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FAMILY, MEMORY AND SOCIETY:
reflections on the theatrical experiment O Bosque

*FAMÍLIA, MEMÓRIA E SOCIEDADE:
reflexões sobre o experimento cênico O Bosque*

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**Family, memory and society:
reflections on the theatrical experiment *O Bosque***

Abstract: This article analyzes the theatrical experiment *O Bosque*, composed of three autobiographical solos that explore the possibilities of interweaving the personal and the political in documentary theater. Through the investigation of family memories shared by the actress-creators and a polyphonic theoretical dialogue, with names such as Annie Ernaux, Janaina Leite and bell hooks, this paper aims to comprehend, based on a critical perspective, the social relevance of the family approach based on the diversity of experiences presented.

Keywords: autopsiobiography; family; memory; documentary theater; theatre of the real.

**Família, memória e sociedade:
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Resumo: Este artigo analisa o experimento cênico *O Bosque*, composto por três solos autobiográficos que exploram as possibilidades de entrelaçamento entre o pessoal e o político na cena documental. Através da investigação das memórias familiares compartilhadas pelas atrizes-criadoras e de um diálogo teórico polifônico, com nomes como Annie Ernaux, Janaina Leite e bell hooks, busca-se compreender, sob uma perspectiva crítica, a relevância social da abordagem da família a partir da diversidade das experiências apresentadas.

Palavras-chave: autopsiobiografia; família; memória; teatro documental; teatro do real.



1 Introduction

Three young actresses¹ on stage performing different theater solos that reflect on aspects of their family backgrounds. In the first solo, objects accumulated over the years are displayed along with the stories they bear, gradually revealing, in a fragmented manner, elements related to the social class of a family of rural origin; in the next solo, with the help of photographs and the audience, a dancer-actress discusses the consequences of paternal neglect in her life; in the final solo, songs help tell the story of the actress's family as she transforms the stage space into a kind of nightclub, addressing the importance of family love in confronting oppressive situations and structures.

Performed in June 2023, based on autobiographical explorations of the three actresses, the theatrical experiment *O Bosque* aimed to address the actresses' family relationships and memories, mixing personal experiences and social aspects, elements of reality and imagination. The work was developed as part of the activities of the *Laboratory of Studies in Dramaturgy and Society*, a research project linked to the Universidade Estadual do Sudoeste da Bahia (UESB) with the goal of investigating the dramaturgical implications of the insertion of reality and the pursuit of social engagement in political theater.

In *O Bosque*, each actress composed her solo based on autobiographical materials, issues that emerged in the rehearsal room and the study of different artists and theorists. Prominent among the array of references are names from literature, cinema and theater, such as Annie Ernaux, Augusto Boal, Janaina Leite and the Peruvian group Yuyachkani, as well as concepts from Documentary Theater and Theater of the Real. This paper presents both an account of the experiment and an analysis of the interaction of personal, sociopolitical, theoretical and poetic aspects present in each solo, seeking to understand how working with family memory can establish openings, within the documentary language, to address political issues on stage.

2 Family, a political challenge

It was largely from the group's studies on documentary theater and theater of the real (especially the theoretical and aesthetic explorations of Janaína Leite and Yuyachkani) that there arose the need to experiment with such languages theatrically, addressing specific issues of the participants' reality. Therefore, the creation process of *O Bosque* began by defining a common subject for the collaborative work, based on the recognition of its relevance to the research team: family.

¹ Érica Rodrigues dos Santos, Fernanda Silva Souza and Lorryne Gabriela da Silva Bomfim, supervised by Hayaldo Copque, all of them authors of this paper.



In addition to addressing personal needs of the actresses, the choice of the subject considered the possibility of establishing a critical dialogue with Brazilian sociopolitical reality. After all, besides the flag and other national symbols, the far-right movement linked to former president Jair Bolsonaro also aimed to appropriate sociocultural elements of the country, a strategy summarized in the use of the motto “God, fatherland, family.”² For the Italian professor and writer Antonio Scurati (2022), Bolsonaro’s use of the fascist slogan, in addition to being “shocking,”

[...] means proposing the prospect of going back to a society where the father derives his authority from the father of the nation, who receives it directly from God. It means that there is only one God, one fatherland and one type of family. A slogan widely used by Mussolini during 20 years of fascism.

In September 2023, for example, at the time of the conclusion of this paper, the Brazilian Congress actually debated a bill forbidding same-sex marriage. In a supposedly secular country, the bill focused on defending a single family model based on a biased Christian interpretation. Drafted by a far-right congressman, the bill provided that “marriage between people of the same sex is contrary to the truth of human beings” (BRASIL, 2023, p. 4) and that

Brazil, since its constitution and as a Christian nation, despite adhering to the principle of secularity, upholds family values within its Constitution and laws, stemming from the culture of its people and from Natural Law. In this sense, any law made by men has the force of law insofar as it derives from natural law (BRASIL, 2023, p. 4).

By referring to “family values” in his weak argumentation, the congressman—who is also an evangelical pastor—expresses a purposefully limited vision, deliberately excluding the diversity of family arrangements that exist in society. His justification based on “the culture of its people” and “Natural Law” reveals an attempt to impose a particular religious perspective on the state, in disagreement with the principle of secularism that should prevail, regardless of the parliamentary attempt to relativize it.

Even though we have not had the opportunity to delve into homo-affective family structures, but understanding that “family is not a biological concept, something natural or given, but a product of historical forms of organization among humans” (Narvaz; Koller, 2006), in our creative work we started out from an approach to family as a space of diversity, in contrast to the monolithic ideology of the Brazilian far right. Families in the plural, presented in different configurations and conceptions and seen from the viewpoint of young artist-student-creators strongly influenced by issues of class, gender and race.

Once the subject had been defined, and having as an aesthetic concern/need the intention of putting reality on stage not only as a subject, but also as an *experience*” (Leite, 2017, p. 23), three

² With the addition of “freedom” due to the liberal-conservative alliance that constitutes the new Brazilian right-wing (Rocha, 2021).



activities were proposed to each actress, thus beginning the process of creating the solos. Below are the activities as described by the supervisor of the experiment:

1. Symbolic family tree: Draw up your family's family tree, paying attention not only to the layout of the members, but also to the symbolic elements that can be associated with your family and the image of the tree. What type of tree is your family? What quality of fruit would the members be? Are there flowers, pests, parasites, forbidden fruit...? Reflect on these questions, on other questions that you find relevant, let your imagination act and visually create your tree.

2. Declarations of identity: based on a game described by Augusto Boal (2009, p. 198-199) in *The Aesthetics of the Oppressed*.

Each person declares who they are, three times and to three different recipients—the person they love, a neighbor, the boss upon whom their job depends, the president of the country, the people, a pet cat or dog: anything goes. [...] Each time he declares his identity, as our identity is also given to us by our relationship with others, the writer discovers his disused identities, multiplicity. None of us is always the same, whether to others or to ourselves.

In our version, we should declare our identity to three different family members, using whichever medium we find most suitable (email, letter, WhatsApp, Instagram, etc.).

3. Family object: Choose and bring us an object that has sentimental value (of any kind) and that you associate with your family or a specific relative. At our next face-to-face meeting, you must find a way to present this object to the group. [A variation of activity 3 was added later, in which a family photograph should also be presented to the group].

Understood as a trigger for creation, the material resulting from these proposals was developed in the rehearsal room, a space in which exchanges within the group and the use of new exercises led to aesthetic and discursive enhancement. From the investigation of each actress into her identities and core family emerged other topics that resulted in drivers for the development of the individual solos, constituted as work in process (Cohen, 1998) and which we will address below.



3 “My family is a low-lying tree”

Imagem 1 - Fernanda Souza performing her solo



Credit: Iane Novais

A faded picture, a hairbrush, a few books, a notebook, a rosary, an old telescope, a homework assignment from an elementary school student, an old *real* bill, a “diamond.” Affective objects that make up the material remains of the personal and family memory of the actress Fernanda Souza.³ Added to her declarations of identity, these items form a kind of constellation around her body, initially positioned in center stage and covered by strings that seem to connect the actress to the objects. In her conversation with the audience, the actress displays the development process of the solo (also using audio and video recordings) and shares the background of some of the materials on stage, while revealing fragments of her family life.

Even though there is an apparent randomness in the arrangement and presentation of the objects, it is important to note that such items, and their stories, were purposefully chosen by the actress and are processed on stage as documents according to a specific methodology. This is a similar approach to the one used by the French writer Annie Ernaux to better understand a certain event in her family life in *Shame*. Says Ernaux (2022):

Naturally I shall not aim for a narrative, as it would produce a reality instead of searching for one. Nor am I going to limit myself to listing and describing images I remember, but I would like to process them like documents that will shed light on each other when addressed from different perspectives. In short, I would like to be an ethnologist of myself.

The reality in the materiality of the witness-body and of the memory objects takes the place of investing in a narrative. Thus, based on the methodological choices used to perform the solo, we can understand here the manifested form of a Theater of the Real, with a focus on presenting rather

³ Because this paper was collectively written by individuals involved in the analyzed creation process, the writing is predominantly in the first person plural. However, at certain points we chose to use the third person singular to highlight the individual participants' information and actions.

than representing the real, seeking to “create room for the emergence of new meanings [...] which do not appear solely in the field of reading the work, but also in experiencing it” (Leite, 2017, p. 49).

Back to the French author, despite the distances in time and culture that seem to separate the world of a European writer born in the 1940s from the world of a young drama student from the interior of Bahia, we see in Fernanda Souza’s solo a constant dialogue with Annie Ernaux’s methodology. Interestingly, it is at the level of memories that the meeting between two apparently very different realities happens. In addition to the methodology aspects mentioned above, the connection between the two worlds also appears in the confrontation with the social class of origin revealed by the authors’ perspective when faced with their family memories, a typical trait of the so-called socio-autobiography genre.

The term socio-autobiography, used by Ernaux herself to describe some of her works, relates to a form of literary writing in which aspects largely connected to social class are interpreted based on an individual’s examination of himself and his family. In this genre, whose theoretical framework is strongly influenced by the studies of the sociologist Pierre Bourdieu, the individual addresses his social place of origin from a new perspective, as someone who has generally crossed a given class boundary, not without some discomfort and, as in the case of Ernaux, often through education (Lammers; Twellmann, 2021; Vieira, 2020).

By bringing her symbolic family tree to the rehearsal room, Fernanda surprised everyone with her proposal. It was a watermelon plant or, as the actress herself stressed in her oral presentation, a low-lying tree, reflecting the idea of a family strongly linked to working with the land, from which they derive their livelihood. However, Fernanda’s place in this tree also stood out, not for its central position, but for of its exteriority. In the image presented, the actress appeared as a bird and not as a part of the tree.

Besides the differences stemming from the distance in generations, the feeling of non-belonging (or of a more distanced belonging) revealed by Fernanda’s image also reflects a certain discomfort, similar to that underscored in Ernaux’s work. The possibility of studying at a university and in a larger city, an experience denied to older relatives, and the increasing distances between the world of origin and the new emerging pathways lead to a combination of different feelings, “a mixture of shame, guilt, revolt and misunderstanding” (Vieira, 2020, p. 30), but also to excessive self-responsibility for the future (hers and her family’s), as failure may frustrate the supposed expectations of the core family.

As she displays affective-family documents, the actress transports the audience to the world of her rural origin and shares information about the socioeconomic elements that make up that reality. Prominent in this regard among the materials presented is a small shiny stone that Fernanda calls a “diamond.” Besides the visual characteristics of the object, the fact that the actress comes from Chapada Diamantina helps explain the reason for naming it thus. From the 19th century onwards,



this mountainous region of Bahia, famous for its natural beauty, started to attract prospectors in search of diamonds, and to this day the hope of finding the precious stone persists among part of the population.

As a girl who grew up listening to the local stories, in her childhood imagination, that shiny stone could only be a precious diamond for Fernanda. A hope of escaping the often painful life of her origins, as her university education seems to suggest. This hope was handed down by her parents, entrusted to her and carried by her, as the actress stated on stage:

A low-lying tree. A faded picture. A few objects that to you might seem random and meaningless, but which are part of my life story so far! Bird or butterfly? I don't know. I only know I have wings! Tightrope or hopscotch? I don't know. I know the arrival is uncertain and can be dangerous; I may fall and get up or not. A diamond! A precious stone! I found it, I'll keep it, one day this will be our future! My parents also found it, gave it to me. Maybe this hope is not only mine. Maybe I'm a bird that accidentally swallowed a diamond and here enjoys it!

The words above are from a person who moves about on a risky frontier, on the boundaries of their social class: between the promise of a better future, of advancement, and the fear of failure. At this crossroads, Fernanda invites us to reflect on the self-responsibility inherent to neoliberal rationality, in which individuals are often urged to bear the weight of their aspirations and achievements, often forgetting the social and structural circumstances that also shape their path.

4 Absence

Imagem 2 - Lorryne Bomfim performing her solo



Credit: Iane Novais

A dancer surrounded by images of family life: her pregnant mother, childhood snapshots, baptisms, birthdays, coming-out parties, festive dates in general, as well as images of visibly common moments, with nothing in particular to celebrate. Unlike the previous solo, it is not different objects that make up the set of Lorryne Bomfim's solo, but solely these photographic records of seemingly happy days.



For the art critic and writer John Berger (2013), if photographic framing captures a moment from the time continuum, it is precisely outside this fragment that lies the true content of a photograph. However, the absence that the actress-dancer wishes to highlight in her photographs could not be filled by the exercise of looking at the before and after of the framed scene, as it concerns someone who was not even present at the moments and places in which the images were taken: her father. The paternal figure appears in Lorryne's solo in a single, formal, passport-style photograph, left aside and contrasting with the family scenes displayed.

With the exception of the father's photo, purposely left in a marginal area of the stage, there is a certain randomness in the arrangement of the other photographs. Hanging from wires around the stage and always visible to the audience, they escape the neatness of the album from which they were taken, generating a new narrative, disordered, fragmentary, whose organization will be up to the actress-dancer, moving around the stage in search of the pictures that will best help compose her story. In this solo, the only photo left in a corner will contrast with the centrality of the theme it reveals: paternal abandonment and its consequences, which accompanied Lorryne throughout her life.

The social aspects that we were looking for based on family memories and the actresses' personal accounts were explicitly present in this case. According to the economist Janaína Feijó (2023), researcher at the Brazilian Institute of Economics of Fundação Getúlio Vargas (FGV-IBRE), in 2022 Brazil had 11.3 million single mothers, the overwhelming majority of whom were black. Besides the economic impact also revealed by the research, in cases of paternal abandonment there is the additional difficulty of assessing data such as the emotional consequences in the lives of many of these mothers, as well as in the development of their children. In this regard, addressing the topic in the rehearsal room required some caution, especially due to the affective aspects involved.

Based on the Teatro Imagem games (Boal, 2015), one of the creative exercises proposed consisted of asking Lorryne to position the people present in the rehearsal room as if they were members of her family, initially forming a static image of this family group. The actress-dancer chose to represent three of her relatives: maternal grandmother, mother and father. While the women of the family were positioned in scenes of everyday life in a house, the paternal figure remained at the edge of the stage, in the same place where, later, his photo would be placed. After arranging the bodies in the space, often with tears in her eyes, Lorryne was able to say to each family character what she wanted to say.

As a result of this strong emotional impact on the actress, stemming from her immersion in her memories and the theme of paternal abandonment, the solo ended up highlighting an intense appeal to pathos, understood as the "quality of the theatrical work that evokes feelings (pity, tenderness, pity) in the spectator" (Pavis, 2008, p. 280). As an element that aims to stir passions in the audience, pathos is manifested not only through words but also through gestures, something that the language of classical ballet, brought to the stage by Lorryne, often mobilizes—



with its hand and arm movements, facial expressions, rhythmic variation in the use of leaps, spins, controlled falls, etc.

If the choice of elements of emotional appeal aimed to promote an empathetic process with the audience, sentimentally inserting the spectators into the world of paternal abandonment from the point of view of a rejected daughter, distancing strategies were also activated throughout the solo. The presentation of statistical data on the subject and the actress's use of sudden disruptions in the emotional flow, such as crying abruptly interrupted by a comment, are examples of the tactics adopted with the aim of expanding the audience's gaze beyond of the particular aspects shown on stage

In this conscious movement between the emotional display of intimate pain and the encouragement of social reflection, at a certain moment in the solo, the actress-dancer takes on also the role of playwright and director, inviting two members of the audience to represent her mother and father in a dialogue written and directed by Lorryne herself. The scene with the audience is limited to a brief discussion between the characters in which gender-related issues are raised, such as the father's criticism of the daughter's choice of clothing and prejudice regarding her decision to attend a dance college. What draws attention at the end of this scene, in which testimony gives way to representation, is that now Lorryne will not be alone, as there are people to help her deal with her pain.

The supportive embrace between actress and spectator also contains the image of maternal care. The mother, a hitherto almost imperceptible character in this solo, in which the protagonist is a daughter in constant dialogue with the (absent) figure of her father, gains prominence following this break. Despite the persisting attempt to restrict the maternal role to childcare, to the stereotype of the woman "converted into a servant" (Engels, 1984, p. 61), as part of the mechanism of male domination, here we can also interpret this cultivation of mutual love between mother and daughter as a significant counterpoint to patriarchal narratives that minimize the role of women in the family.

By seeking the audience's support through empathy, Lorryne was able to create a favorable environment to reveal her weaknesses while recalling on stage her father's emotional absence and its consequences. She was also able to highlight the love between mother and daughter as an essential element in building a path towards healing the wound of paternal abandonment. This evokes the belief of bell hooks (2021, p. 237-238) in the healing capacity of love based on the act of remembering:

Love heals. When we are wounded in the place where we should have known love, it is difficult to imagine that love really has the power to change everything. No matter what has happened in our past, when we open our hearts to love, we can live as if born again, not forgetting the past, but seeing it in a new way, letting it live inside us in a new way [...]. Mindful remembering lets us put the broken bits and pieces of our heart together again. This is the way healing begins.



5 A playlist of hits

Image 3 - Érica Rodrigues performing her solo



Credit: Iane Novais

Often stored in boxes or similar containers, memory objects are recurrent starting points for theatrical works of a documentary and biographical nature. In *Jacy* (2013), for example, Grupo Carmin (RN) rummages through objects found in a vanity case discarded in the trash, while Janaina Leite (SP) comes across notes in an old shoe box to write *Conversas com meu pai* (2014). Fernanda's and Lorryne's solos, analyzed above, also use memory objects, but they are scattered around the stage, with no need for a container, thus proposing a spatial organization and way of looking at these materials, even though they are both interested in creating narratives governed by a certain randomness.

However, in the third solo of *O Bosque*, the largely tactile and visual materiality of the objects gives way to the appeal to musical memory, with a soundtrack made up of famous songs from the 1970s to the 1990s. It is through them that Érica Rodrigues sets up the game to bring to the stage a narrative that includes herself and her core family. To the sound of pop music, the actress narrates, for example, the comings and goings of her parents from encounters at a nightclub, their departure from her paternal grandmother's house and the birth of the couple's children.

Music and narration are complementary and, at times, constitute a game filled with humor and irony, as when the actress talks about her brother's birth to the sound of "Because You Loved Me," a romantic hit from the 1990s. "As soon as my father took him [the brother] in his arms, he glanced at him and said: 'Hey, he's white.' My mother is a light-skinned and my father is dark-skinned. But it was his firstborn son, right? He loved him no matter what."

Also in the book *All About Love: New Visions*, bell hooks (2021, p. 40) states: "It is far easier to talk about loss than it is to talk about love. It is easier to articulate the pain of love's absence than to describe its presence and meaning in our lives." Far from being a naive option, the choice of the



term *describe* by the American author indicates the difficulty of carrying out a detailed analysis of the feeling of love. This will be hooks's quest throughout the book, just as, in attempting to recover family stories, Érica seeks to give her testimony by narrating (describing) the presence of this love in her family environment. Love as a possibility and no longer as absence.

When she begins to narrate the story of her parents' comings and goings, the actress is seated, enjoying the sound of "Dancing Queen" by the Swedish group ABBA, with a bodily presence that suggests the space of a nightclub. Following the chronological order of the facts, Érica's account progresses to moments in her adult life, when her parents yield the spotlight to her brother in the narration. There is lightness in the air and even the differences between family members, including skin color, are always marked by a sign of affection, and it is especially in the relationship between siblings that love emerges as a fundamental act and element.

During the process of building the experiment, this fraternal centrality was evident from the beginning, whether in the family tree symbolized by two baobab trees (maternal and paternal family) that coalesce in Érica and her brother, or through the extensive declaration of identity aimed at him, or her brother's toys, brought as affectionate objects. In the only moment when the music stops, the importance of the relationship between the siblings is made clear through a recording in the actress's voice, in which, among trite episodes of family life, Érica underscores her brother's support in situations of adversity, such as suffering moral harassment in the workplace and the diagnosis of depression she faced:

My brother supported me through some very difficult moments in my life, without hesitation. He was always there for me. He has been to this day. When I was working here in the city and I experienced a situation in which my boss kind of humiliated me in front of other people, that really shook me up and he was the first person to tell me to quit because I shouldn't put up with that sort of thing and he would help me any way I needed until I found another job. And that's exactly what he did. I quit the job, and he helped me pay my rent, my bills. And my family too, my parents also helped me with that. Then, a few years later, when I suffered from depression, he was there with me when I received the diagnosis, because he was the one who took me to the doctor, paid for the appointment, and afterwards supported me, paid for my medication and told me to see a psychologist at his expense. That was something that really saved me and it's a very important milestone in our relationship. I was afraid my parents wouldn't understand what I was going through, but I asked him to talk to my parents. He did, my parents understood and after that I took my mom to an appointment, so the doctor could talk to her. In short, my brother is still very much my partner to this day. Even with our differences, we get along very well.

Objectively, without metaphors or evident signs of emotion in her voice, the actress emphasizes the emotional and financial support from her family, especially her brother, which was essential in coping with her depression. Methodologically, she seeks to describe love as a presence and meaning in her life, as recommended by bell hooks. We can say that, in a kind of continuity with the previous solos, Érica's narrative is a true ode to family love, which will end with performer and audience celebrating together in a dance.



But what is the political or socially relevant side to all of this? While the fragmentation of Fernanda's solo makes us reflect on class issues and the appeal to pathos of Lorryne's solo leads to an important discussion on the problem of paternal abandonment, which aspect points to a critical reflection on the social role of the family in this last solo? Or, conversely, does not this praise of family reinforce to some extent a single, patriarchal model and uncritical view of the family?

At this point, we believe that it is essential to turn our attention to the individual body to reflect on the social context. If "black men and women are black anywhere in the world," as argues Carla Akotirene (2019, p. 37) when highlighting the violent omnipresence of racism, the possibility of finding support and happiness in the family is here a symbol of resistance. The fact that Érica is a black woman, but also one from the Northeast region and bisexual, exposing her diagnosis of depression on stage, helps us understand why the family support network, when constituted in the sense of a "loving community" (hooks, 2021), becomes a fundamental and socially relevant component in this context.

Not being alone. Showing the love possible within the family, when abandonment and prejudice could be the keynote, represents a challenge to the oppressive structures that often marginalize black, northeastern, LGBTQIA+ women and/or psychiatric patients. By shedding light on the struggles she faced, Érica offers a kind of counterpoint to the hegemonic narrative that subordinates such identities. The celebration of love and family support, even in the midst of adversity, stands out as a political act, urging us to question and reevaluate logics that perpetuate discrimination and isolation of certain social groups.

6 Conclusion: "family values"?

Besides the aesthetic possibilities of using memory materials, the exploratory work based on family recollections, in the context of documentary language, revealed pathways for the development of the political in *O Bosque*. By turning to their family memories, with the consequent exposure of aspects of intimacy on stage, the actresses faced the challenge of seeking transsubjective and social elements capable of transcending and manifesting themselves "in other consciousnesses, in other memories" (Ernaux, 2023, p. 14). Without the intention of establishing universals, but rather, through their personal narratives, embracing the particularity of each family experience, the actresses were able to establish spaces for reflection on the nature of certain bonds that structure our society.

Our investigation also sought to (re)establish on stage memories that diverge from those propagated as a unique family model, especially by the Brazilian far right. By presenting families viewed in their diversity, from critical perspectives related to class, gender and race, we aimed to counter the often hegemonic narrative, which is a far cry from the reality of many Brazilian families,



to the point of exposing fractures of the patriarchal model, as in the case of the discussion about paternal abandonment. The political aspect and social relevance of addressing the family on stage, based on the aesthetic and critical dialogue that we proposed, lie mainly in this confrontation with logics of domination still present today.

Being a first theatrical experiment in our research on documentary practices, the experiences shared by the actress-creators, grounded on “difference, heterogeneity and plurality” (Bondía, 2002, p. 28), indicated pathways of which we were unaware at the beginning of our investigation and that today allow us to establish other routes. Therefore, we are motivated by the possibility of, still using documentary language, engaging in a more in-depth critical and aesthetic approach to the thematic intersection between family, memory and society, in addition to the relationships between personal and social, private life and politics, whether through new theatrical proposals or interaction in educational environments, such as courses and workshops, but always in the “dynamic, dialectical movement between doing and thinking about doing” (Freire, 2016, p. 39).

Credit list

Performers: Érica Rodrigues, Lorryne Bomfim and Nanda Souza

Supervision: Hayaldo Copque

Lighting design: Ney Senna

Production assistant: Laêna Leite

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