



The performance of a writing body

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Abstract

Any discussion on the usage of language cannot escape the body. It is in the power of the body that are made effective our daily literacies, our habits, our ways of naming things, problematizing, listening, creating interactions and meanings, our affections. Talking about language in use is empowering the body in its many daily actions. Likewise, they are in our daily ways of saying/doing, in our 'linguaging' technologies, the comprehension of what it means to read, write, speak and hear, as well as in the possibilities of reshaping the meaning of those verbs into an understanding of the body as the imperative of language.

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Any discussion on the usage of language cannot escape the body. It is in the power of the body that are made effective our daily literacies, our habits, our ways of naming things, problematizing, listening, creating interactions and meanings, our affections. Talking about language in use is empowering the body in its many daily actions. Likewise, they are in our daily ways of saying/doing, in our 'linguaging' technologies, the comprehension of what it means to read, write, speak and hear, as well as in the possibilities of reshaping the meaning of those verbs into an understanding of the body as the imperative of language.

Furthermore, when we talk about the usage of language we admit the idea that my language is my body in my constant and endless affects, dialoguing with the communities of others who form my ways of being in this world. I am referring to the literacies which, from the places and people of my childhood to my adult life, from the letters in/out of my house, from the sounds of the street, TV, Internet, radio to the colours of piled up books – or their absence, produce meanings for the events that subjectivise us. If my language is my body in those daily potentials, it is worth asking: what does that power mean? After all, what can this body do?

Here, there is no way out of Spinoza's¹ question about what the body can do, as well as its places, affects, compositions and interventions in the other body that is the world. Going back to Spinoza (2008) also means remembering that any discussion about the body seems to have to face some resistance (Gil 1997), that is due to the fact the basis of Spinoza's philosophy questions the dualism body and mind in defence of the body as the first and only condition of our existence, actions, *modus operandi* of what we are and the meanings we build as subjects in the world.

It is in the body that knowledge begins. The agent body, the object body, the sound body, the image body, a body as in everything that is conceptualized through the production of its own idea. Therefore, the body is not isolated in nature, the body is in constant relation with other bodies and, in that sequence of encounters of bodies, my body is modified and formulates the ideas of those modifications (Leitão 2011). In *Ethics* Part II (2008), titled "The nature and the origin of the mind", Spinoza, in his 13th proposition, tells us that "the idea which constitutes the human mind is the body, in other words, a defined mode of the extension, existent in action and nothing else" (2008: 79). This way, Spinoza also defines the idea as a concept of the mind. The philosopher talks about a concept, not a perception, "because the word perception seems to indicate that the mind is passive in relation to the object, while a concept seems to express an action of the mind" (2008:79).

In his theory, Spinoza (2008) presents, in three segments, which somehow supplement each other, the way we make things intelligible in life, that is, the mode of our composition as active/reading/productive bodies before all the other bodies that we meet and that help us name things. The genres of knowledge proposed by Spinoza

¹ To research the work of the philosopher Benedictus de Spinoza, published after his death in Latin, in 1677, I used the Portuguese translation of the bilingual edition Latin-Portuguese of the work *Ethics*, published in 2008 and translated by Tomás Tadeu, in its second edition. It is worth mentioning that I did compared readings of some expressions and concepts of that translation with the other four volumes of the complete work of Spinoza recently translated to Portuguese by J. Guinsburg and Newton Cunha, and published by Perspectiva Publisher.

speak not only of the way we produce those affects, but teach us, especially in its third instance, the cadence of the body which creates things, the cause of its own actions. Thus, Spinoza's philosophy introduces us: 1. To the knowledge of the vague experience, the consciousness of things as the encounters of bodies, but not of its acknowledgement, a place of "inadequacy" to knowledge, but also a place of its possible experimentation; 2. To the genre of knowledge of things, place of association of signs and some understanding of imagination as the active force, a place also of the association of meanings, the beginning of the critical act, moment in which the man starts to leave his condition of servant of things; 3. To the genre of the intuitive knowledge, the intuitive science for the critical construction of self and for an invention of new ways of life.

Although Spinoza had never dedicated himself directly to formulating a theory of language, what is proposed in his *Ethics* (2008), for learning about oneself and, consequently, for the care of the body, speaks of how signs, imagination, conceptualization, habits, intuition and the creation can produce a linguistic² theory of the body theory itself, which does not mean that all the bodies go through or reach the three genres of knowledge, in the same order, along its existence. In the field of knowledges, to Spinoza, the man who has power is the one who constitutes his own life, who puts his body in constant encounters with other bodies to create new modes of life and other textualities, produced in their different and plastic modes of reading.

Therefore, it is the active body, gifted with action and passion for the making of other texts and, to do so, it needs to build itself with affects, be affected. In other words, the body only produces power, only produces textualities, if it is taken by all the efforts, impulses, appetites or volitions of a man, which vary depending on his state (Spinoza 2008). Consequently, the more a body suffers affects, the more this body produces meanings, creates ideas, works through habits, through its narratives. By affects Spinoza means "the affects of the body, through which its power of acting is heightened or lessened, stimulated or refrained, and, at the same time, the ideas of those affects" (Spinoza 2008: 163).

As he introduces us to the affects, Spinoza does not separate thought from action, theory from practice, body from soul, questioning the fact that ideas, represented since Descartes as the 'mind', were produced in the Western epistemic education as a reality that is out of the subject. To Spinoza, ideas participate in the body as part of its substances, therefore the mind is a finite mode of the thought, and as all finite modes, the mind is the body, which lives of experiments. The mode matters to Spinoza. "*Y qué es un modo? No es un ser, es una manera de ser*" (Deleuze 2008: 70). A mode is a reading, a style, the first tip of the authorship concept, here, the beginning of a theory of acts of the body, the author body.

Starting from this understanding, I propose rehearsing here a conversation about the praxis of reading and writing as corporal experiences, which work through questions about who we are to discuss the ways how we constitute ourselves in language. Given the fact this teaching is bound to our home praxis and the comprehension of our body in its daily inscriptions, I will present what praxis are in some modes of saying/doing of the indigenous Pataxó and Pankararé, formatted into two movements that I believe to be supplementary to each other for the authorship of the body: 1. Conceptualizing, in the sense proposed by Spinoza (2008), the linguistic gestures as language of the body, returning to what Agamben (2005) calls 'in-fancy' of thoughts³, in which the body experiments its possibilities, disconnecting language from any instrumental goal; 2. Platting lost gestures, the gestures which disappear subtly at each entrance of home praxis in spaces of discipline, the docility and the training of the body, in other words, reconfigure the moments when the body lost its gestures.

In the proposition of the author body, from the body that is affected and reconfigures its actions in readings and writings, the home praxis are linguistic gestures produced from a necessary set of affects for the body to elaborate its sounds, belongings, performances and other graphic sings, its linguistic intuitions to compose its texts. Differently from a theory of speech acts, a theory of linguistic gestures becomes what Agamben (2007) will call 'a means without an end', gestures that are enough in themselves just like dancing (Palbert 2003), devoid of function, but that find in the 'in-fancy' of thought its return to its own language, which I will associate here with the configuration of the body through signs that belong to imagination, to the first genre of knowledge for understanding the nature of things.⁴

² Many scholars have begun researching the conceptions of language in Spinoza, even to defend that there is a philosophy of language in his writings. For a closer reading of those studies I recommend the Works by Savan (1973), 'Class VII' by Deleuze (2008) about the world of signs and the Master's dissertation of Gabriel Dirma Leitão, titled *Spinoza e a comunicação da filosofia: a natureza da linguagem na Ética (Spinoza and the communication of philosophy: the nature of language in Ethics)* (2009).

³ The idea of 'in-fancy' in Agamben is a return to Benjamin's reading of the experience of expropriation suffered by the modern man. Thus, Agamben does not refer to age or matters of child psychology, but to the 'mute' experience of the modern man and to the way of thinking of a "theory of that experience". See Agamben (2008).

⁴ It is worth pointing out that, to Spinoza, an adequate cause is that 'whose effect can be noticed clearly and distinctively by itself'. What Spinoza will name the inadequate or partial cause is "that whose effect cannot be understood by itself" (2008: 163). There is significant philosophical production about the idea of inadequacy specifically on the imagination of the contemporary studies re-readings of the sign and imagination in Spinoza's propositions. See Leitão (2009).

If, on one side, Spinoza points to the problems that involve the body when only imagination is taken as the producer of ideas that we experience, on the other side, in the field of sensitive knowledge, imagination is the genre that is most strictly connected to the embodiment of the subject (Leitão 2011). Imagination is part of a group of configurations of 'self', it is the gesture of the body which records our individual and collective history, our encounter with other bodies and the way we create other meanings for the ideas that come from there. A body never stops imagining, but, along its constitution, a body may be disciplined to forget its own configurations.

However, as Spinoza himself defends, if from a body, that is, from an individual of many bodies, certain bodies leave, at the same time, other bodies take its place (Spinoza 2008). Imagination in its experiments of names and situations is constituted of this mixed nature of the bodies. This way, the same imagination that could be an 'inadequacy' to Spinoza, can also be an adequacy. One may be inadequate because of the way imaginative ideas always signify to each other, and paradoxically, be adequate as a way of contemplating the world, from singularities that represent us, even through meanings that can be confusing and without an order to the intellect (Spinoza 2008).

This condition of the body, this mixed nature of imagination and, consequently, of experimentation, that each and every body has, is overlooked when the individual circulates in institutional spaces. Institutions offer the body tools for learning language vs. speech, speech vs. writing, meaning vs. usage and, again, body vs. mind. That is the problem, or even the difficulty, of believing imagination as home praxis of its own "language of names" (Benjamin 1992), without channels of communication, without object nor subject that antecedes it, close to what Agamben (2007), referring back to Benjamin (1992), will call linguistic 'self', which to the Italian philosopher is translated in the gesture that originates our modes of reading. Back to the 'in-fancy' of thoughts, a gesture aligned with the sounds of things and the performance of self becomes writing itself and there is a rupture with the techno-instrumental concept of language, which includes the presuppositions that distinguish *a* language from language as a concept (Benjamin 1992).

On the other hand, even with some knowledge of one's home praxis, a body can be deserted, emptied, have its power weakened, the body can lose its gestures. What is that body like? What does that loss mean? To read that second proposition, it becomes impossible to not go back to the lights that asserted freedom when they created technologies that produced domestication of the body: another made up discipline (Foucault 2004). From the illuminist rationality (guarantee and legitimacy of knowledge and the formation of discipline fields in human sciences) emerged as possible networks to plan real regiments, which Foucault (2004) translated as being the discourse regiments of the power effects, originated in the composition of the body themselves, truth mechanisms of the institutions that shape us – family, school, work, law, media, and also act as bodies, beyond good or evil, in the formulation of our ideas of things.

In the production, the law, the repartition, the circulation and the functioning of the enunciations about who we are (Foucault 2004), the instruments which edify this social contract are the same that occupy themselves with the body and make life "begin to problematize itself in the thought field" (Foucault 2004), or, more precisely, the mechanisms and technologies of its powers. That is why the methodological sophistication of some fields of knowledge that deny the body as the beginning of their 'fundamentals', of their modes, or that propose Aristotle's principle of language as a sign and the being as a carrier of its meaning⁵, as it can still be seen in the linguistic studies field, even though the social aspect is considered as its fundament. Here is the reason for returning to our home praxis, returning to gestures of reaction to historicity, to policies and discourses that want us annihilated, weak and foolish (Deleuze 1992). Returning means encountering, in this same power play, the conditions of excitement, of joy, of willingness, of choices, of welcoming that also affect us. The body that does not activate its power, this willingness to return, is a body that cannot take training and discipline any longer (Palbert 2003).

Not activating one's gestures also means that one cannot read, or speak his/her own language; which states one is not being acknowledged as language, therefore, as a body. Here, the paradox is unavoidable: there is no body that is incapable of dancing, but there are bodies domesticated enough to silence their extensions. Besides, from that derive not only the principles to think the conceptual construction of the author body, but also the certainty that every didactic work conducted in or out of school should have, as its basic methodological premise, the question: what can we do with our bodies? How can one consider the body as it is, in its condition of affect body? Those are the basis of a didactics, a *poiesis*, for reading and writing texts in any language.

This *poiesis*, the body that has lost its gestures, needs to build new affects for its praxis, re-elaborate its cartography⁶. That return to imagination, in the textualities that compose our spaces as subjects, can also be redesigned by the question about what are spaces of belonging, our daily habits and our naming acts in comparison to the space of others. Platting in this sense means redesigning affective territories, in a kaleidoscopic composition of texts, produced in various genres and modalities, with different discourse intentions, to reflect on certain place of action of the subject, one's "territory", be it material or symbolic (Cesar & Costa 2013). This composition of a

⁵ See Oliveira, M. (1996).

⁶ Here, I take up the idea of cartography proposed by Suely Rolnik (2011) when she redefines the concept of cartography as a strategy in the formation of desire in the social field.

variety of texts, which can be mounted and dismounted from different angles of analysis, generating other texts, also becomes prerogative of authorship through the possibility of producing the “speech gesture”, which goes from simply opening the mouth and speaking in places where the possible speaker is not ratified by his/her interlocutor or situation, to those actions or speech acts that visibly shake the positions of instituted power, inaugurating one’s own place (Cesar 2011: 92)”.

To Agamben, it is children, fetishists, poets and the ‘savages’ (taken here as a name of powerful agency) the best cartographers of gesture language, because they live off that power from themselves, they understand

(...) that things are not out of us, in the outer measurable space, like neutral objects for use and Exchange, but, on the contrary, they are the same that open us and make (...) our experience of being in the world possible (Agamben 2007: 99, *my translation*).

The children, poets and fetishists I was in contact with during the field researches that I have conducted amongst the Pataxó and Pankararé Peoples⁷, produce their affects in a series of cartographies of their gestures once lost and of the authorship and power of its return and reconfiguration in acts and usages. Examples of those modes of reading are described in the books *Pataxó: uma história de resistência* (*Pataxó: a history of resistance*) (2007) and *Tradição Pankararé: a Festa do Amaro* (*Pankararé Tradition: Amaro’s Festival*) (2008), currently used as didactic materials in indigenous schools located in villages of Bahia⁸.

To the Pataxó People,⁹ it was the gesture language, the dream language, the language of a collective desire to ‘go back to being indian,’¹⁰ that made, for more than ten years now, those indigenous go back to writing and reading, narrating and memorizing their histories in Patxohã language: a language considered as dead by the linguists in Brazil. The Pataxó People of the extreme-South of Bahia knew that, however, as Awoi Pataxó put it, teacher of the Patxohã language of Coroa Vermelha, “if we do not die, our language has never been dead. Our language was, indeed, asleep and now we decided to wake it up forever (spoken information).”¹¹ In the project, titled “Documentation of the Patxohã Culture and Language,”¹² coordinated by indigenous teachers of Coroa Vermelha, ‘waking up’ the language means, besides awaking it from deep sleep, making deals, linguistic pacts; imagining in speech and in writing how it is that language is supposed to speak about the group, to make the principles of returning to the language, returning to their own body, that of the collective identity of the Pataxó.

Therefore, the Patxohã language has become the language of dreams dreamt by the older ones, from the commerce at the beach shore, the pajé’s body of prayer, myths of foundation, which name the chief, the anecdotes, the songs and the celebration rituals, done bilingually, at certain points in Portuguese and in others with the Maxacali language,¹³ in the frames of what Walter Mignolo (2003) named languaging praxis: movement of

⁷ Researches conducted during the accomplishment of project Observatory of the Indigenous School Education, Capes programme, active at UFBA during the years 2009-2014. See Cesar & Costa (2013).

⁸ See Silva (2014) to learn more about indigenous schools in Bahia and the implementation of public policies in their spaces.

⁹ The Pataxó People live in the extreme-South of Bahia in the counties Porto Seguro, Santa Cruz Cabrália, Itamaraju, and Prado.

¹⁰ In the end of the 19th century, there was no discussion about those peoples when it comes to their linguistic, ethnic and historical distinctions, *mixed indians*, as they were called by the authorities of that time, by their regional population and by themselves. Similarly, over twenty peoples are currently officially recognized as Indians in the northeast region. In this condition, their languages, celebrations, beliefs and histories of life used to be taken as “folk tales”, not as indigenous traditions (Oliveira 1998). In the text *Uma etnologia dos índios misturados* (*An ethnology of the mixed indians*) (1998), João Pacheco de Oliveira discusses the paradoxical paths around the recent emerging of those “peoples who are thought of, and think of themselves as originary” (p. 47), emphasizing how those indigenous ethnicities still carry the weight of an identity of “accultured”, “mixed”, or also “without”: without land, without language, without cultural contrastivity (Oliveira 1998). Silenced by official historiographies and seen as a minor object by traditional ethnography, those Peoples have been described only through the historical accounts of chroniclers of the 16th and 17th centuries or by the traveling naturalists in the 18th and 19th centuries. That is, they have been thought of “only from what they used to be, (or at least, supposedly) centuries ago, but nothing (or very little) is known about what they are like today” (Oliveira 1998). In defence of their own history and land, building ways of guaranteeing identity singularity/collectiveness in relation to the other groups, indigenous from the northeast have been building up responses to reaffirm their ethnicity and their historical, linguistic, and cultural property, especially in the field of fighting for demarcation of their lands and, consequently, for the continuity of their life histories.

¹¹ Interview given by Awoy Pataxó, an indigenous teacher of Patxohã at the Coroa Vermelha (Red Crown) village, Porto Seguro area, during the field researches developed in the project Observatory of the Indigenous School Education (2009-2014).

¹² To learn more about the projects and linguistic agreements produced at the Pataxó village, read the dissertation work titled *Patxohã, língua de guerreiro: um estudo sobre o processo de retomada da língua pataxó* (*Patxohã, the warrior language: a study on the process of returning to the pataxó language*) (2012), written by Anari Braz Bomfim.

¹³ Today, the Maxacali language is spoken by over a thousand and four hundred indigenous who belong to the Maxacali People, located in the northeast of Minas Gerais state, distributed among the villages of Água Boa, Pradinho, Verde and Cachoeirinha. Describing the relationship between the Pataxó and Maxacali Peoples, prince Maximiliano de Wied-Neuwied, when he was in Brazil between 1815 and 1816, identified the relationship of coexistence, similarities e differences among languages. To learn more, see Bomfim (2012).

thinking between languages, which breaks with the colonial and national monolingualism to value subaltern knowledges of languages without grammars, of home literacies, of affect languages. The methodological spaces, to place those textualities in movement, become circles of conversation, in them, the stamps of that language, which exists first in praxis itself, in gestures and acts, so that it can be made writing and power. Those spaces appear in the writings of the people as a constant work of restoration of the image that they have of themselves and the image that is intended to be produced.

The exercise of returning to the writing of the Patxohã language at the village is, today, one of the main events of literacy that promotes and guarantees the reading and writing practices among the indigenous Pataxó in Bahia. In returning to lost gestures, the body of the Pataxó is becoming the name of the indigenous present and the name of the author body that builds leaving evidence that there is no method of writing previous to the body. Language is the body in action and, this way, the writing of things always emerges from its action, becoming what the Japanese philosopher Yasuo Yuasa (1987) calls *embodied action*.

Like the Pataxó, the case of the Pankararé People¹⁴, located in the Glória area - Bahia, opposite extreme to the Pataxó area, the path to that praxis is in the return to the home letters through the dance of the Praiá, at the Amaro's Festival.¹⁵ Amaro's Festival has been celebrated by the Pankararé since 1995, when the process of reclaiming of the lands began. During the festival, the indigenous, led by their Chief, Afonso Pankararé, gathered to reclaim what they call the village of "indian science", taking up the Enchanted (also called Praiá, guardians of nature), so they can give them back, in the form of a body, the ancestral word to name the herbs, the pajé's prayers, the handcrafts, through the consecration of the Praiá's dance, for the healing and protection of the community.

Right at the introduction of the work *Tradição Pankararé: a Festa do Amaro (Pankararé Tradition: Amaro's Festival)* (2008), the Pankararé tell how the enchantments of the Praiá's dances were passed on by the Pankararu to consecrate the science that prays and blesses the Indians as children of the land.¹⁶ This way, every last Saturday of October, the Pankararé get ready for the festival that leaves Brejo do Burgo, a Pankararé village, and gets to the Amaro's Poró (Yard). The dance starts with prayers to summon the voices of the Enchanted in the woods. When the Praiá show up and start dancing, all the indigenous that are watching repeat their teachings.

Having possessed the dance, the language appears in the performance variations and the act of writing becomes what Roland Barthes called inscriptions: "a gesture through which the hand holds an instrument, leaning on a surface, passing by it weighing or caressing it, and drawing regular shapes, recurring and rhythmic writings" (2004:174-175). In the inscriptions of the Praiá's dance, what one can see are the materials that function as support to writing and the gesture of the movement as the act of writing itself. That is why, to the Pankararé, ancestral knowledge can only be returned to when the visible things are celebrated, when the people allows themselves to be affected by the guardians of the forest, which "are everywhere, in every place they are summoned, they are present." (Pankararé 2008: 19).

In the enchantment of the Praiá's dance, it is only possible to write about oneself if the body is taken by the dance, only this way it is possible to name things, only this way the time of the indian starts to exist again. Therefore, in the construction of authorship through dancing, who decided what is considered or not as truth to speak about who the Pankararé are is the dancing body of the enchanted, for those, "represent nothing, it is the thought body, never someone: they are just symbols" (Badiou 2002: 84). In the text *A dança como metáfora do pensamento (Dance as a metaphor)*, Alan Badiou (2002) suggests that, through the dancing feet of Zaratustra, dance as the metaphor of true thinking relies on the event before the name, because an event is what continues 'undecisive' between the belonging and not-belonging somewhere (Badiou 2002: 84). In the Pankararé's narrative it is only possessed by the dance that the enchantments appear and with them all the self-image of the community.

The dancer, to Badiou (2002, p. 90), manages all the dance that she knows "because she has her body as it were invented", likewise, to the Pankararé village dancers, who are returning to the language of the spirit in the woods as an extension of their own bodies, this invention becomes the political wish to continue existing as indigenous. Thus, when the dancing body of the Praiá appear at the Amaro's Festival to offer the teaching of this people's history, the subject of only one truth is killed in the name of his/her translation into various bodies. In this desire, it can be seen that 'semantics' and 'pragmatics' cannot be separated as disciplinarily as it is believed, but, on the other hand, they can function in the usage/meaning dynamics of the linguistic act itself.

The dimension of those embodiments is represented in the capacity of the body for working through the meanings of its inventions, in the flux of forces that affects it and in the effort of allowing itself to be affected. I

¹⁴ As People that descends from the Pankararu, the historical documents of the Pankararé are present in the records of the Pankararu about the imperial notion of a land (sesmaria) to the religious mission which gathered their ancestors during the 18th and 19th centuries. The official News about the existence of the Pankararu are about their extinction only, in 1878. To learn more, visit: <<http://pib.socioambiental.org/pt/povo/pankararu/880>> retrieved on 15th September 2015.

¹⁵ The Amaro's Yard is located in the Raso da Catarina area, Bahia.

¹⁶ Sobre esse processo de retransmitir os saberes entre os indígenas no Nordeste, Oliveira (1998) nos lembra que, mesmo que as práticas rituais tenham sido transmitidas de um Pajé para outro, cada grupo irá ressignificar essa mistura para afirma-se como uma coletividade segundo suas próprias crenças e interesses.

return here to Freud's concept of working through things (*perlaboration*), without necessarily activating the clinical discourse, but alert to the conceptual re-reading proposed by Lyotard (1997) as he associates this notion to the idea of rewriting time, demonstrating how its meaning can be read as the will of the 'feeling or, before that, the listening of the feeling' from another period, which may happen in fragments of phrases, in a piece of information, a word that occurs, immediately connecting itself to another unit" (Lyotard 1997: 39), immediately connecting itself to the will of recording the time that had been lost.

The indigenous live off this effort. Their linguistic praxis is built in the body that makes of its gestures the authorship that names their modes of belonging and presents its own active dimension of imagination as it assumes the invention of its texts. That is an example of another teaching for reading and writing: the effort, which does not mean sacrifice. It is not about placing the body before the judgement of a God that is not an active cause. Effort is the expansion of the body; then, it is about the mobilization of its strengths, inventing a frame of mind, having the will to do it.

The body that reads and writes, in the path of its own authorship, is the hard-working, excited, willing-to-do/say-things body. It is also necessary to make the effort to invent its own place of desire body, to make it into a text, a method, a concept, a praxis. Every effort is a policy of self, which means that every effort is the basis of a critical act, perhaps that is why only the body that is implicated can produce effort. The dance, the writing, the smells, the images, the words, that is, the textualities that compose us are efforts of the body which demand from whom produces capability of implication and works through his or her affects. The author body says this *doxa*: the willingness – a liberating name and a messenger of joy (Nietzsche 2006) – who needs to select its affects to continue being affected, to get to the construction of its own power.

From the 'not-belonging' places where the indigenous speak, the body always is this active agent. The second and the third of Spinoza's genres of knowledge are translated in this authorial force of reinvention and working through things (*perlaboration*), which are only possible for the body that allows itself to be affected by the crowd of active and reactive stimuli that go through it. The author body is this practice, a joyful practice, a casting out nines, of which the indigenous have never given up imposing as their condition. Hopefully, there is still time for us to learn from them.

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