

An Afro-centered perspective for narrative production

Some pedagogical elements to place the experience of black subjects at the center of the process of protagonism with technologies

Uma perspectiva afro-centrada para produção de narrativas

Alguns elementos pedagógicos para colocar a experiência de sujeitos negros no centro do processo de protagonismo com tecnologias

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Introduction

Social movements, cultural groups and collectives, with learning experiences based on epistemologies of education and popular culture, have demonstrated that their cultural practices, ways of teaching and building knowledge go beyond rational and school logic. This perception, also valid for the field of appropriations and subversions of digital and network technologies, has allowed us to observe how such experiences are localized solutions that meet general demands, and are paths developed by collective subjects formed by a territoriality (TEIXEIRA & PINTO, 2019). Such learning experiences break with an exclusivist and reductionist monoepistemology of technical-scientific rationality that seeks universal

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solutions to the technological limitations of production and enjoyment of information, culture and knowledge.

Some terms have been used to refer to these practices of creating, recreating and exchanging knowledge in a collaborative and participatory way (WENGER, 2015): Educational Communities, Learning Communities, Interpretive Communities, Communities of Practice, Knowledge Networks, Culture Circles, Culture Collectives, are some of the names for forms of organization that can take place locally, regionally or even internationally or even in telematic networks, using ICTs , in the search for learning together.

The disposition for such forms of organization and trajectory brings out other rationalities, other affections, non-dichotomized, transdisciplinary, interdisciplinary and unsubmitive ways of thinking. They are, therefore, in clear opposition to the universalist solutions that characterize modern epistemology, in which experience (*empeiria*) is considered inferior to art (*techné*) and science (LAROSSA, 2014). A wide range of learning processes has shown ways to build knowledge that incorporate affective and spiritual dimensions to reason, to build methodological paths in opposition to the path of pure instrumental technical rationality (TAVARES & MESQUITA, 2019).

When considering ways of learning that contemplate the multiple dimensions (spiritual, bodily, intellectual, moral, ethical, etc.) of being, it is necessary to pay attention to the cultures of the groups to which we cast our eyes. They are located in what are often called traditional societies or communities and with experiences of construction of knowledge and realities in a collective, procedural way and live within and on the margins of the hegemonic Western capitalist system.

This text suggests pedagogical elements that allow placing, at the center of the protagonism with information and communication technologies, the experience of Afro-descendant communities in the production of narratives in telematic networks. This objective is conducted with two assumptions: first, that there is an intrinsic and strong relationship between the being who knows and the knowledge he builds; second, that this knowledge is collective and is incorporated in common spaces, where subjects meet and form a community.

Developing methodological elements of learning with contemporary technologies, with which it is possible to produce and intensify the circulation of peripheral narratives, based on these elements, implies considering some consequences. On the one hand, the everyday experience of black bodies under

contemporary updates of speech denial (RANCIÉRE, 1996) evokes pain, disappointment and anger. This implies the need to consider how learning with technological devices, media languages, algorithmic logics and network dynamics are also activated in everyday life to account for the specific impediments of the black population in network symbolic production.

Thus, it is important to observe how everyday life is the place of micro resistances (CERTEAU, 1994), of small and almost imperceptible insurgencies; how everyday use is an important resource to demystify technological devices (by incorporating the handling of these technologies into daily use) and also how everyday life is the temporality in which the connection with Brazilian Afro-Indigenous spirituality is experienced. With this, I try to consider how daily life plays an important role in the construction of know-how with information and communication technologies that can be approximated to the same daily experience dedicated to living with the Orixás of Nagô matrix.

On the other hand, it is worth highlighting the role that the narrative practice itself operates in the learning processes with information and communication technologies. “In and through the narratives, the subject performs a work of configuration and interpretation – of giving form and meaning – of the lived experience” (DELORY-MOMBERGER, 2016, p. 141). Both narratives of the self (individual and collective) and narratives based on myths provide integrative intelligibility to lived experiences (DELORY-MOMBERGER, 2016)..

As Professor Sílvio Gallo (2012) warns, the Platonic conception of learning as recognition is the matrix of educational and pedagogical thought. In contemporary terms, the notion of teaching-learning, implanted by Educational Psychology in educational processes, connects these two dimensions (teaching and learning) in an indissoluble way: you only learn what is taught; you cannot learn without someone teaching. “The other side of this statement, fundamental for Pedagogy, is that if you only learn what is taught, you can control what, how, how much someone learns” (GALLO, 2012, p.2). As the author observes, this control over learning, through teaching, leads to a homogenization, whereby the objective is for everyone to learn the same things in the same way.

It is in this sense that Larossa's learning through experience dialogues with Deleuze's "quasi-theory of learning"¹, references that feed the search for the pedagogical elements present here. It is by discussing the theory of signs that Deleuze will characterize learning as an "encounter with signs".

Learning is essentially about signs. Signs are the object of temporal learning, not abstract knowledge. To learn is, first and foremost, to consider a matter, an object, a being, as if they emitted signs to be deciphered, interpreted. There is no learner who is not an "Egyptologist" of something. (DELEUZE, 2003, p. 4)

The sequence of reasoning is of even greater interest to the ongoing discussion. Deleuze writes:

You never know how a person learns; but, in whatever way he/she may learn, it is always through signs, wasting time, and not by assimilating objective contents. Who knows how a student can suddenly become "good at Latin", what signs (lovmaking or even non-confessable) signs would serve him/her as learning? We never learn anything from the dictionaries that our teachers and parents loan us. The sign implies in itself heterogeneity as a relationship. One never learns by doing as someone else does, but by doing it with someone, who has no like-minded relationship with what one learns. (DELEUZE, 2003, p. 21).

Deleuze indicates that learning is an event that occurs due to the encounter with a problem that forces us to think. It is this aspect that encourages Deleuze to affirm that learning is not linked to recognition, but to the creation of something new, which is associated with a certain unpredictability that calls into question the very claim of modern pedagogy to be a science and even the possibility of planning, controlling and measuring learning processes. "What pedagogy controls is what the teacher thinks he teaches, its curriculum, its contents and its techniques; but above and beyond this quantifiable and quantified learning, there is a kind of "quantum learning", (GALLO, 2012, p. 5).

Another aspect of Deleuzian reflection is that learning is doing with the other, not doing like, imitating the other.

We learn from living together, with presence, with the whole body; Deleuze affirms that in learning "there is no ideomotricity, but only sensory-motricity", that is, that learning does not imply a movement in the idea, but rather a movement in sensitivity, in the body. (GALLO, 2012, p. 6 and 7).

Thus, learning is always an encounter with the other, with the different, the invention of new possibilities; learning is the reverse of its reproduction. According to Deleuze, this is because learning is related to signs and they, like problems, ask for an answer and it is always unique, innovative.

¹ Deleuze did not dedicate himself specifically to education, but in two of his books (*Proust and Signs* and *Difference and repetition*) he develops a reflection that goes in a different direction from the western tradition.

Communities of practices are locus of experiences in which the learning dynamic does not separate knowledge from doing – as school education does (TAVARES & MESQUITA, 2019). The pedagogical elements with information and communication technologies suggested here permeate the notions of meeting, gathering, articulation - they are based on the idea-concept of relationship (GLISSANT, 2005): the willingness to meet people, but also people with technical objects and with narratives about mythical beings.

Bodies that emanate affects

Hence, this reflection considers, in general, how the different contexts in which these subjects live, such as the marks about their ethnicities, the beliefs that prompt duties, how the bodies that emanate affects, how loves and hates that are experienced are agencies for technological knowledge and learning that serve the production of Afro-centered narratives. But this reflection triggers, in a more specific way, the field and characters of Candomblé as pedagogical elements for learning with technologies - which will be explained in detail further on.

Thus, the reflection is directed to the Afro-descendant experience in Brazil. It is from the black and non-white subjects and their free symbolic production (narratives) in a digital medium that one sets out. It is from the black and brown subjects and the limitations they face in relation to producing and making full use of information, culture and knowledge that it is begun. As Luiz Rufino, rightly points out, “Combating forgetfulness is one of the main weapons against the disenchantment of the world. Non-forgetting is substantial for the invention of new beings, who are free and combative”, (RUFINO, 2019, p.131).

Non-forgetting demands narratives that circulate and prompt new narratives. This requires, on the other hand, a varied know-how. It is here that a Fresta pedagogy with technologies lends itself to this objective mentioned by Rufino, that of recovery, reconstruction, invention and creation. The main reference will be ancestry.

The search for understanding and systematizing methodologies, strategies and tactics when using social networks, free hardware and software, programming languages, gamification, data and narratives based on Afro-Brazilian perspectives has indicated the need and convenience of an approach, already mentioned, an Afro-centered one - in particular starting with the contributions of Molefi Kete Asante,

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Cheik Anta Diop and Abdias Nascimento. Elements of Afroperspectivist philosophy have also been mobilized, to which Renato Nogueira (2011) has made an enormous contribution.

In the research process that results in this text, questions such as these were initially raised: what knowledge and practices subvert the logo-technical ambience that produces control technologies and the end of privacy? What are the identifiable lines of a pedagogy of subversion of contemporary techniques? What are the necessary elements for the emergence of popular pedagogies of the technical object that are emancipatory? (DA COSTA JR, 2016).

Note that these questions do not clearly and directly posit the context, the bodies, the relationship with the other, the identity and the affects. So much so that, until the present article, the work indicated a Eurocentric pathway (and a bibliography) – whereas the conceptual hunches had already considered the possibility of thought (and therefore of learning with technologies) to be considered an experience; and the meaning of the technical object, an event (LÓPEZ, 2008).

This articulation pointed to a succession of metastable states in which the technical object is thought about and transformed, appropriated and re-signified by artisan practices. The technical object thought about by Simondon (2020) and taken up by Deleuze, the importance of the reading of technical devices as signs, the idea of a becoming, of an event, Jorge Larossa's learning from experience and the subversions suggested by Agamben (2009) were elements that were mobilized², and suggest the existence of a semiotic of the subversion of techniques and technologies to be learned - and therefore, a pedagogy, but which should not necessarily depend on a formal program of teaching of school learning, i.e. an institutionalized program in the networks of teaching.

The association of new analytical elements³ made it possible to perceive the need to discuss the development of an Afro-centered learning program based on the psychological, cultural, historical or individual location occupied by a person at a given moment in history (ASANTE, 2009). As we know, this location points to a secular condition of marginality for black populations, on the margins.

² In the article mentioned (Da Costa Jr 2016), it was argued that technical objects could have different meanings and functions, according to different situations and contexts, in different experiences through which people manipulate them and it was in this sense that the subversion took place.

³ The inflection of ongoing research towards post-colonial studies and Afrocentricity is also an expression of the author's self-reflection process about identity, psychological and cultural position, and agency.

Therefore, the margin should not be seen only as a peripheral space, a space of loss and deprivation, but as a space of resistance and possibility. The margin is configured as a space of radical openness and creativity, where new critical discourses take place. It is here that the oppressive boundaries established by categories such as “race”, gender, sexuality and class domination are questioned, challenged and deconstructed. In this critical space, we can imagine questions that could not have been imagined before; we can ask questions that might not have been asked before, questions that challenge the colonial authority of the center and the hegemonic discourses within it (KILOMBA, 2019, p. 68).

The instances of resistance and possibilities associated with the margins, which Kilomba mentions, express the emergence of sets of knowledge and making them credible, “now committed to the historical repositioning of those who practice them”, as stated by Luiz Rufino (RUFINO, 2019, p. 23). This association is full of meanings for this research, as will be seen.

As proposed by Mesquita and Ramallo (2018), one of the hallmarks of modern education is mediation, which acts as a device for colonization and sterilization of the imagination in its (im) possibility of (re)inventing, (re)creating and (re) imagine “other possible worlds”.

Technological learning and, in particular, learning with information and communication technologies in a hypermediated society, is also permeated by mediation, which acts as a device for colonization and sterilization of the imagination. Like other areas of modern education, technological learning is guided by a specific imagery and, as such, is conditioned by the notion of universalization of Eurocentric and Western culture.

The use of the term ‘device’ is not casual. Mediation as such refers to a mechanism for capturing desires and the marks of human subjectivity. As such, mediation is constituted as a sphere separated from being. This characteristic gains even more importance if we remember that the growing set of services, platforms and products based on information and communication technologies also modulates behavior, imposing practices, habits, beliefs through algorithmic governmentality processes.

In opposition to this pedagogical matrix, there are decolonial narratives and ancestral knowledges (RUFINO, 2019), which express other rationales beyond the pedagogical mediation device. Among these rationales are, for example, the myth of knowledge production in the surroundings of Baobá (MESQUITA, 2013) or gamification methodologies based on Orixás (TEIXEIRA & PINTO, 2019), among many others.

What must be remembered is that mediation has, in its backbone, a tutelary model, which sets the tone for the relationship between colonizers and colonized and which imposes moral, rational and intellectual values as universal. Regarding learning with information and communication technologies, this model expresses an imaginary in which technology is seen as universal (HUI, 2020), which implies in standard formats of relationship and use, but also in a single evolutionary line of technologies.

Following the suggestion of Grada Kilomba, the path of thought and investigation, with regard to the themes mentioned above, claims the need to develop or systematize forms of technological learning that contribute, to some extent, to black people entering the struggle as subjects and not as objects (HOOKS, 1994, p. 7).

Place, agency and quilombismo

The work of developing pedagogies to deal with this context and these needs seems to require, as already indicated, an approach centered on the people submitted to this update. Afrocentricity starts from the statement that the understanding of phenomena is articulated and gains special contours according to the subject's identity. Thus, it is a matter of defining the psychological, cultural, historical or individual location occupied by a person at a given moment in history. The interest in psychological location is part of a set of minimum characteristics for an Afro-centric educational project with technologies.

This principle of the Afro-centered approach, which also underlies feminist thought, had already been pointed out in Brazil in the 1950s, in the context of the intellectual production of Experimental Theatre of the Black Person. It emerges as the bedrock of a worldwide trend in the 20th century, namely, to establish identity as a social issue and a political factor. (NASCIMENTO, 2009, p. 182)

This starting point has a strong connection with the philosophical principle that supports the work of developing afro-centered pedagogies to deal with the contemporary socio-technical environment adopted here - 'an afroperspectivist philosophy, the constituent elements of which are an afroperspectivist plane of immanence, the invention of melanodermic characters and the creation of afroperspectivist concepts' (NOGUEIRA, 2011). This matter is developed in the following topic.

The minimum characteristics mentioned above still emphasize agency: the ability to have the psychological and cultural resources needed to be an actor or protagonist in one's own world. This orientation prompts the need to "be attentive to everything and try to escape the anomie of exclusion", as stated by Asante (ASANTE, 2009, p. 95). If this is a linguistic problem, it also represents a challenge,

directed primarily at the collective self, to face the reality of previously constructed economic and cultural situations.

What Africans do in Brazil, Colombia, Costa Rica, Nicaragua, Panama, Venezuela, the United States, Nigeria, Ghana, Cameroon, Congo and France is part of a general and collective ascent to consciousness, insofar as it aims at the process of liberation, (ASANTE, 2009, p. 104)

In the sense of this discussion, it seems necessary to pay attention to an operational conceptual instrument that organizes ways for black people to defend their physical and cultural survival. This associative model was developed in Brazil and has been updated as a main idea for four centuries, taking on the legal forms of a network of brotherhoods, confraternities, clubs, community social centres, *terreiros*, centers, tents, *afoxés*, samba schools and *gafieiras*. Despite the differences between them⁴, they formed a unit of human, ethnic and cultural affirmation that integrated a practice of liberation and autonomy. To this praxis, Abdias Nascimento (1980) gave the name of *quilombismo*.

Given the importance that this institution has developed and develops in the life of the Afro-descendant black population in Brazil, it seems difficult to disregard the role that *quilombism* may have associated with learning processes in the current context. In fact, some of the groups that work with the production of networked narratives already activate elements of an updated *quilombism*.

Abdias Nascimento understood that the practice of *quilombismo* built a heritage that needs to be maintained and expanded. For Nascimento, a better future for the Afro-Brazilian population is said to depend on this *idée-force*. Appropriately, the author states that the practice of *quilombismo*, whatever its expression, mobilizes energies, intelligences and scholarized skills “for the huge battle on the front of theoretical-scientific creation” (NASCIMENTO, 2002, p. 47).

Wheel, small-holding, field of immanence

The discussion of how to include African and Amerindian voices in the areas of philosophy and education is what, ultimately, produced the expression Afroperspective philosophy and its meanings. The Afroperspectivist philosophy, which guides the development of pedagogical elements, is a composition in

⁴ Abdias Nascimento notes that the organizations allowed or tolerated were concomitant with those prohibited, located in distant areas - which facilitated their defense and their economic-social organization.

Deleuzian terms⁵. What is proposed in this article, as already stated, is the discussion of a philosophical line that articulates learning with digital technologies and elements of Afro-Brazilian and African histories and cultures.

This articulation starts from experience, as already indicated: inventions, creations, adaptations of black becomings are deployed to build protagonism that puts the lives of communities of black people at the center of this discussion.

Deleuze and Guattari claim that what characterizes philosophy are three elements: creating concepts, outlining a plane of immanence and inventing conceptual characters. In Afroperspectivist philosophy, such outlines, inventions and creations must take into account the African perspective⁶. Philosophy, thus defined as the creation of concepts, implies a presupposition that differs from it, and which, nevertheless, is inseparable from it. Philosophy is both the creation of concepts to deal with specific problems and the setting up of the plane of immanence - and this also holds true for Afroperspectivist philosophy.

But what exactly is the plane of immanence? Using Deleuze's words, every plane of immanence can be read as "a slice of chaos and acts as a sieve" (DELEUZE & GUATTARI, 1992, p. 52). It is the field where concepts circulate, clash, and make sense in order to deal with certain problems. Deleuze defines it both as a horizon and as a track of beaten soil. As beaten soil, the plane of immanence is the intuitive terrain, where pre-philosophical elements inhabit. As a horizon, the plane of immanence corresponds to the image of thought. Thus, consistency, the characteristics of the plane of immanence have a strong link to the image of thought and to elements external (but not foreign) to philosophy itself.

Afroperspectivity is an image of the thinking of Afro-Perspective philosophy, the plane, the beaten soil, the wheel on which concepts dance - hence the importance of discussing the term. For Renato Nogueira (2011), the image of the thought of Afroperspectivist philosophy can be presented by these three

⁵ As is known, the main theme of Gilles Deleuze's work is thought - its exercise and the possibility of new ways of thinking that are opposed to what he called the dogmatic image of thought and its theses. The task of the "philosophy of the future", the name he gives it, must be to put movement into thought, to remove it from its immobility. What precisely happens is that the thinking associated with conventional forms of learning with technologies is close to a certain state of paralysis: the user's condition is passive, devoid of movement. Hence, pedagogies that are guided by movement also activate forces, with regard to what can be done as a protagonist and based on active, mobile thinking.

⁶ The term refers to everything that concerns Africa and its diaspora - thus, it does not mean the feminine of "African". It is the use of the plural form in Latin and indicates, on the one hand, Afro-descendant peoples worldwide and the multidisciplinary, interdisciplinary and transdisciplinary methodology of studies in this field.

basic theses: 1) Thinking is movement, every thought is a movement that, instead of seeking the Truth and opposing the false, seeks the maintenance of movement; 2) Thought is always an embodiment; it is only possible to think through the body; 3) Choreography and the dribble are the ingredients that make it possible to reach the target of thought: keep yourself moving.

The concepts are placed firmly on this pre-philosophical soil and that which refers to the land, the movements of countless African and Africanized deterritorializations and reterritorializations, to a foundation - which can be a *terreiro*, a *roda*, a *roça*, as indicated by Nogueira (2011), but also the *quebrada*, an alley, a crossroads, the staircase (where the hip-hop battles take place), the funk balls.

In this reflection, what I am looking for is to discuss some concepts and invent conceptual characters in a plane of immanence formed by the Candomblé of Nagô matrix. It is important to note that this resource is an (Afroperspectivist) philosophical invocation and not a religious or mystical summons. And that such a movement should serve to guide processes of cultural identification and learning with technologies for the production of afro-referenced narratives.

Candomblé is a complex cultural experience that integrates Afroperspectivity in a very important way – into other elements. The resort to Afro-Brazilian references used here recalls that notions such as "the invention of new possibilities", "creativity", "radical openness", "open imagination" dialogue in a very intense way with an important character of the Brazilian imaginary - *Exu* (in Yorubá spelling, 'Eṣú')⁷ -, and with a concept-place (the crossroads).

As a pre-philosophical element of the plane of immanence of afroperspectivity, *Exu* corresponds to the energy that gives rise to events, the very possibility of existence (of anything, including pedagogies) and fertility. The crossroads, the main reference associated with this *Orixá*, signals the "availability for new directions, poetics, field of possibilities, practice of invention and affirmation of life, transgressive perspective on scarcity", (RUFINO, 2019, p. 85).

This mythical expression of open possibilities is one of the main learning devices by which popular identification with technologies for the production of narratives can be brought about: it signals that more can be done with the available resources; that technical devices can be changed and transformed into their

⁷ In the rest of the article, I use the spelling of the names of the Orixás and of cult celebrants (Ialorixá and Babalorixá) as they are predominantly used in Brazil and so I do not use the Yorubá spelling.

formats, functions and properties; that technological appropriation, a jargon already widely used in technological inclusion initiatives, is a term that has its counterpart in the *exusic* orientation of swallowing up everything around it (knowledge, techniques, methodologies) and, having done so, putting something else out⁸.

Thus, limits are placed on the powers of the technical object (what can be done with technologies for the production of narratives and how such possibilities can be inserted in a learning process). The paper by Simondon (2020) is an important reference, to think about the limits of the powers of the technical object. His work helps us to think of socio-technical agencies in terms of individuations-in-progress⁹. In his terms, the process of forming an individual (individuation, which includes technical objects) is now understood as a reality in transit, a certain phase. It is this which opens up possibilities for overcoming immobilizing prospects whether these be technophobic or technophilic. According to Simondon, it is possible and necessary to think of suspension of the technique as something that is natural (positive) or artificial (negative). And to take it as something that is still possible to act on - and therefore in progress. Therefore, Simondon draws attention to the work of the artisan, which is based on an analytical organization, always leaving the way open to new possibilities (SIMONDON, 2020, p. 23).

When considering technical devices in an individuation process, they are “freed” from the matter-form model, which implies their separation from the model assigned by industrial work – these being definitions that come from the causal and premeditated relationship between form and matter.

What Simondon's theorizing, taken up by Deleuze, points to is a search for the technical object, a search for the apprehension and appropriation of the technical object and which enables the technological operation to be separated from the sealed up model of work, and to become subject to operations, movements of deformation, displacements that become closer to modulating than to molding. The key to

⁸ Enugbarijó, the mouth that swallows everything and vomits everything that it has swallowed in a transformed way, is one of the representations of Exu, described by countless authors, such as Reginaldo Prandi (2001) and Luiz Rufino (2019).

⁹ The author develops an understanding according to which the individual is not the one corresponding to an atomic unit, consisting of a nucleus of stable permanence, which resists and subsists by itself. Likewise, individual beings are not the result or the compound formed by the material/ form pair. As an important reference for Bruno Latour, Simondon thinks the formation of beings - organic or physical - in terms of the development of a more complex process: the genesis of the individual must be explained in the principle of individuation. Simondon operates a sub-version in the investigation of the genesis of the individual by turning his gaze to the process, to the obscure area of formation and not to the individual already constituted and the individuated real.

reading these possibilities via the figure of Exú allows access with more identification and recognition, especially in the contexts to which the effort of this reflection is directed.

Melanodermic conceptual figures

Some of the melanodermic conceptual figures are Ialorixá, Babalorixá, griot, bamba, jongueira, all the Orixás (Exu, Oxalá, Obatalá, Ogum, Oxóssi, Oxum, Xangô, Ossaín, Yemanjá, among others.), inquices (Ingira, Inkosi, Mutacalambô, Gongobira etc.), Voduns (Dambirá, Sapatá, Heviossô etc.), and there are many others (NOGUEIRA, 2011, p. 4). Such characters, including the divine representations, are related to psychosocial types and relational attitudes that can be prompted in a given society (DELEUZE, 1992, p. 85).

At the same time, the conceptual characters have nothing to do with an abstract personification, a symbol or an allegory¹⁰, because as Deleuze states, “he lives, he insists” (DELEUZE, 1992, p. 86). The melanodermic conceptual figures thus operate the movements that describe Afroperspectivity (plane of immanence) and intervene in the very creation of the concepts. That is, the melanodermic conceptual figures are the agents of the enunciation of Afroperspectivist philosophy that supports a corresponding pedagogical matrix.

In the context of this reflection, this characteristic has several consequences, insofar as the social types that inspire conceptual characters exist precisely, because of processes of territorialization, deterritorialization and reterritorialization, evidently linked to the black diasporas. Deleuze affirms that conceptual figures are thinkers, uniquely thinkers, and their personalities are closely linked to the diagrammatic outlines of thought and the intensive outlines of concepts.

For example, if we say that a conceptual character stutters, he is no longer a type who stutters in a language, but a thinker who stutters all language, and who makes stuttering the trait of his own thought as a language: the interesting thing is “what is this thought that can only stutter?”. For example, moreover, if we say that a conceptual character is the Friend, or else that he is the Judge, the Legislator, it is no longer a matter of private, public or legal states, but of what belongs of right to thought and only to thought. Stutterer, friend, judge does not lose his concrete existence, on the contrary, he assumes a new existence, as interior conditions of thought for its real exercise, with this or that conceptual character. (DELEUZE, 1992, p. 92)

If we say that a conceptual character is Oxum, Ogum or Exu, what are we speaking of? The choice of these Orixás is not casual, as will be made evident. “If western civilization proposes a female stereotype

¹⁰ “These figures themselves become something different from what they are historically, mythologically or commonly (Plato’s Socrates, Nietzsche’s Dionysus, Cusa’s Idiot)”, (DELEUZE, 1992, p. 86).

based on docility and submission to women, Candomblé has its counterpart in Oxum (the most beautiful iyabá, the woman par excellence”, (CARNEIRO, 2019, p. 68). However, colonial readings of this character suggest Oxum only as a mother, therefore vulnerable, disputing the love of Xangô, eliminating her competitors. Colonial readings do not see her as Yalodê – the greatest authority in the public space, a non-binary mother, a creative force (not only to give birth children), a power of the mind: it was Oxum who started the first human being in Axé (understood here as a vital force).

They are elements that this reflection seeks to use with a view to developing Afro-centered pedagogies with technologies. One of the Odus of Ifá¹¹ tells how Oxum rebels against the Orixás, men who had reserved themselves the privilege of receiving the Ebós¹². This system reserved to the Orixás women the task of cooking the offerings. Given the imbalance of this distribution, Oxum announces a punishment to everyone. From that day on, no more people would be born in Ayê¹³. In time, people would stop being born and, as time passed, the Orixás would be forgotten or stopped being worshiped and fed.

Consulted by the Orixás, Olorun (the supreme God) explained that the misunderstanding had been caused by themselves, by not accepting a female Orixá to share the offerings: forgetfulness and lack of respect for Oxum - and, consequently, to all Orixás, caused just resentment with the imbalance of public order. The solution would be to bring Oxum to participate in the rituals of sacrifice.

Oxum invites the male orixás to a negotiation and announces a surprising agenda. She is saying something like, “My job is optional, not compulsory. My body is mine, pregnancy is my choice”. For this reason, the beautiful image that the world's fertility ceased at Oxum's will may refer to the denaturalization of the function of intermittent child-birth associated with the image of women. (NOGUEIRA, 2017, p. 75)

But, understood here as a character, Oxum says something else: she demands equal rights in the management of public space. Thus, she affirms that she also has the right to receive the proceeds of the offerings. She demands care, but a provision for care that projects itself into the public space, outwards, to the relationship between people - insofar as internal changes, in the surroundings of the private, can be reflected in the public space. Moreover, she states that this provision for care must be shared by men and women. In other words, it rejects male whims and a world in which they alone regulate public space. The character affirms, after all, the need to balance the forces that govern the common space - with regard to

¹¹ Ifá is the name given to the Yorubá divinatory system. The Odus are philosophical tales that form Ifá's body and are triggered by babalawos in the game of meridilogun (conches).

¹² Offerings. It is around the ebós to the divinity that the complex Yorubá theogony is established (SANTOS, 2002, p. 15).

¹³ Part of creation where the living live - both those with bodies, as well as those that are disembodied.

the division of tasks and labor, but also of gains and recognition. What stands out here, then, is a character who handles care technologies, but which, in their coherence with the origin of the Yorubá myth, go beyond the colonial readings that point to Oxum as a mere loving queen of beauty and motherhood.

Another Odú, also related to the goddess Oxum, seems to me adequate to illustrate the use of melanodermic characters as intercessors of learning processes with technologies for the production of narratives. Oxum and Yansan were Xangô's favorite wives. They hated each other and tried not to share the same spaces. Until, one day, Yansan decided to use his sword in Oxum, which was bathing in a lake. He wore his mirror (abbe), through which he saw Yansan approaching. Like the mirror, it blinded the Yansan warrior and escaped.

What does the character tell us by means of this story? That the mirror serves not only to see itself, but also to reflect on what is around it. And that such a device, more commonly related to a symbol of vanity, can be an intervention tool in the real world.

Oxum shows that it is possible to take the reflection as a defensive power. Therefore, anyone who makes the superficial reading that the mirror of the goddess serves so that she may cultivate and deepen her own vanity is mistaken. The mirror is a sign that reveals more about her systematic reflection on life than about an effort to make herself beautiful. Oxum empowers herself to act in favor of protecting herself against other women and men who attack her (NOGUEIRA, 2017, p. 94-95).

It is interesting to note that the 'empowering herself' of the quotation refers to investing power in herself, which is different from empowering someone, a direct transitive verb, which means receiving authorization from others to exercise power. Oxum's mirror is not restricted to the colonial interpretation according to which this is said to be an instrument of vanity, to which the resources of facial make-up are linked. The goddess deals with other tactics, which Nogueira aptly refers to as "war makeup": "Faced with a hostile scenario, a world of declared and implicit conflicts, her mirror is a weapon of defense. Her intelligence keeps her awareness and attention alert", (NOGUEIRA, 2017, p. 95). As a melanodermic character, Oxum speaks of the need for self-knowledge to reflect on the environment.

In addition to Exu and Oxum, it is necessary to deal, albeit briefly, with Ogum and the associative powers that this melanodermic character suggests. The Orixá, Exu's brother, "governs iron, metallurgy, war. He is the owner of the paths, the technology and the opportunities for personal fulfillment", (PRANDI, 2001, p. 23). If Exu is the Orixá of communication and movement, Ogum is the entity of the connection, which means that he presides over the invention and operation of equipment and technical devices. Ogum

is the one who brings with himself the technologies, the practical resources of transformation the tools and the means that make it possible for ideas to become a physical body.

One of the Odus tells us that Oxaguiã, the invocation or the youthful version of Oxalá, once sought out Ogun in distress: what if the kingdom grew and demanded the construction of new houses, children were born every day and more mouths appeared to feed. It was necessary to intensify the means to increase food production, but also to build more and better housing. It is this story (narrative, in Yorubá, ìtàn) that tells of the invention of agricultural tools and also of the technical means needed for urban growth and development, coming from the powers of Ogum. The Orixá, therefore, represents the possibilities for realizing ideas or needs of men - and of the gods as well. This is the facet of the blacksmith, the inventor, the skilled creator.

Another facet of Ogum is that of war and of the warrior. The Odus of the Orixá indicate that the war of Ogum serves to move and transform various aspects of a given situation. Even so, destruction, death and violence of war are affixed to this melanodermic character, even if it be waged for transformation.

One of the most popular Odus of the Orixá reports that, after Ogum conquers the kingdom of Irê, he decides to go on a journey. After some time away from his kingdom, he returns to the city-state, but is unable to talk to any of his subjects, who ignore him in all situations. Isolated, Ogum feels betrayed, which unleashes his anger, and he exterminates a large slice of the population. Ogum did not know, however, that the kingdom was under a vow of silence, that was part of a religious ceremony. Upon realizing his mistake, Ogum abdicates the throne in favor of his son and goes to live on the roads. In another version, ashamed and saddened by what he did, Ogum thrusts his sword into the ground and disappears.

There is also an Odu in which Ogum gets tired of being a blacksmith and isolates himself in the woods, and refuses to go back and live among the people. Things end up going badly as a result of his going into retreat, because the machines, utensils and devices that he wrought start to need repairs and to be in short supply, for a very wide range of activities. Ogum's return to society only comes about because Oxum intervenes.

The Odus show, for different facets of the Orixá, how the isolation and self-absorption of those who deal with the technologies (of connections, of work or of war) cause imbalances in the community. What

restores the order of things, in these Odus that represent the nature of the Orixá so well, is the perception of the other, and the reconnection with people.

What an Afro-centered pedagogy along the lines of what is discussed here can bring about is this associative key between the gods of Candomblé Nagô and the widening of the narrative possibilities, as well as the learning processes of technologies.

Afroperspectivist concepts and problems

I use these stories as a hook for the central argument of this reflection. Myths can be very productive strategies for psychological and philosophical interpretations of the action of men and women, as they reveal social, anthropological and historical aspects of society. In other words, they reveal ways by means of which personality, individuality, identity are formed when they come up against "the outside", and, thus, function as keys of reading reality and of the intervention of reality. It is not by chance that the fields of psychology and psychoanalysis rely on myths - mostly, of course, Western ones.

Beyond this, mythical references can also serve as pathways for forms of learning and for relating to the technical devices needed for producing, transmitting, and consuming varied narratives by Afro-descendent communities in Brazil. It is in this sense that the third element of an Afroperspectivist philosophy that supports Afro-centered pedagogies with information and communication technologies must be brought into play. There are a number of problems that can be analyzed from an afro-diasporic perspective, with regard to producing narratives and mastering the techniques needed for this to happen in virtual spaces. These challenges must be referred to before pointing to concepts of Afro-centered pedagogies with technologies, as the concepts only make sense due to the problems they try to deal with (DELEUZE, 2003).

The current format of capitalism updates the centuries-old ways of extracting value in general, but specifically in relation to the black people of the diasporas, it also updates the forms of exclusion, marginalization and silencing. Which technopolitics can be used to counter such updates? What cultural and psychological elements can be used to develop these technopolitics and the corresponding lessons learned?

A basic obstacle that black communities face is the precarious or nonexistent conditions of access to information and communication technologies. It is true that the number of users with internet access reached, over the first decade of this century, more than half of the population (CETIC, 2018), and reached the bottom of the social pyramid at the end of the first decade. But the question that arises is: how has access, notably cell-phone access, been adopted and used by people of African descent?

The black movement has occupied spaces on the internet by using a wide range of communication strategies and policies. As other collective actions also do, entities of the movement¹⁴ combine and complement the use of information and communication technologies with traditional tools of articulation, thereby producing continuities, juxtapositions and ruptures between genres, aesthetics and languages. The netnographic study undertaken by Denise Cogo and Sátira Machado (2010) provides evidence of these experiences in which

Websites, portals, blogs, newspapers and online and printed newsletters, analogue and digital radios, documentaries, social networks such as Orkut, Facebook, Twitter etc., combine to constitute communication practices of the black movement that are in line, in a sense, with the character of the flow of the information society and of the expansion of so-called digital media (COGO & MACHADO, 2010).

However, the differences in access to the internet and its resources, by black and *moreno* communities reproduces and reinforces the inequalities in Brazilian society – the racial factor of which is a structuring of these differences (AQUINO, 2013). The asymmetry observed affects blacks and *morenos* not directly associated with social movements and shows inequalities that an Afro-centered pedagogy for low-income groups, discussed in this article, seeks to minimize.

One of the first studies to draw attention to these conditions was produced in 2007 by the Latin American Technological Information Network (RITLA, in Portuguese), in partnership with the Sangari Institute and the Ministry of Education. In this study, the author showed how, in 2005, the condition of race or color affected the conditions of access to the new technologies.

¹⁴ Examples are Afrobrass, a São Paulo organization founded in 1997 and focused on activities in the area of affirmative actions. In 2002, the Afro-Brazilian Institute of Higher Education was created and instituted, with a license from the Ministry of Education; and the University of Citizenship Zumbi dos Palmares (Unipalmares), the first in Brazil and South America aimed at including black people in academic life. Other mapped initiatives are the Ethnic Media of Bahia (<http://www.midiaetnica.ning.com>), the Multi-Ethnic Information Agency (<http://www.afropress.com>), the Afro-Oriental Studies Center (<http://www.ceafro.ufba.br>), and the collaborative journalism portal Correio Nagô (<http://www.correionago.com.br>)

In the country as a whole, 28.3% of whites aged 10 and over said they had used the Internet in the 3 months preceding the survey. Among blacks, this percentage drops to 13.3%. In other words, whites access the Internet 2.1 times more than blacks, that is, more than twice as much as blacks (WAISELFISZ, 2007. p.15).

The report also showed that “that the internal gaps - by income, race/ color, geographical region of the country - are much wider and deeper than the gaps that separate Brazil from advanced countries”, (WAISELFISZ, 2007, p. 5).

The specialized literature has shown the geographical disparities in access and use of computers and of the Internet in Brazil since the mid-1990s. As Bernardo Sorg and Luís Eduardo Guedes (2008) point out, there are limitations to analyzing the measure of digital exclusion in these terms, because a) the time available and the quality of access decisively affect the use of the Internet; b) because information and communication technologies require frequent updating of hardware and software so as not to become obsolete, which demands constant investments from users; c) because the potential for their use depends on the user’s ability to read, absorb and interpret the information.

However, the work of the Regional Center for Studies for the Development of the Information Society (Cetic.br), demonstrates the differences between Brazil’s macro-regions, and also between urban and rural areas, with some supplementary information that goes beyond the number of accesses and that contribute to this discussion.

The latest data from the 2019 ICT Household Survey, developed by Cetic.br, (CGI.br, 2020) show that currently, in Brazil, 20 million households do not have access to the Internet, that there has been a reduction in the presence of computers in households since 2014 and that there is a big difference by social class between houses with and without computers. There is also a big difference between classes in terms of access to the network: 95% of the homes of social class A are equipped with some computing device (notebook, desktop or tablet). Among those in social classes C and D, the percentage was 44% and 14%, respectively.

The study also shows an imbalance in internet access and its uses. In 2019, 80% of class C households had internet access, while in class D and E the percentage was only 50%. Since 2017, Class A has maintained a percentage of 99% of homes equipped with access to the large computer network. In total, 71% of Brazilian homes are connected to the network - the Northeast has the lowest percentage, with 65% of homes connected.

These data, in fact, are in line with the National Household Sample Survey, which, in the fourth quarter of 2018, surveyed the access of Brazilian households to Information and Communication Technology (ICT). According to PNAD (Pesquisa Nacional por Amostra de Domicílios / National Survey by Sample of Households), the percentage of households that used the Internet rose from 74.9% to 79.1%, from 2017 to 2018¹⁵.

Thus, according to the Household ICT 2019 survey, there are 47 million non-users, or 26% of the population. The cell phone is the most used device - 99% of network users in Brazil (the same order of magnitude as PNAD gives). It is interesting to note that in rural areas and in classes D and E, the exclusive use of the smartphone to access the web reaches 79% and 85% respectively.

But it is in the dimension of microdata related to individuals¹⁶ that the 2019 ICT Household survey acquires even more importance for this article. In this perspective, 59.9% of people who have never used a computer are black, women (56%) and live in an urban area (77%). Among people who have never accessed the internet, 53% are black. Of these, just over half (52.3%) are women and 37% are from the North and Northeast regions. People who are black or *moreno* also have the lowest rates of using the world wide web, and they also rely more on public and private institutions to use it.

The survey found that a lack of computer skills is one of the reasons why a slice of the general population has never accessed cyberspace. Among blacks and browns, this ratio reaches 54%. In comparative terms, not knowing how to deal with a computing device enabled to browse the network is a problem that affects 35.3% of the white population that has never surfed.

Regarding the use of the internet, most of the people who state they do not download files, to create and share content are black and *moreno* (60.9%). The same is true for Internet users who consume less multimedia (games, music, films, podcasts, news information, films or series) - most are black and brown men and women.

The greatest absence in education and work activities (such as school research, distance courses, search for information on undergraduate and graduate courses, use of the internet for self-study, keeping

¹⁵ Available at <https://agenciadenoticias.ibge.gov.br/agencia-detalle-de-midia.html?view=mediaibge&catid=2103&id=3674>

¹⁶ Available at: <https://cetic.br/pt/arquivos/domicilios/2019/individuos/>

and storing data and activities strictly related to work) has also been found to be among people who are black or *moreno*.

The numbers indicate an uneven participation in telematic environments by black and *moreno* people - both when they consume and produce narratives, records, interpretations of reality, debate, among other possible forms of participation in cyberspace. In spite of this, or perhaps for this very reason, what has been empirically found is the protagonism of collectives of black and *moreno* men and women communicators. This raises urgent and fundamental issues - food insecurity, the genocide of the black population, police violence and hunger, among others - in all the large Brazilian urban centers. At the same time, a generation of young black communicators has emerged in areas as diverse as fashion, aesthetics, politics, economics and work, contributing, as digital influencers, to elements of black representation in the public debate.

What these experiences indicate confirms the suggestion of Celly Brito Lima and Miriam de Albuquerque Aquino (2009), who argue for the need to investigate the construction of Afro-descendant identities in cyberculture, in the context of the conditions of access and the democratization of information that are within the reality found in Brazil. For the authors, problematizing the construction of identities is important insofar as it is a way through which knowledge can be built up of the interests, needs and desires of social actors in a historical condition of social exclusion that produces apparently contradictory situations: on the one hand, the realization of serious structural difficulties of access and, on the other hand, the emergence of a vigorous presence of black identities connected to each other in a network.

Miriam Aquino (2010), on the other hand, observes the need to build political projects that postulate the recognition of cultural diversity and develop information policies that are adapted to the need to include socially marginalized groups. It is in this sense that the elements of a popular pedagogy suggested here seek to strengthen cultural elements that observe and strengthen aspects of Afro-descendant identities. In other words, to consider cultural diversity and offer conditions for people of African descent to face uncertainties, unforeseen circumstances and indeterminations arising from cultural apartheid also in digital culture.

These are lines of pedagogical action and the philosophy of action (AQUINO, 2010) that seek to contribute with the forms of expertise needed for identification and self-representation - and to counter

the threats posed by structural conditions that hinder access to cyberspace, as the data from the ICT Household survey 2019 demonstrate.

Final remarks

The learning and media production based on the Larossian experiences of the populations of the black diaspora are linked to the characteristics of their bodies, framed by the institutional, structural and daily racisms (KILOMBA, 2010) in hierarchically inferior conditions in the social fabric. The body speaks. In other words, the black body is the driver of the need for creation, transformation and invention even in adversity - or, precisely, because of it. There is a pedagogical potential in this perspective, since it incorporates the notion of a crossroads, which emerges not as an architectural construction akin to a *cul de sac*, or as an impossibility, but as a pathway available for new directions.

It is clear that the historical and structural conditions that black and *moreno* people deal with are scenarios of scarcity, disenchantment and monologization of life - the data from the 2019 ICT Household survey express this well in the terrain of Brazilian digital culture. At the same time, were it not for the transgressive power that points to a field of open possibilities, poetics, practices of invention and affirmation of lives, we would not see the experiences in progress, which transgress the limits of colonial heritage imprinted in the lives of Brazilian people of African descent.

This is the type of bend, (of dribble?) that an Afro-centered pedagogy proposes: a practice at crossroads that constitutes a philosophical and pedagogical innovation of ancestry as a principle of presence, knowledge and communications (RUFINO, 2019) . As already stated, the crossroads is the main concept associated with the powers of the *Orixá Exu* – i.e. it is the mythical expression of the possibilities opened up from an Afro-Brazilian decolonial perspective, to which an Afro-centered pedagogy for the production of narratives is linked. Thereby, I try to express that, if the society is of information, the pedagogical resource to the *Orixá Exu* and her powers, is also fundamental in order to know and intervene in that society (to place oneself as a subject). To understand that, without traffic, movement, flows, communication, nothing happens, nothing changes, nothing is created.

It is not, therefore, only about access to the internet and computing devices, but above all the about the disposition to use them - a know-how that goes beyond the passive condition of a user of information and communication technologies. I refer to the development of (physical, logical and

methodological) mechanisms for the production and enjoyment of information; technological appropriation methodologies; of norms for the free sharing of symbolic assets that can be associated, in processes of Afro-centered learning, to the reference of *Exu*, the patron of creation and invention. The development of such mechanisms form fronts for the interests of the less-assisted populations, and in particular, of Afro-descendant peoples.

These fronts indicate acting on culture in terms of the relationship with the technical object and in terms of producing and taking full advantage of informational goods, in particular. The when of this front is daily life – i.e. an Afro-centered perspective for the production of narratives invests in creation and invention, but also in an approach to the technical objects that demystify them, that put them in the order of daily life, as ingredients of routine life, in the same way that all the *Orixás* are seen, living forces of creation, that inhabit daily life in the religious tradition of the African *Nagô* matrix.

A heavy investment is needed in the agenda of an Afro-centered pedagogy for the production of narratives with media in hyper-mediated societies. I now turn to the mythical powers of *Oxum* to address, in part, this aspect. The goddess suggests the use of self-knowledge as an ancestral technology to protect and act on the movements around her, on reality. The use of the mirror¹⁷ indicates this ability to *use* technical devices for their benefit, care technologies, which need to be handled by both men and women for the good balance of the common space. This appeal to self-knowledge corresponds to attention to the psychological condition built by conditions external to the individual and through it, it is possible pedagogically to theme the dimension of ancestry, identity and blackness as markers of narrative protagonism with media.

The maternity pertinent to *Oxum* has been suppressed from the *Yalodê* character, i.e., the matrix that represents the matripotence of those who love their people and who go to the public space to denounce injustices. There are many imbalances in the media ecosystem, as we have seen. The absence of women using computers and accessing the internet, demonstrated in the data analyzed, is a face of these imbalances. What we saw in the *Oxum* myth is that it puts the naturalness of gender roles into check and problematizes male arrogance - a factor to be taken seriously in the processes of media education and production of narratives centered on girls, youth and women. But also to be observed in educational

¹⁷ But also of the instruments of divination in the Ifá system. *Oxum* is the only Orisha to master the secrets of the oracle.

processes that involve the use of programming, design, manipulation and configuration of computational devices - elements traditionally associated exclusively with male protagonism.

The problematization also extends to the formation and training of black women and to their place in the world – i.e. to the narratives about them. The recovery of female protagonism with technologies, and with the narratives produced with these technologies, is also projected to produce media that surpass the ethnocentric cosmovisions in which Oxum, but also black women, are framed as freshwater mermaids, Venus, seductive, narcissistic goddesses, which does not necessarily correspond to the ways in which they want to be seen and considered.

I conclude these final comments by addressing some aspects of the melanodermic character Ogum, as an intercessor of learning processes with technologies for the production of narratives. As Reginaldo Prandi reports, Ogum is above all a civilizing hero (PRANDI, 2019, p. 13). He personifies the different moments of humanity's own evolution, which received material culture from him, which guaranteed its spread on Earth. In the long march of history, Ogum was a collector, hunter, lord of the forests, a great provider, a blacksmith, based on his power, industries were established, new professions were invented, means of production, which moved from the forests and are invented for towns and cities.

This is the fate of Ogum, to accompany humanity and to live in the pathways of the world, despite being king; to bathe himself in blood, despite having water at home; to use dry straw to protect himself from the cold; to win wars, but to dispense with the spoils of conflict¹⁸. Ogum is the *orixá* of contradictions and ambiguities. From the same iron that prepares the earth for food and life, is also forged the sword that threatens life; the same technology that opens up emancipatory possibilities, can serve to prevent it from happening.

The interleaving capacities of information and communication technologies have, to the same extent, an ability to isolate their users. The character teaches us that collective working and liaising together, community integration, valuing the common, are factors that positively enhance the powers of learning with technologies for the production of narratives.

¹⁸ Features taken from different Odus of Ifá

This paper has sought to explore some resources provided by the pantheon of Candomblé of Nagô matrix as means to intensify learning processes with the digital technologies needed to produce and circulate narratives that emerge from Afro-descendant populations in Brazil.

The characteristics of some of the aforementioned *Orixás* can serve learning strategies that pose themselves as responses to problems and challenges that arise for black and non-white populations. It is the case of activating the powers of *Exu* as a character that focuses on creative and disruptive processes; and their capacity for resignifying.

In the same way, the need for self-knowledge (provided by an Odu of Oxum) was suggested as an element needed for the intervention (narrative) in reality. And the observation of the need for contact with peers in the scope of the technologies - signaled by the problems arising from the isolation and from the thematic self-absorption by using Orixá Ogum narratives.

There are countless associations of this type that are likely to be carried out. The model outlined here, as already stated, is the result of a research that is still ongoing and that will be carried out in the coming months, in order to evaluate, in *Candomblé terreiros* in the city of Recife, the viability of these possibilities and their effectiveness.

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Abstract

The article reflects the current stage of an ongoing research. The text seeks, based on the repertoire of Afroperspectivist philosophy, to indicate elements of a popular pedagogy of the use of information and communication technologies for the production of narratives. This effort, conceptual and methodological, evokes signs and characters from Afro-Brazilian and African histories and cultures, in particular Candomblé Nagô practiced in Brazil. The use of an Afro-Brazilian symbolic matrix is also useful to the demystification of technologies, since the use of computers, networks and other devices can be associated with the same daily experience dedicated to the worship of Orixás.

Keywords: Afroperspective, Pedagogy, Technology, Narratives, Candomblé.

Resumo

O artigo reflete o atual estágio de uma pesquisa em andamento. O texto procura, a partir do repertório da filosofia afroperspectivista, indicar elementos de uma pedagogia popular do uso de tecnologias da informação e comunicação para a produção de narrativas. Esse esforço, de ordem conceitual e metodológico, evoca signos e personagens das histórias e culturas afro-brasileiras e africanas, em particular do Candomblé Nagô praticado no Brasil. O recurso a uma matriz simbólica afro-brasileira também se presta à desmistificação das tecnologias, na medida em que o uso de computadores, redes e outros dispositivos pode ser associado à mesma vivência cotidiana dedicada ao culto de Orixás.

Palavras-chave: Afroperspectiva, Pedagogia, Tecnologia, Narrativas, Candomblé.

Resumen

El artículo refleja la etapa actual de una investigación en curso. El texto busca, desde el repertorio de filosofía afroperspectivista, indicar elementos de una pedagogía popular del uso de las tecnologías de la información y la comunicación para la producción de narrativas. Este esfuerzo, conceptual y metodológico, evoca signos y personajes de las historias y culturas afrobrasileñas y africanas, en particular el Candomblé Nagô practicado en Brasil. El uso de una matriz simbólica afrobrasileña también se presta a la desmitificación de tecnologías, en la medida en que el uso de

computadoras, redes y otros dispositivos puede asociarse con la misma experiencia diaria dedicada al culto de Orixás.

Palabras clave: Afroperspectiva, Pedagogía, Tecnología, Narrativas, Candomblé.

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