glory, such as the characters Maria Doing Well, Isolina and Bootblack.

Maria Doing Well had only two friends, a couple of beggars: Bootblack and Izolina. Izolina was very good people and had been very rich, until she took the wrong step with Bootblack – miserable and drunk – and ended up going crazy because of two dislikes: her own and the one given to the family. Of the three entities, the only one that had a name was Izolina. Isolina, maybe. Isolina Farias das Neves. Bootblack, only he knew how he was baptized, but he would not even tell Isolina. And Maria Doing Well, even she did not know her name... The boys, on the street, called her Maria Doing Well... (Schlee, 1988, p. 46).

12 The three lives, lived miserably on the streets of Jaguarão, may hide the past, other ways of living that are no longer part of their daily lives, but that are there before us with their dreams, their longings, their fears. A collection that Michel Foucault gathered by compiling infamies, traces that referred mainly to documents from 1660 to 1760, which provided "an important event in which political mechanisms and the effects of discourse intersected" (Foucault, 2006c, p. 211).

According to Foucault (2006c), with Christianity, there is a seizure of power over the day-to-day of life and it becomes necessary to confess faults, weaknesses, everything to say to be forgiven. However, at the end of the seventeenth century, this mechanism was overcome by "[...] administrative and no longer religious agency; registration mechanism and no longer forgiveness" (Foucault, 2006c, p. 213). The voice of the confession was replaced by multiple voices that were deposited in files: inquisition, report, interrogation. We saw, from then on, a completely different relationship between everyday life, power, and discourse.

The insignificant ceases to belong to silence, to the passing rumor or to the fleeting confession. All these things that make up the common, the unimportant detail, the obscurity, the days without glory, the common life, can and should be said, or rather written (Foucault, 2006c, p. 216).

In the days without glory, in the day-to-day of life, the character João, from the short story "The sign" by Aldyr Schlee (1988), waits for a sign. Live a life like any existence, an ordinary life! The character led an unhurried life, roaming the rooms of the house, perhaps without the courage to speak, without the courage to live without his love. He stayed there with the memories of how beautiful the farm had been with so many people! Waiting, every spring, for the sign...

The peach trees would open in bloom and everything would improve. The whole farm would recede the perfume of peach blossom. It would be necessary to open the house and drive chickens away and refurbish the fences and fetch the pigs and clear the pastures and till the land, and, then, harvest the fruits and arrange the things and clean the pots and cook the sweets and prepare the jams. And then there would be smells and the colors of the sprout and all the animals would be in heat and would mate with cackling and chirping and screaming and whining and there would be the courage to tell you, in short, all these things that you need to say to the people with whom you live, who you need, and whom you love very, very much (Schlee, 1988, p. 34).

[...]

João had spent the winter behind the fogged glass, hoping that the peach trees would bloom. He knew that it was necessary to give time to time. He thought about screaming alone, asking if he had felt all that, if it made sense. But he mastered himself in the slow swing of the chair. And he waited; he waited unhurriedly, in the certainty of pink flowers and better days (Schlee, 1988, p. 34).

In the short story literature of Aldyr Schlee, we see the whispered words, the barriers that life imposes on so many infamous existences, the tiny life written in a few lines that makes us feel the sparks, which moves us. For Foucault (2006c, p. 217), there is the birth of a great possibility of discourses, "[...] a certain knowledge of daily life has, there, at least a part of its origin and, with it, a grid of intelligibility applied on our gestures, on our ways of being and doing, undertaken by the West". Thus, a certain type of language is developed, a discourse about everyday life, about the banal, about pettiness so that it was narrated to the king, as Foucault states, a "sumptuous verbal building [...]" (Foucault, 2006c, p. 217) about a small intrigue, about an event that becomes, in effect, worthy of being taken to the monarchs.

This was an important moment in which a society lent words, tournaments and phrases, rituals of language to the anonymous mass of people so that they could talk about themselves – to speak of it publicly and under the triple condition that this discourse be directed and put into circulation in a well-defined device of power, which would make appear the background until then only perceptible of existences, and that from this tiny war of passions and interests he would give power the possibility of sovereign intervention (Foucault, 2006c, p. 219).

No longer would the written words about daily life be destined to the monarch, but they would be analyzed, observed by a continuous fine network of various institutions such as justice, police, medicine, psychiatry. A power that permeates bodies, produces, instead of discipline and punish, a micro-physical power that makes act and speak (Foucault, 2006c).

At the moment in which a device is established to force one to say the “smallest”, which was not said, which does not deserve any glory, the “infamous”, therefore, a new imperative is formed, which will constitute what can be called the ethics immanent to the literary discourse of the West: its ceremonial functions will gradually erase; it will no longer have as a task to manifest in a sensitive way the too visible cry of force, grace, heroism, power; but to seek what is more difficult to perceive, the most hidden, the most painful to say and to show, finally the most forbidden and the most scandalous (Foucault, 2006c, p. 220, emphasis added).

A new machinery for the constitution of new knowledge is instituted from the turn of the seventeenth and eighteenth centuries and we see the constitution of a new way of establishing power relations, another discourse on daily life and truth. For a long time, life could only be told through the fable, the “fabulous imaginary,” it was necessary to have a pinch of impossible to become something to say, a game between the true and the false, with the intention of giving an example, a lesson. But it was from the seventeenth century that an art of language emerged, a “fable” of life, it was necessary to write about the “smallest,” about what does not appear, a coercion that characterizes and makes the most common secrets say. This is characterized as a condition of existence of literature (Foucault, 2006c).

Literature, therefore, is part of this great system of coercion through which the West has forced everyday life to put itself into discourse; but it occupies a particular place: obstinate in seeking the everyday underneath itself, in going beyond limits, in brutally or insidiously raising secrets, in displacing rules and codes, in making the unavoidable say, it will then tend to put itself outside the law or, at least, to deal with scandal, transgression or revolt. More than any other form of language, it remains the discourse of *infamy*: it is up to her to say the most unspeakable – the worst, the most secret, the most intolerable, the brazen. (Foucault, 2006c, p. 221, emphasis added).

In the analyzed short story literature, the discourse of “infamy” remains, as an act of resisting what is stipulated, the “dividing lines,” the rules. It is in the indecision between the true and the false that the fabulous can work, but literature “[...] establishes a decision of untruth[...].” (Foucault, 2006c, p. 221). It is through fiction that literature produces effects of truth, it is in the relationship with a certain device of power that crosses the discourses and strategies of the true (Foucault, 2006c).

As we saw earlier, in 1977, Foucault wrote an introduction to an anthology of existences, “Lives of Infamous Men”, in which he suggests a new way of linking discourse and power, the birth of literature as an effect of the disciplinary system that forced everyday life, the “smallest”, to place itself in discourse.

But what does this text do? First, he praises the intensity of these “life-poems,” contained in the hospitalization records that kept these lives without glory or fame, obscure, unfortunate, recognizing that these reports, these “novels” touch him much more deeply than literary works. Then, of these anonymous infamous men – real existences in struggle with a power that persecutes and encloses them, and whose discourses are products or effects of this same power on their lives, poor people who only exist by the few and terrible words that circulate through these devices of power and are destined to make them unworthy of the memory of men (Machado, 2000, p. 128).

The philosopher Michel Foucault, in his archaeological studies, plotted with literature to think about madness, death. From his first studies in

"History of Madness" (1961), Foucault makes a relationship between madness and literature and, later, in "The Birth of the Clinic" (1963), the author relates literature and death, in the constitution of knowledge about man. In the continuity of his studies on genealogy and the relations between knowledge and power, Foucault changes the look to literature, no longer as something to dismantle power, as in the margin, but rather as part of the discourses of power that could both intensify the controls, but also constitute resistance (Machado, 2000).

In the short story "Clop-clop," by Schlee (1988), Espantão, as he liked to be called José Bodeja Pereira, had a unique affinity with horses and would like to go to the headquarters to take care of them, but remained as an orderly by implication of the lieutenant, always receiving orders and insults. There was a moment of rupture with the established order, it was necessary to resist!

Continuously, José Bodeja Pereira stampeded faster and faster, with a spur, free rein, in full frenzy, sweating like the horse raising dust from the road, clop-clop, clop-clop, looking back and thinking about life...

[...]

After all, he was Brazilian, a citizen, an indigenous native, a compatriot of any person of Jaraguão and a compatriot of everyone in the headquarters. Just because he did not know how to say another right word and because he preferred to speak Castilian since he was a child, he was not going to give permission to move with him from joke to shamelessness. Whoever was the debauched, low soldier or commander full of badges...

[...]

Let the patrol come; or a picket; or even a troop! Now he would not give himself back! (Schlee, 1988, p. 51).

It was necessary to swim across the Jaguarão River, leave the horse there, after all, he was not a thief, stampede to the Uruguayan side and disappear... "In a *sancti, amen* José Bodeja Pereira pulled out his saber, stuck it in the lieutenant's belly and escape... Clop-clop, clop-clop..." (Schlee, 1988, p. 55).

Art permeates philosophy, dives, and stirs, provokes the thoughts and senses, either through the short story literature of Aldyr Schlee, or through other

works of art such as photographs and music. It is in experience that we see the power to create and to resist, as Deleuze (1999) states, philosophy is not to reflect on something, but to create, invent, like any other discipline, “[...] there must be a need, both in philosophy and in other areas, otherwise there is nothing [...] A creator only does what he absolutely needs to do” (Deleuze, 1999, p. 3). And here it is necessary to invent, manufacture, reassemble worlds with art and philosophy, to resist the truths of this time, as an act of resistance and create possible environmental educations (Henning, Mutz; Vieira, 2018). Shake the borders, provoke more and more infamous, multiple environmental educations, coined in difference and plurality, resistant to the dividing lines that insist on separating, segregating, here and there.

To create new possibilities to think about environmental education that escapes the conduct of behaviors, that avoid the mechanisms and strategies of subjectivation of a greater environmental education. Undertaking revolts and resistances to what is already given, already instituted by this field of knowledge, causes us to think about its foundations and its concrete and instituted bases. In addition, it opens cracks, grooves in larger spaces to think differently from a micro-political level (Schlee; Henning; Ribeiro, 2019, p. 80).

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Through the readings of Michel Foucault’s texts on art – literature, music, paintings – we saw a way of resisting what had been stipulated for the philosophy of the time, for madness, for the patient, a way of thinking different from what was thought. Perhaps, a way to walk along paths through his encounter with art.

Foucault analyzes [...] books that, in the face of the dominant humanist perspective in the episteme of modernity through what we could call the Nietzschean orientation in philosophy, created a literature that is an alternative to the problems of meaning, life and language dominant in phenomenology and existentialism, and that for him were “suffocating.” These are analyzed by some authors, such as Blanchot, Bataille, Klossowski, Robbe-Grillet, Beckett, Roussel, whose experiences in the field of reflection and artistic creation have marked contemporary culture with broad effects, especially in the field of ethics (Motta, 2009, p. VI).

It was to escape from a philosophy of consciousness or the individual that dominated French philosophical thought at the time, in the 1960s and 1970s, that Foucault, through his Nietzschean readings, began to value literature. Nietzsche considers writers such as Bataille, Klossowski, Blanchot "[...] as an alternative to man considered as *a priori* historical knowledge of modernity" (Machado, 2000, p. 11). Not only literature, but precisely in literary language.

As if language, when used literally, freed, with its power of resistance, contestation or transgression, the thought of dogmatic sleep and the anthropological dream to which it was or continues to be subjected in philosophical reflection (Machado, 2000, p. 11).

As Roberto Machado (2000) writes, Foucault's interest in literature was not sporadic or marginal, but, on the contrary, it was part of his studies on psychiatry and medicine, as well as on the knowledge that concerns man. For Foucault, experience was a fiction, something that is made of itself. The author also provokes when he states that: "[...] the idea of a limit experience, which removes the individual from himself, this was what was important for me, in the reading of Nietzsche, Bataille, Blanchot... aiming to remove myself from myself, to prevent me from being the same" (Foucault, 2010, p. 291).

Gradually, Foucault shifts the analysis of power to the modes of subjectivation, leaving aside his interest in literary language. From that moment on, he is interested in the relationship between writing and self-care, in another sense for the word "literature," a "[...] literature [...] of the self in the philosophical culture of the self during this historical period in which morality was dominated by the injunction of self-care" (Machado, 2000, p. 134).

In an interview conducted in 1975, published with the title "Beyond the borders of philosophy", Foucault (1986, p. 1) argues that "[...] literature was something to be observed and not analyzed or reduced or integrated into the field of analysis. It was a rest, a thought on the way, a mark, a flag." It was something outside of philosophy, a way of escaping it, opposing it as a kind of laughter, astonishment, and joy.

In the violence of Bataille, in the agitated, insidious sweetness of Blanchot, in the spirals of Klossowski, there was something that, while moving away from philosophy, put it into play, emerged from

it, too soon return... Some of Klossowski's theory of breathing is connected, by I do not know how many fibers, to the whole of Western philosophy. And throughout the presentation, formulation, the way it works in *Le Baphometh*, emerges completely from it. These entrances and exits through the very wall of philosophy, ironically, made the boundaries between the philosophical and the non-philosophical permeable (Foucault, 1986, p. 5, emphasis added).

In the permeability of the boundaries between the philosophical and the non-philosophical, art touches philosophy as a creative power to think about the present. Art resonates in thoughts, makes it vibrate, puts itself into play, emerges and transits through philosophy. It is here that I see the power of art and philosophy to compose, to create other environmental educations in this borderline space-time, in addition to "dividing lines." The art of the frontier, with its songs, short stories, novels, films, photographs, allow us to think about what we are as frontier men and women. Here, in this present time, also thinking about our relations with the place, with the cultural-natural environment manufactured in the social, cultural, historical interstices, which constitute our subjectivity as border and frontier.

Border men like the "guris"², sellers of tangerine and orange, on a sunny and cold Sunday morning, on Route 18 between Rio Branco and Trinta y Tres streets, as in the short story "It was very good on Sundays" by Schlee (1988).

The boys sold orange and tangerine on the side of the road and had never been to Rio Branco or Trinta y Tres streets. They lived there, in the middle of the countryside, on a stepfather's farm – which was between the road and the school, on the other side. Every morning, they drew the water from the well, helped them fetch the two cows and milk them, drank coffee with biscuits; then, they would hurriedly wash their faces, comb their fringes and, in a white coat and blue tie, go out to school. On Sundays, it was very good (Schlee, 1988, p. 80).

Lives lived there, in the spaces of the frontier, as the short story writer instigates us to think of infamous lives, days without glory, experiences, memories that resonate with those who live in this frontier space-time. Coincidentally, the writing of this article takes place in the inventiveness of daily life on the

border, multiplying looks, breaking knowledge, plotting fields of knowledge such as art, philosophy, instigating environmental educations yet to be done. Environmental educations that go through the exercise of constituting ourselves as individuals belonging to a culture, a people, and their meanings.

The philosophical activity in Michel Foucault is an invitation to resist the present, allowing not only to carry out a critical analysis of what we are today or what we have become, but also to refuse what we are, to resist the processes of individualization and to promote new forms of subjectivity through the refusal of individuality, which was imposed on us (Foucault, 1995, p. 239). We do not seek, here, a way to define the border or us, individuals who live in it, but, through art, philosophy, and environmental education, to think about how we become what we are and how we constitute ourselves in the present.

On the premise of not legitimizing what is established, but of resisting, as a power to live in the present, to make walls strange, to cut the “dividing lines”, to overcome barriers, to say yes to life, we understand that this is a way to free ourselves and to seek other rules. We understand that this is a necessary and urgent move to think about environmental education in the space-time of the border between Brazil and Uruguay.

Philosophy is the displacement and transformation of frameworks of thought, the modification of established values, and all the work that is done to think differently, to do differently, to become other than what one is (Foucault, 2005, p. 304).

Considering this point of view, we perceive an art of living, a philosophical life, a shaking in the frames, in the limits of thought and that provokes us to think: How does frontier art resist an official story? What infamous ones does it summon us to think about? How is it possible to create other, perhaps infamous, environmental educations in the intertwining of art and philosophy? What multiple and heterogeneous resistances are possible for the present?

In view of the above, so far and from the outlined objective in which we seek to enhance thinking about what the border can mean (Brazil-Uruguay) in the intertwining between literature, philosophy, and environmental education, in addition to the understanding that this is a simple dividing line, we analyzed some short stories from the book “Dividing Line.” We come to the

following considerations: first, the production of the meanings of what we understand as the border permeates our readings of the world and our relations with the place, relations marked by infamy and resistance to the power that shapes bodies, creates norms and dividing lines.

Second, we consider that possible environmental education at the border, intertwined with art and philosophy, can seek a break with the stipulated. This causes a necessary and urgent move to think about border relations, bringing philosophy as a creative power to think about the present.

It is necessary to create! Create resistance, overcome limits, promote collectivism, produce other ways of living and relating to others and to the place where we live, which incorporate aesthetics and ethics. Create, then, environmental educations that enhance multiple encounters between art and philosophy and that open untimely path, necessary to live the present in the space-time of the border. And thus, to move, to provoke, to experience oneself...

[...] one must have a demanding, prudent, *experimental* attitude; it is necessary at every moment, step by step, to confront what is thought and what is said with what is done and what we are (Foucault, 2006d, p. 219, emphasis added).

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In the desire to cross dividing lines, to go further and further beyond borders, we trace a trajectory, more precisely a displacement between art and philosophy interspersed with environmental education. It was with Foucault's studies that we sought a way to exercise philosophy and feel art pulsate as an acoustic wave of resistance, in which aesthetics can and should touch thinking.

Thus, in this section, we pulsate with art, through literature to think about the border between Brazil and Uruguay, crossed by the philosophical power of Michel Foucault to resist the present, provoking thinking for multiple environmental educations. It was through Aldyr Schlee's (1988) book of short stories "Dividing Line", that we provoked ourselves to think about the infamous lives of the border, which, in their existence, cross dividing lines, shock with power and break barriers through the relations of forces.

Final considerations

With this article, we carried out a philosophical exercise intertwined with art to think about the Brazil-Uruguay border, with the objective of enhancing thinking about what the border can mean in the intertwining between literature, philosophy, and environmental education, beyond the understanding that this is a simple dividing line. Thus, we sought, at first, the Foucauldian tool of problematization, which served so that we could think and rethink the border and environmental education, as a power of creation, invention, multiplicities, articulating with art and philosophy.

In the sequence, the focus was to weave literature and philosophy intertwined by the short stories of Aldyr Schlee (1988), taken from the book "Dividing Line", and articulated with "Lives of Infamous Men", by Michel Foucault (2006 c), to think about the power of art and philosophy, seeking to resist the present. In the literature of Aldyr Schlee, we saw lives like those of Old Bread, Maria Doing Well, Isolina, Bootblack, João, Espantão, infamous lives, life-poems, lives like ours of frontiers men and women, who live here and there, in this space-time, where there are possibilities for a movement of resistance, transgression, estrangement that questions the dividing lines.

In conclusion, from the outlined objective and the analysis of the literature, we can consider that, first, the meanings of what we understand as the border are produced through cultural, historical, social, environmental relations, marked by infamy and resistance to the power that manufactures border ways of being and living. Second, we consider that possible environmental education at the border, intertwined with art and philosophy, can potentiate ruptures, causing displacements to create new ways of relating to the border.

As final words, we note that, beyond a dividing line, barriers move, the limits of the established are exceeded, not only the lines that geographically demarcate the territories, but also in other dimensions such as the fields of knowledge of environmental education, art and philosophy that are weave here. The infamous lives and existences of frontiers men and women, who experience the relationships with this place in their daily lives, is perhaps a necessary bet for today: to resist and move, just as we hear in Jorge Dexler's song "Y las fronteras se mueven/Como las banderas" (And borders move/Like flags).

Notes

1. The pampa is part of an extensive natural-cultural region that extends through part of Rio Grande do Sul state (Brazil), part of Argentina and the entire Uruguayan territory, crossing the geopolitical borders between these countries and that have been manufacturing individuals of pampa beyond a dividing line between these countries.
2. It is the same as boys.

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