

Versura¹: a proposal for digital writing and reading²

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Abstract: This text discusses an experience of textual production through a blog called *Versura* (versura.blogspot.com), whose title is grounded in the concept developed by the Italian philosopher Giorgio Agamben of *versura* from *enjambment*, when the dissonance of the word encounters a double meaning through the suspension of the verse's linearity—something only poetry can achieve, the unique moment that distinguishes poetry from prose. *Versura* can thus be understood as the unfolding of the word, since at the end of a verse on a written line one cannot know for certain what its continuation will say, a notion that gave rise to left-to-right reading in the Western world. The blog, based on this idea and without a defined theme, has existed since 2011 with 364 posts and 137,000 readings, and has resulted in two books: *Versura: poems, short stories and chronicles* (2014) and *Versura: Essays* (2017), both awarded by the Maranhão Research and Scientific Development Support Foundation (FAPEMA) under the Book Publication Support program (APUB), and in an outreach project for high school students in the city of Alcantara, from the Federal Institute of Maranhão.

Keywords: intertextuality; transliterarity; digital communication; unfolding of the word; writing and reading.

1 Introduction

Word, whether called speech, parole, mot, regardless of language, dialect, or form, is one of humanity's greatest inventions, one of the most beautiful forms of expression of thought. Thought is not language, but it requires language in order to be expressed, and the word is one of its principal means of expression.

The Greeks developed a semiotic theory for the expression of language, which was revisited throughout modernity, during the Enlightenment, eventually influencing thinkers such as Charles Peirce, Greimas, and Saussure became central figures in this field. Immanuel Kant (1987) had already constructed a theory of meaning, explaining how thought operates based on the mechanisms of language. Neuroscience and

¹ Versura: The Latin term designates the place where the plow turns at the end of the furrow. There is a parallel with certain ancient writing systems in which lines run alternately from left to right and from right to left, as in ancient Greek, Hittite, and also runic writing. This type of writing is generally known as boustrophedonic writing (from the Greek boustrophedon), that is, "the way oxen turn" (Agamben, 2012, p. 30).

² This text is a compilation of various blog posts produced over fifteen years, offering an assessment of the blog's production and reception throughout its trajectory. Its writing adopts an essayistic mode, alternating between first- and third-person narration.



quantum physics have made major contributions to the study of the mind and the relationship between the brain and language, with an emphasis on the role of speech. It is also important to consider psychoanalysis and Jungian analytical psychology, whose analytical frameworks focus on the languages expressed through them.

The word or the lack of communicability is recorded in history. Perhaps the most emblematic case is that of the Tower of Babel, where, according to Jewish mythology, IAWEH imposed different languages on men, confusing them all and making it impossible for the tower to reach the sky.

Marco Polo, on his travels to China, recorded in wonder the new world that unfolded before him. His diaries are partly responsible for shaping the Western imagination of the East, his use of language, a kind of primitive magical realism, invented an enchanted world, one that was different and distant, far from the European imagination.

His accounts of architecture, clothing, wealth, and even animals made his narrative into a literary construction that shifted the focus away from the excruciating conditions of a Europe still in the process of invention and construction, immersed in conflicts of all kinds: economic, cultural, spiritual. The 'Other' was exotic, different, distant.

Literature, a profusion of words, takes us to distant places without taking us away from home, precisely because of its use of words. What can we say about Franz Kafka? Albert Camus, Hemingway, Dostoyevsky, Gogol, Pushkin, Mayakovsky, James Joyce, Fernando Pessoa, Pablo Neruda, Augusto dos Anjos, Gonçalves Dias, Érico Veríssimo, Drummond, Graciliano Ramos, Cecília Meireles, and so many other writers who, through their immense capacity to invent worlds, have painted magical pictures in which verisimilitude and implausibility lose a certain meaning, since life is the imaginative capacity to idealize it, not to live it; life is in literature.

Cinema, the art of the image par excellence, uses the text of the image, since image is text, to corroborate, with or without words, the kinetic picture of photography, frame by frame, sometimes word by word. Several films have made masterful use of words.

I return to my memory to talk about one in particular that always comes to mind: *The Pillow Book*³, by director Peter Greenaway (1996). It is a poetic film about a Japanese tradition that has now disappeared: painting bodies by writing a diary of life. In Japan, there was a tradition passed down from father to son of choosing models, not necessarily beautiful bodies, but beautiful skin, soft, delicate, clear as a blank canvas, fabric-like complexion. On this skin, parents wrote family diaries, situations that did not necessarily need to be immortalized, but visualized, photographed by the retina of those who saw the picture of the covered skin, a ritual, a mysticism, a fusion between body and text, word and form, since Japanese writing is first and foremost an ideogram, therefore a symbol, form, text, and context.

The way the character develops her relationship with writing is synesthetic, sometimes erotic, since eroticism is also disguised in sexual relations, but not only that, eroticism is desire, eros and thanatos, love and death, drive and finitude, new beginnings and transcendence, power and action, flesh and word, the limits of the body. I consider this a masterpiece of the word, a tribute to it and the most embodied staging of the word that becomes life, the verb that became flesh. This film is a good translation of public imagination/narrator⁴,

What I call public imagination, which allows reading without the categories of author and work, outside the divisions between private, public, individual, and social. The public imagination would be everything that circulates in the form of images and discourses and a collective force and work that fabricates reality (Ludmer, 2014, p. 93),

since the word requires the presence of a body and a painter not to exist, it already exists on some plane, but rather to be seen, desired, read, graced, drawn, touched, literally. Beyond literature and cinema, music is something as generous, serendipitous, and enchanting when it comes to speaking of the word; melody, harmony, rhythm, and text, all intertwined, since the word is the sonorous rhythmization of the soul's beautiful expression.

Robert Darnton, a French historian, in *The Business of Enlightenment* (1996), analyzes the process of production, distribution, and circulation of the work *The Enlightenment*, supposedly one of the pillars and influencers of the French Revolution. *The Enlightenment*, a collection of entries on general and varied topics, was

³ *The pillow book*, 1996 (126').

⁴ Concept established by Josefina Ludmer (2002, 2014).

considered a subversive work and therefore banned by the Catholic Church. And, in fact, it was. Not so much because of the forced association that its creators were bourgeois, and therefore the ideas contained therein were bourgeois in nature, but rather because of what the words, their nuances, and their imagery and discursive strategies were capable of producing in their readers.

Unaccustomed to reading, neophyte readers encountered a completely new universe, unfolding in images illustrated by the entries. With the triad of philosophy, theology, and necromancy, sometimes seemingly banal expressions and images contained subversive ideas, leading the reader through the character of the subtext to open links with situations and reflections on the subjects dealt with. Apart from the metalinguistic character, that is, every time readers visualized a situation, new windows opened within their minds.

This power of words is enchanting. Of course, it is one of many languages, not the language, but it is through words that I dialogue, tergiversate and alliterate, increasingly shaped by the creative and imaginative construction of meaning.

Once faced with the plethora of discoveries that words bring, one is never the same again. Words, like any other text, have the ability to create a perception of reality, a priori taken by the observation of the gaze to unveil worlds to be uncovered. Literature does this very well.

Who has never felt immersed in a descriptive scene of a character? Cried, smiled, vibrated, loved with them? Who has never felt their life borrowed by the writer's pen and been left with the feeling that he was talking about them? Who has never imagined unimaginable situations, but when they imagined them, they came into existence, although with great difficulty in translating them into words? When set in language, words immortalize images.

This article analyzes how an account of digital writing and reading, developed on a digital platform, a blog: versura.blogspot.com, establishes connections between scientific and poetic language, through the indistinctness between prose (language operated in the scientific field) and poetry, bringing together a mosaic of themes from different areas. Furthermore, it intends to place itself at the interface of its work through insertions from the intellectual field for a non-academic-scientific audience, without compromising reflections operated from the philosophy of language, from an essayistic writing and a holistic view.

This study is grounded in a holistic framework. A holistic perspective conceives of life as an integrated whole rather than a fragmented set of domains, structured by implicit rules, internalized within the habitus⁵.

Within each field, conceptual definitions are frequently shaped by the norms of those who determine the role of science, their worldviews, and their ideological commitments. Such orientations do not always prioritize sustained and productive dialogue across areas of knowledge, thereby limiting the expansion of more complex interpretations of existence and human experience.

It does not seek to constitute a new paradigm or create a new epistemology, whether in literature, literary criticism, literary theory, or literary aesthetics (style, form, plot weaving), as well as rational thought, merely an aporia, much less an axiomatic aporia based on various fields of knowledge and language not accepted by Cartesian Enlightenment instrumentalism, among them, holistic thinking and spiritualist currents.

2 Methodology

This article is an experiential report of reflective writing based on an essayistic model, in the style of Giorgio Agamben, in his works, notably the *Idea of Prose* (2012) and *Italian Categories* (2014). It is based on the concept of *Versura do Enjambement*, as well as on the concept of public imagination – *Narratário* – from Argentine theorist and critic Josefina Ludmer (2002, 2014). It also draws on the concept of Complexity Theory⁶, as formulated by Edgar Morin (1998, 2001), on Holistic Linguistics⁷, conceptualized by Pierre Weill (1987, 1993), and on decolonial ideas, such as those of Fanon (2008), Mbembe (2014), Kopenawa (2010), Krenak (2020), and Walter Mignolo (2013). In addition, it engages with Jung's archetype and collective unconscious (2012, 2015a, 2015b), Merleau-Ponty's phenomenology (1999), the

⁵ Concept established in several works by Bourdieu (1974, 1983, 1990). Social structures, norms, and values are internalized by individuals, forming a system of durable dispositions that unconsciously shape their ways of thinking, feeling, and acting. This system operates as a socially constructed "second nature" that guides practices independently of explicit rules.

⁶ Edgar Morin's Complexity Theory (1998) proposes overcoming fragmented knowledge by viewing the world as an interconnected whole in which parts and the whole mutually influence one another. It is grounded in complex thinking, which reconnects forms of knowledge (transdisciplinarity) and accepts uncertainty, disorder, and ambiguity as part of reality. For Morin (1998), Complexity Theory is both a critical analysis of the fragmentation of knowledge and the reductionism to which our ways of thinking are subjected, and a proposal to overcome these limits through the exercise of complex thinking

⁷ According to Pierre Weill (1993, p. 45): "This paradigm considers each element of a field as an event that reflects and contains all dimensions of the field. It is a vision in which the whole and each of its synergies are connected, in constant and paradoxical directions."

complexity of quantum physics concepts in theorists such as Fritjof Capra (2003, 2006), and various spiritualist conceptions.

Based on a thematic mosaic, including autobiographical writing in some sections, the blog has gathered a set of four literary styles: essays, short stories, poems, and chronicles. It also has two scientific modalities: scientific articles and structured interviews based on oral history, which constitutes a smaller part. Started on August 5, 2011, thus having 15 years of existence, it currently has 384 posts, 137,062 visits, 1,088 comments, and is read in 12 countries. This article discusses the trilogy proposed by the blog and its arguments, concepts, and definitions, divided as follows: the history of the blog's creation and its development over 15 years and the aporetic propositions in holistic paradigms such as the concept of Planetary Transition and new axioms of knowledge.

3 The creation of Versura

I tell stories. I never thought about being a blogger. I did not intend to create a Facebook account. I created my Facebook page to promote the blog. It started in August 2011, a time of great personal pain and sadness. I needed to channel my suffering, to get through my grief. I had the idea of creating a blog where I could channel my deepest feelings. Versura was born, addressing various topics freely, with no commitments other than the desire to express to the public what, although subjective, traverses the immensity of existence.

It all started in 1998, curiously enough, when I arrived at the Master's in History program at the Universidade Estadual Paulista (UNESP) in Assis, in the interior of São Paulo, and was introduced to my advisor, Antonio Celso Ferreira. It was he who showed me the depth of the relationship between history and literature. Living in the house of Josenilma Aranha Dantas, a graduate in Communication and Literature, doing a master's degree in Literature, and with the now writer Ricardo Leão, the so-called "Maranhão republic in Assis," a suspicion arose that the epistemology of history alone would not account for my anxieties. The desire to fly beyond academic walls was born. From then on, I accumulated a lot of will to power, until the blog finally gained body, life.

The first name that came to mind was PATAPHYSICS: the science of unthought things, a concept by French philosopher Jean Baudrillard (1985), but there

was already another blog with that name. Then I thought of Versura, which in Italian means “to sweep,” “to throw out.” 15 years have passed since the blog's existence. The way we narrate is not necessarily a compilation of true facts, but rather, possibly verisimilar, that's one of the facets of the writer or writing, since writing has a life of its own, according to Blanchot (2011).

The idea was born at the beginning of that year, when my students of History Theories at UEMA (State University of Maranhão) suggested transferring the reflections from my university classes to a web platform that would allow them to be shared with a wider audience. They proposed a more concise, simplified, mitigated, and less academic approach. At first, I was reluctant. I didn't feel capable of a kind of communication in a virtual environment. Not coincidentally, that was the title of the first post exactly 15 years ago. I was gestating Versura in blog format.

I drew upon the work of the Italian philologist and philosopher Agamben (2012). The concept of versura appears in two of the author's works, namely: *The Idea of Prose* and *Italian Categories: Versura of Enjambement*. Enjambement:

[...] exhibits a non-coincidence and a disconnect between the metrical element and the syntactic element, between the sound rhythm and the meaning, as if, contrary to a very widespread prejudice, which sees it as a place of encounter, of perfect harmony between sound and meaning, poetry lives, on the contrary, only from its intimate discord (Agamben, 2012, p. 31),

according to Agamben himself (2014). He writes this in *The Idea of Prose*. Already in Italian categories, he states:

Awareness of the importance of this opposition between metrical segmentation and semantics has led some scholars to put forward the thesis (shared by me) according to which the possibility of enjambement constitutes the only criterion that allows us to distinguish poetry from prose. For what is enjambement if not the opposition between a metrical limit and a syntactic limit, a prosodic pause and a semantic pause? Poetic discourse must therefore be said to be that in which this opposition is possible, at least virtually, and prosaic, that in which it cannot happen (Agamben, 2014, p.179).

The Italian philosopher was introduced to me by the poet and my friend, Alberto Pucheu (Professor of Literary Theory at the Federal University of Rio de Janeiro), in 2010. It happened during his classes at the Historic Center of São Luís for the Interinstitutional Doctorate (DINTER) in Letters, between the Federal University of Rio de Janeiro (UFRJ) and the State University of Maranhão (UEMA), where I was the operational coordinator. After that, I reappropriated and redefined the concept of

Versura do Enjambement to mean: “the unfolding of the word and the possibility of writing that is indistinguishable between poetry and prose in its most different genres, or an attempt at non-distinction between textual genres.” But not only that, also between themes, interpretations, translations, traditions, styles, narratives, temporalities.

In this context, themes such as virtual environment, science, politics, culture, literature (poems, short stories, chronicles, essays, travel narratives, diaries, interviews), quantum physics, education, music, psychoanalysis, Jungian analytical psychology, architecture, cities, existentialism, theater, cinema, sociology, history, philosophy, anthropology, feminism, racism, tributes, popular culture, diseases, indigenism, economics, cuisine, soccer, ecology, prejudice, neuroscience, conspiracy theories, ufology, planetary transition, spiritualism, are distributed across 364 posts, some of them in partnership.

At the beginning of the blog, it had an average of 1,000 visits per day, was read in more than 12 countries, and had 8,070 accesses per month, with 123 followers. I wrote out of compulsion, out of duty, out of necessity. I always carried a notebook with me, given to me by my friend Patrícia Luzio. Ideas would arise while driving, riding my bike, watching movies, playing with my daughters, talking to my wife, stepchildren, teaching classes, participating in Planetary Transition Group meetings, among other situations.

I started out writing only semi-scientific articles, but then it evolved. It took on a more literary character: poems, short stories, chronicles, essays, and, more recently, interviews. It took on a more literary form than any other format, an extension of who I am.

I kept trying, writing more and more. I have received a mosaic of criticism of all kinds, such as: “Versura is a cult of your personality.”, “You should write about other things.”, “It’s absurd that you don’t write more about Maranhão politics.”, “You should do grammatical revisions before writing.” among other things.

At first, I was very concerned about the number of hits, which was a result of my vanity, but today I am concerned with quality. I hope that people who read do so with depth and critical thinking. I took the idea of being a “writer” seriously. Patrícia Luzio gave me Goldberg’s book (2008), and I acquired other authors works such as

books by Unamuno (2011); Todorov (2011); Lipovetsky (2006;2009); and Maingueneau (2012), in addition to taking an online writing course.

I once asked my brother César what writing was like for him. He told me it was a continuous act; by the time he perceives it, the text has emerged. That's when I realized that something different was happening to me. A poem came to me ready-made, out of the blue, and it's been like that ever since.

Leandro Freitas once asked me if Versura was a preamble or prelude to a literary or artistic movement, and my answer was: "[...] it is neither one nor the other." I don't have the capacity to propose or even create an aesthetic movement. The idea of Versura is closer to a holistic conception in which interdisciplinarity and diegetic relationships between different areas of knowledge converge in a movement traversed by distinct reflections, without hierarchies of any area or epistemologies, in a syntagmatic play of language in which various authors are and are cited. From the Greek: *holos*, meaning 'whole'. Adjective or noun that comprises both the whole and the parts, the global system or Holosystem and all the systems that integrate it in its essentially Holonomic characteristic and in its Holodynamics, among others (Weill, 1987, p. 75).

In a world dominated by specialization, by the international division of labor in which even academia was dominated by the logic of capitalist scientific reproduction, and by the need for communicability in the 2010s, when social media was beginning to emerge, the idea of a blog today, "cringe", to use an ultra-contemporary neologism, seemed appropriate.

There was still no effervescence around Instagram, Twitter, YouTube, TikTok, etc. The world was already fast-paced, but less than it is today. The short texts, in essay format, were another challenge. Adapting academic language for a non-specialized audience was the fuel that fed me for a long time, to the point that the early years were frenetic, with almost one text per day. The source did not dry up, but the obligation to write daily did.

Furthermore, I realized that writing daily is, besides a necessity, a virtue and a flaw. It is a virtue because it allows the expression of ideas, feelings, and desires to relate to the world. A flaw: exposing oneself ceases to be a virtue and becomes an addiction to saying or having to say something, even when one does not want to or

has nothing to say. Blanchot (1987) states that writing is a kind of forgetting, where the writer distances himself from himself to connect with what he is writing.

Even so, daily practice has led to great discoveries, among them literature. The blog was my first poetic exercise, consisting of short stories, chronicles, and essays, and it bore great fruit, such as two works that were transposed into printed books: *Versura*, poems, short stories, and chronicles (2014); *Versura: essays* (2017), both winners of the Maranhão Foundation for Research and Scientific Development (FAPEMA) call for proposals: support for the publication of works. The third book in the trilogy, the last in the series, is still missing: *Versura: Planetary Transition*. I will address this later.

In August 2011, due to the launch of the blog on August 25, the date on which Soldier's Day is celebrated, I gave a lecture on literature and history at the Liceu Ribamarense school in the seaside town of São José de Ribamar, 19 km from São Luís, during the town's literature festival. The audience consisted of elementary school students from the city who completely filled the courtyard.

Unaccustomed to speaking in a more accessible and easy-to-understand language, I found myself challenged to try to enchant those boys and girls who were thirsty for history and literature, and for the possible relationship between these two fields of knowledge. Without theoretical discussion, I began with Monteiro Lobato (1958c) and his unmistakable *Sítio do pica-pau amarelo* (The Yellow Woodpecker Farm) and the circumstances that led the writer from Taubaté to draw on the social relations of his time in the weaving and crafting of his work. The barrier was broken. Then I moved on to analyzing poems and asked the students to spontaneously come forward to recite and analyze them. Suddenly, they recited Gonçalves Dias' "*Canção do Exílio*" (Song of Exile) (1957).

As the lecture and conversation continued, I began to think about literature's ability not only to transport us and imagine other worlds, its immense power to enliven people's sensibilities, but also, alongside history, to position us in the world, decode meanings, and take sides. I have a background in history, which gave me my ruler and compass; I measure the world based on Clio's metrics.

I was filled with joy when they began to bombard me with difficult and thorny questions. "Who was the 19th century writer who published the most?", "Which poet touches you the most, moves you the most?", "Which Brazilian writer do you like the

most?”, “Why were poets and writers exiled during the military dictatorship?”, “Which writer from Maranhão is best known?” I began to talk about Dostoevsky, Mayakovsky, Mallarmé, Baudelaire, Eça de Queiroz, Fernando Pessoa, Gonçalves Dias, Ferreira Gullar, Bandeira Tribuzi, Manuel Bandeira, Rachel de Queiroz, Carlos Drummond de Andrade, Nauro Machado, and so many others.

I also had the immense pleasure of seeing the blog become the subject of an extension project implemented in the municipality of Alcântara-Maranhão. The project focused on reading and textual production among high school students at the Federal Institute (IF-MA) Campus Alcântara and at the Aquiles Batista Vieira Comprehensive Education Center, under the coordination of Professor Adriana Franco de Souza Rocha, in 2018. I never saw myself as a writer, and seeing students reciting my poems, staging plays from my chronicles, and even making music with the stories was one of the greatest satisfactions and joys I have had in my life so far.

Once, a reader said about the article EGO's⁸ “This text changed my conception of Christianity.” That is what this blog is about, an intervention in the ways of reading and perceiving the so-called reality.

But none of this was possible alone. In addition to my students, who were great motivators, promoters, and disseminators, I had the support of friends, family, and partners, including: César Borralho, Claudio Zannonni, Marcelo Cheche, Ana Cristina Teodoro, Patrícia Luzio, Marcos Muniz, Augusto Venturoso, Tonny Araújo, Veronica Coutinho, Thays Barbosa, José Antonio Basto, Luiz Fernando Pinheiro, Ingrid Campelo, Jeanne Sousa da Silva, Marcos Rogério Feitosa de Araújo, Jackson Ronnie Sá Silva, Adonay Ramos Moreira, De Moraes, Álvaro Moreira, Tonny Araújo, Betina Bento, Ria Dourada, Flávio Lazzarin, Lucía Tugeiro de Paula Borralho, my eldest daughter in her first poem, at the time only 7 years old.

All of them have published texts, for which I am very grateful and thankful for their partnership, in addition to followers, not only from Maranhão, Brazil, and various places around the world, even though it is written in Brazilian Portuguese, and without forgetting the reviewers, such as: César Borralho, Patrícia Luzio, Liana Márcia, Claunísio Amorim Carvalho, Maristela Andrade, Dulce Maurília, and Ceilene Moraes.

⁸ <https://versura.blogspot.com/2012/02/egos.html>

Personal circumstances led me to temporarily suspend my writing, and when I sometimes tried to get back into it full steam ahead, the world had already changed significantly, perhaps more profoundly than before, even more different: dominated by coded languages, memes, fake news, WhatsApp, and now AI, in a dizzying uproar that is difficult to read. This is not victimhood, nor justification, it is reflection. At São João in 2012, I met a biology student who suddenly blurted out: “I like Versura, but I can't understand his line of thinking.” I smiled and said: “The day he has a single line of thinking, there will be something wrong with me, but I still want to say something”.

4 The last book in the trilogy: Versura – Planetary Transition

The last book in the trilogy is Versura — Planetary Transition, with no release date yet. Planetary transition is a polysemic concept interpreted in different ways; ranging from astronomy, through the Vedas (Upanishads), Brahmanas, some African societies, Judaism, esoteric and secular Christianity, the Mayans, the Hopi Indians of the United States, the Incas, Aztecs, Spiritism, and different esotericisms, among other readings, traditions, and spiritual practices.

Planetary transition is the endogenous process by which the cosmos, in which the planets (orbs) are immersed, undergoes continuous change in its functioning structure, expanding, stretching, opening up new possibilities for reinventing itself, bringing with it all aspects and elements derived from it, that is, everything that emanates from the cosmos changes because it is constituted of continuous change. The sun changes, as do moons, planets, black holes, galaxies, solar systems, comets, satellites, meteors, stars, etc.

And since the existence of life is derived from it, because it only exists by virtue of such stars, it acts upon biological systems, unicellular, cellular, in DNA, particles, atoms, etc. The relationship that life establishes with these components develops consciousness, which is formed from the experience identified in social relations, languages, thought, culture, and history. As we are dominated by the five senses (sight, hearing, taste, touch, and smell) and as we develop a language of signs of everything that “exists”, taxonomizing, giving names, meanings, and interpretations, we come to see ourselves as the measure of all things. But I firmly believe that, beyond the limits of our five senses, there is much more to discover and understand, and

among these questions are the meaning of life, where we come from, why we exist, what we are, what we are doing, and what meanings we attribute to life.

The planetary transition also consists of a paradigm shift: from the third dimension to the fifth. The third dimension is the domain of the five human senses, which is why a type of rationality, rationalism, dualism, Manichaeism, hierarchies of knowledge, fragmented experiences, and the notion of separation between man, woman, and nature prevail, even though the concept of nature is shaped by Western tradition. In the third dimension, due to historical processes, there was the supremacy of patriarchy, the rise of machismo, misogyny, the persecution of the sacred feminine, colonialist practices, the unbridled exploitation of the planet's natural resources, the subjugation of other peoples, in short, all kinds of separation, exclusion, and division.

In the fifth dimension, however, practices that integrated all types of knowledge gained prominence, as did the fusion of intuition and deduction, rationalism and sensitivism. The overcoming of Manichaeism, the emergence of new knowledge, much of it forgotten or persecuted, the expansion of consciousness beyond materiality (even the understanding of materiality), the emergence of new dietary practices, economics, the overcoming of poverty and the exploitation of peoples, the end of oppressive cultures, and above all, the assumption of a new conception of love, in every sense. This is an ongoing construction, an arduous and difficult task, but one that is urgent and necessary.

As I believe that planets are not fixed, but transitory dwellings for existential experiences. That life is continuous, eternal, that the body perishes, what animates it, not in the Jungian sense, but in the Christian linguistic tradition understood by "spirit" and "soul". The learning of the soul is eternal, continuous, passing through degrees of elevation and consciousness, as do the souls of the planets. Yes. I believe that the body of the Earth, also known as Urantia, Sham, Tiamat, among other names, is a materialized part of its spirit, which the ancient Greeks called Gaia; the Mesoamerican indigenous peoples called Abya Ayala; the Incas called Pachacamac, among other traditions and translations in other cultures.

Before disappearing, 800 years ago, the Mayans predicted that on December 21, 2012, the winter solstice, the Earth would change levels, undergo a major change, and meet its "end". Those who were quick to judge soon dismissed the prediction when, on December 22, the world "remained the same," failing to grasp the logic of

these texts and the hidden meaning of this enigma: it was not about the end of the world, but the end of one world and the birth of another, just as various religious traditions have prophesied, such as the end of the world and the return of Christ for Christians.

For the Upanishads, this date “coincides” with the end of Kali Yuga (age of darkness), after the solar system once again approaches the photon belt of Alcyon, receiving a greater amount of energy than any other period, even though such an approach always occurs every 2,333 years. However, this last time, this approach marks 25,920 years since the end of a cycle and the birth of the Raia Yuga, the age of light or, as esotericists prefer, the return of Christ consciousness (the return of Jesus – Sananda), or, as spiritualists prefer, the end of Earth as a planet of atonement and trials to become a planet of regeneration.

Although everything is falling apart, light has prevailed, and things will “conditions may worsen” until the awakening of a higher global consciousness emerges. What we are witnessing are the solfeggio notes of a world that is still divided and will remain so for a while, as a new way of thinking emerges, albeit silently. Old habits are dying, old practices, ways of life, dietary patterns, vibrations, knowledge, education, health, climates, vegetation, the animal world, despite the owners of the world insisting on their predatory practices of coexistence and planetary exploitation.

At this very moment, planet Earth is spinning around its axis and around the sun at a frenetic speed and in an upward spiral. Everything moves. The Uncreated, also known as “God,” “Source,” “Father-Mother God,” among other designations, has always existed, never needing language to explain itself. It simply is. Creatures, all those who derive from it, have not always existed, but in order to exist, they need language and reflection to understand themselves and co-create with the Uncreated. Each time a new meaning is formed, the capacity to understand everything that exists increases.

On Saturday, October 12, 2024, the day of Our Lady of Aparecida, patron saint of Brazil, while applying reiki to residents of the Sá Viana neighborhood in São Luís, as part of the extramural activities of the Transição Planetária (Planetary Transition) group, I entered into a meditative state and had an experience of mental bilocation concerning the nature of the mind, understood here as distinct from the brain, or how the information presented itself to me. In that moment, I had a vision of the energetic

composition of the soul, understood here not in the Jungian sense as psychic energy, but rather as a fractal of the spirit, one of its subdivisions, and why it needs to incarnate in a body.

It needs to undergo a physical experience; matter and energy are symbiotic, the former was created from the latter. It is from the soul that thoughts arise, which are not the brain, the brain serving as the mechanical basis for the development of language and mental cognitions. I also realized the difference between the higher mind and the lower mind, also known as the ego. The latter is understood from Jungian analytical psychology as the center of consciousness. The ego is the mind that, from an incarnated body, within lived reality, in our three-dimensional context, takes on aspects of this dimension in which we are living. As it is initially fraught with limitations, it identifies with everything that such perception sees.

Since sensations in the physical body are mediated by the five senses (smell, hearing, taste, touch, and sight), everything that the ego, or lower mind, perceives and conceives is constrained by these senses. The ego, however, implies that there is something beyond it, the soul, but due to a lack of connection, it becomes attached to shortcomings, that is, with all the limitations imposed by life.

As the ego identifies with a persona, it controls sensations, the mechanical development of the brain, thoughts, and creates a reality. This reality comes to be seen as unique and true.

I came to understand what quantum physics suggests: whatever you focus your attention on shapes your reality, bringing it into existence, Fritjof Capra (2006). In this view, when the lower mind focuses on a certain point, it triggers atoms that transform into particles, condensing and creating an image, which in turn solidifies until it becomes a situation. Co-creation begins to make sense. Everything is energy, so as we fixate on one aspect, we move the particles so that they condense energetically and the brain interprets them as reality.

First come the electrical impulses, then the synapses, and finally the connectors and receptors via peptides, which in turn connect to the cells. Neural connections through peptides form a dense connective network. This network densifies and shapes our worldview. Everything outside this web of circumstances is seen by the lower mind as unreal, fantastical, magical, or mythical.

The lower mind considers the existence of the higher mind to be a threat, as it extrapolates the dimensions of physicality, of so-called reality, beyond its reach. It was then that I realized how the higher mind can create parallel worlds, even if they do not physically exist. It makes a projection, beyond something fixed, establishing various images, which literary theory has called “imagination-fiction.” The poets were right: imagination is real, because it creates what is imagined in the quantum world. Everything that is imagined comes into existence by observing the perception of reality, physicality, and the way the lower mind understands the world. Several “selves” exist, and these simultaneities challenge the ego, because all the dramas created by the ego are fueled by a perception that dissolves when observed from other angles.

The higher mind has the clear understanding that it is a fractal, an unfolding of the spirit, which in turn connects to other dimensions, including the creative source of everything, also interpreted as God the Father-Mother, an archetype. Every victimhood aspect of the ego is ultimately a longing, a will, a desire, a power to reconnect with something that, because it is unknown but intuited, distrusts its existence, demands attention for its lack, for its absence, notably in childhood. All aspects of childhood deficiencies crystallize from fear. Fear is, to a certain extent, attachment to matter, lack of control and the unknown, a feeling of insecurity, of uncertainty.

I could see how this attachment to matter harms the chakras. They are vortices of energy and are affected by the lower mind. Everything that the lower mind believes to be real interferes with the development of the chakras. Because they are the ones that energetically nourish the body, as an identification of thought becomes denser, certain aspects are touched upon, creating beliefs, obsessions, drives, compulsions, neuroses, illnesses, anxieties, panics, disorders, among others, limitations of all kinds, including financial issues. Illnesses are constantly fed, albeit unconsciously, by the perceptions and sensations emanating from thought. In this respect, any illness is self-healing; the limitation lies precisely in the belief in its fixity, in its impossibility of mutation or alteration.

This also applies to feelings. Thoughts create feelings, feelings in turn create sensations, sensations create actions, and actions create behavioral attitudes. Everything we believe to be real actually comes into existence in terms of beliefs and sensations. Constant intentions change reality. This is the basis of any therapeutic principle of healing. Healing occurs when the person identifies the source of the pain,

of the problem, understanding its variations and ramifications, which is also part of Jungian psychosomatic theory. When there is an understanding of what caused it and how to overcome it, there is a resolution, a disidentification with the symptoms, causing the trauma to gradually disappear in some cases. In other words, all healing occurs when the problem is depotentiated, when it is no longer fed, and its importance disappears.

Our political, social, family, religious, and educational systems largely make up our belief models, precisely because they were created culturally, that is, they are the result of societal projections. They are phenomenological circumstances created by societies, underpinning our worldviews in a symbiotic, self-reinforcing, dialectical process. Culturally, we create systems, we feed them, and once created, they interfere with our existential conceptions. Such systems were based on egos. They are, ultimately, projections.

There is a close connection between introspection and the discovery of worlds. Discoveries of what exists outside of us, as if it were possible for the outside to exist, or as if the outside were not an extension of what is inside as a projection, as a vibration, or even as the sum of the things that we are, are reencounters. Not that we are the measure of all things, but rather that things are mediated, traversed in order to be perceived, even though they exist independently of us.

Mediated: that which mediates—the medium—exists precisely because it is neither beginning nor end, but process; an eternal and fleeting instant, ever-transient, ever-volatile, present-absent. What mediates connects. What connects binds; what binds builds bridges and entwines. Bridges touch extremes and serve as passages, even as they are themselves passageways.

We are bridges, we are means, we are passages, and we are passing through. We are eternal, but we do not always exist. How can something be eternal even if it has never always existed? Perhaps because something, once created, once it comes into existence, exists forever, even if it perishes.

The idea that even never having always existed for something to exist is, in itself, paradoxical. It preexists as a force, idea, power, will, desire. Existence is the unfolding of what preexists. What preexists before existence is, then, a power of itself, needing something that, through desire, makes it real. The desire and power of what

preexists, even if they are not the same thing, become so, because, once realized, what comes into existence is an action of desire.

Introspection creates worlds, or worlds reveal themselves through introspection. If what is imagined comes into existence, then we are co-creators of worlds, or worlds present themselves to us through our desires to (re)encounter them. Desires are forces of creation and, at the same time, the manifest wills of worlds to continue to exist in us, through us, and within us.

The knots are ties that affect us and bind us to the desire to feel what it is to exist. Existing, then, becomes a more elaborate form of pre-existing, for the existing has the need to expand, creating new things, pre-existing within us, to such an extent that we no longer know what belongs to pre-existing from what belongs to existing.

Does introspection create realities or does it stem from them? If worlds are creations of introspection, then they only exist within us, and yet they exist in us and beyond. Why introspect? Because it may be the best way to find other worlds beyond what we see, or because worlds exist within us and can only be accessed by looking inward. A great enigma, perhaps, lies in this: worlds hide within ourselves, being spatially infinitely larger than us. How can the macro fit into the micro? How can that which was created before hide within us? Because we tie two worlds together: that of desire and that of action, the worlds being actions of desires.

Through desires, we create worlds, and worlds are our dwellings, inside and “outside.” Why do we need worlds to live in? Because the desire to preexist needs a manifest form for the realization of its extensions, since manifest action reverberates desire and for once inside, they want to expand.

Manifest desire becomes part of existence, as existence becomes the expression of desire. Not that existence and desire are the same thing, but existence takes the form of desire. Life becomes the way we desire it to be.

A fixed point. A thought taking shape. Little by little, life becomes confused with what we think, and what we think materializes. The point grows and becomes a beam. The beam expands, creating other connections. The connections create links, and the links create meanings. Life becomes entangled with what we think is measured by the meanings attributed to it.

One of these meanings is the notion of ego, “mistakenly” interpreted as the self. It is a self, but not the deepest self. But this self, interpreted as being me, is a meaning so full of itself that it merges with the very notion of existence.

As time passes, this ego takes over life. It assigns meanings, connotes feelings, and assigns values. As each existence is measured by this ego, life is a repertoire of egos in dispute.

Sometimes, this ego becomes so deeply attached to certainties that any other interpretation of life becomes untenable. Or, at other times, such certainties are the very idea of life. Like any other mediation, it is clouded by such certainties, and every time the Ego is contradicted, life is seen as an adversary. It is life against the ego. No, it is life expanding the possibilities of the ego, inviting it to renounce its certainties and deal with vicissitudes.

It is an eternal battle to overcome the fixed ego, which means not ending life, but a kind of dispute, expanding the possibilities of life and inviting the ego to increase the exponentiality of the meanings of life. The ego sees the battle as the death of its full self when it comes to transmutation. It does not admit “losing” because its change implies abandoning the fixed points, the bundles, the knots that brought it to where it is.

How to transmute the knots and face the possibility of new bundles not yet experienced? That is the question! Faced with the unusual, the unlive, the unexpected, the old battles. It is easier to deal with the path already laid out than to climb new paths. Security, even if it no longer holds anything, no longer makes sense, no longer presents anything, only reinforces the same paths already trodden, is immeasurably more comfortable than the discomfort of not knowing where to walk.

The ego fears death, not just physical death, but the death of itself. Death is the only certainty in life: death as a new beginning, as a principle, as a restart, as life. Everything dies, only to live again. Everything dies, to be reborn once again. Everything fades, to blossom more often. The ego should not fear death, for the only real and true death is the fear of living. This is when death comes first, not as a continuation of life, but as anti-life. Death and fear are syllogisms.

They are two sides of the same coin, but not death as renewal, rather as non-renewal. Fear is the manifesto of the anti-new, it is the key that does not turn, the

non-flapping of wings, it is the flight that does not take off, the caterpillar that does not become a butterfly for fear of flying, because it has always crawled.

It is necessary to die. It is necessary to let the bundles, the points, the knots, the selves die, to give way to new bundles, points, new selves. Thus, the cycle of living-dying is completed, renewed, only to again live-die.

If thoughts do not fade away, other thoughts of those same thoughts do not spring forth. Other possibilities of those same possibilities do not become possible. No new variations emerge. New words do not arise. Meanings continue to mean the same things. Knots do not untie.

Death must be celebrated, for it understands what life is, while life can only be understood as long as it does not die. Manifest desire becomes part of existence, existence being the expression of desire. Not that existence and desire are the same thing, but existence takes the form of desire. Life becomes the way we desire it to be.

A fixed point. A thought taking shape. Little by little, life becomes confused with what we think, and what we think materializes. The point grows and becomes a beam. The beam expands, creating other connections. The connections create links, and the links create meaning. Life becomes confused and is measured by the meanings attributed to it. Change implies abandoning the fixed points, the beams, the knots that brought them, to where they are found.

The latency of images begins with birth, even though there is no clarity or moral conduct to shape what will be pure memories. Everything, however, begins to be recorded. The body absorbs images, the stuff of life. Pure memories undergo inflections from image-memories until they form perceptions, properly speaking, already transformed into representations, meanings, as Bergson (1999) would say.

What remains are perceptions, no longer pure images. The body captures images, but the brain processes them. Everything becomes defined by the presence-absence relationship. With each affective experience we interpret as absence, an unconscious process begins, searching for something that can supposedly fill the void, even if it is unnameable, even if it is not prefigured. Pain, nomothetic constructions of memories already elaborated, edited by perception, becomes related to time, distinguishing yesterday, the past; today, the present; and tomorrow, the future, even though only the now exists. It is the pain of absence that transforms the past into a dead end, for it will only be past, ceasing to be present, exactly when the door is open.

An image captured by the body, still pure, then transformed into a memory by an act symbolized by the senses as a reference. Is enough to constitute a monumental memory.

Life, then, becomes the meaning of the reactivation of that memory or the desire to reify it. If the present is not filled with meaning, then the door to the past will remain closed, which constitutes what we call death: the certainty that what has been experienced and interpreted as a reference point will not be repeated, or at least not in the same way. The struggle and construction of idealizations begin, always seeking the repetition of what the body, and then perception, has named as a reference. Other possibilities sound like they are watertight, strange, elsewhere.

Although life is a mosaic, pregnant with any meanings that can be attributed to it, it is often vocalization, the direction of the gaze, clouded by the senses and perceptions that touch upon and direct how life should or ought to be lived. It is perception that, connoted by the senses that take the place of existence, comes to be understood as such. We give life to everything we attribute weight, importance, strength, and meaning to. Everything is constructed, everything is referenced. A change in perception alters meanings. We are the gods of ourselves. We are the guides of our own lives. We are the authors of what we call life. Death is not antithetical to life; it is the feeling that what we refer to as primordial cannot be repeated. Our struggle against death becomes less Herculean or more Herculean if we make life a body of work.

The work, then, is monumentalization, the frozen image-memory, the fleeting moment in which the meaning of what we have done is immortalized. The mnemonic balance of existence is placed on Anubis' scales. Existence does not interfere in this judgment, but rather the perception that the substance of life, supported by memory, at the moment of death, leaned in a less heroic way. There is no one judging us but ourselves. This judgment arises in the process of composing pure images and then image-memories or memory-images, then perception.

The body, the first to capture images, begins to suffer from the perceptions of the senses. The internal organs somatize what the matter-memory has edited. The mind intensifies what it has projected.

A perceptive moment is framed in memory. The search for the reissue of the matter constitutes a trembling struggle of power. The drive mobilizes. The senses

elaborate and re-elaborate. The mind imprisons or liberates. The body desires. The heart feels. The stomach distributes sensations and commands other organs, causing either eubiosis or dysbiosis, depending on how the three minds: one located in the brain, another in the heart, and another in the stomach prefigure them. Body and mind form an amalgam of locution of perceptions.

Memory is the editing of matter. The same gestures are pursued, the same angles, the same sensations, the same words, interpretations, everything becomes an obsequious condition of repetition. Therefore, pure memories no longer matter, but rather the sensations they carry. Everything that does not resemble or come close to a monumental situation becomes less important, often not even noticed. Thus, the plot of what has been experienced is not the totality of the action. It is a filter of the action.

What is memory made of? What is memory? Ricoeur (2007) asked. What constitutes memories? What do the senses ritualize? As Bergson (1999) would say, it is not a question of understanding how sensations arise, but how they are elaborated. How are meanings attributed and why? What new meanings are being constructed at this planetary moment?

At this moment in time, when we are experiencing a Planetary Transition in which everything is being turned upside down, as the Earth is changing its energetic frequency, the old model of society is collapsing, new paradigms are emerging, new vibrations are arising, something big is coming, and the soul knows it, but the ego fears it, because it is something completely new. Everything that the ego does not control is a threat.

It is time to make room for the new, to let the old go, to let the old society with its control mechanisms collapse and create space for intuition, for what touches the heart, for silence, for uncertainties. The soul begins its journey back to the creative source. In fact, it never separated from it; that was only the perception of the ego. What is emerging is far beyond what the ego can imagine.

5 Conclusion

Versura is an exercise in narrative seeking to exist. The texts generally speak of life in a broad spectrum. Created on August 5, 2011, in blog format, based on essayistic writing, it is driven by the desire to express free thought. It is also a literary

experiment, a way of lightening the expression of feelings that the harshness of life does not allow.

Based on various concepts, intellectual currents, and theories, as well as Josefina Ludmer's (2002, 2014) concept of the narratee, sometimes we are not the ones who decide to write; the words seek us out, and everything becomes a creative scenario.

What are the limits and inferences that writing can produce? Who determines or holds the codes of legibility of what can or cannot be produced in the field of writing? To what extent do the intellectual field, in the Bourdieuan sense of the term, and symbolic power shape the ability to absorb or receive certain ideas? Is interpretive legibility mediated by the criteria of validity those who possess knowledge? Is epistemology, in any field, established solely by scientific criteria or also by the persuasive, discursive, and authoritative power of those who, through discourse, are convincing? What processes are at work in writing, of any kind, and in reception? What is the actual distinction, untouchability, inviolability of the boundaries between theoretical-scientific currents? Has the Enlightenment paradigm advanced in elucidating the new experiences of emerging forms of knowledge? What is meant when something is said? What is the word made of? What does writing contain? What is read when reading something?

The experience of writing the Versura blog has raised questions such as these over the course of its 15 years, not with a view to elucidating them, but rather to discussing them, broadening their meanings, and expanding the possibilities for awareness and a priori understanding of the world.

This account of the experience of writing and reading in a virtual environment, conducted through the blog over the course of fifteen years, aimed to highlight how inferences from the intellectual-scientific field shape our worldviews. These inferences are mediated by methodological, epistemological, and experimental issues, as well as by criteria of academic legibility and symbolic effectiveness. As a result, new paradigms often struggle to establish themselves as legitimate instances, especially when they are not authorized by certain intellectual interpretations, though they are not therefore unfeasible or unintelligible.

Writing in a virtual environment, a blog, therefore non-scientific, constitutes an aporia, that is, an axiomatic paradox due to the juxtaposition of a set of themes,

subjects addressed in the blog, frequently criticized by the intellectual field, for considering them non-scientific or not legitimized by accepted epistemologies.

It was never intended to be a new theory or epistemology, but simply to point out the limits of the instrumental Cartesian-Enlightenment paradigm and raise axiomatic questions by combining scientifically accepted arguments with other perspectives and approaches, such as holism, quantum physics, literary theory, neuroscience, Jungian analytical psychology, decolonialism, spirituality, among others.

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