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Highlights

The Verbivocovisual Architectonic

Spirituality among Health Professionals

Result of Audio-Mental Operations

A Cutout of Surviving the Margin in Brazil

Discovering Thoughts, Inventing Future

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The Verbivocovisual Architectonic of the Stage La Conversione Di Un Cavallo

By Luciane de Paula & José Antonio Rodrigues Luciano

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Abstract- This article reflects on the verbivocovisual architectural construction of the staging of Caravaggio's works in Tableaux Vivants, carried out by Companhia Ludovica Rambelli Teatro. The video that makes up the corpus is the recording of the staging, composed of 13 paintings by the Baroque painter, revealed by the canonical technique of the theater that semiotizes, through actors-models-characters, the montage of scenes that transform into live painting. The objective is to analyze the syncretic process of aesthetic construction from the interrelationship between art and life, through the work with verbal-sound-visual languages, in evaluative potential, as a unit of enunciative meaning. The foundation of the study is anchored in the Bakhtinian philosophy's conceptions of language, utterance and dialogue, as well as in the notion of verbivocovisuality, as understood by Paula & Luciano, based on the Circle's studies. This research is relevant for dealing with the concepts of language, art, human and society.

Keywords: *caravaggio; tableaux vivants; philosophy of language; bakhtin circle; verbivocovisuality.*

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The Verbivocovisual Architectonic of the Stage La Conversione Di Un Cavallo

Luciane de Paula [α] & José Antonio Rodrigues Luciano [σ]

Abstract- This article reflects on the verbivocovisual architectural construction of the staging of Caravaggio's works in *Tableaux Vivants*, carried out by Companhia Ludovica Rambelli Teatro. The video that makes up the corpus is the recording of the staging, composed of 13 paintings by the Baroque painter, revealed by the canonical technique of the theater that semiotizes, through actors-models-characters, the montage of scenes that transform into live painting. The objective is to analyze the syncretic process of aesthetic construction from the interrelationship between art and life, through the work with verbal-sound-visual languages, in evaluative potential, as a unit of enunciative meaning. The foundation of the study is anchored in the Bakhtinian philosophy's conceptions of language, utterance and dialogue, as well as in the notion of verbivocovisuality, as understood by Paula & Luciano, based on the Circle's studies. This research is relevant for dealing with the concepts of language, art, human and society.

Keywords: caravaggio; tableaux vivants; philosophy of language; bakhtin circle; verbivocovisuality.

I. Introduction

Created as a didactic project at the Facoltà di Architettura Luigi Vanvitelli, in Naples, the staging of the work *La conversione di un cavallo* was conceived and directed by Ludovica Rambelli. After the first performances and the success, Companhia Ludovica Rambelli Teatro (in honor of the director, who died in 2018) has performed in squares, churches, cemeteries, and theaters, in different parts of the world.The title of the scenic project refers to Caravaggio, as it is part of an anecdote – probably apocryphal – about the first version of the work *The Conversion of Saint Paul*, which would have been refuted for portraying a jovial Christ, who descends from heaven with his arms stretched out to help Paul, who is on the ground, ruined and supported by an impulsive angel. This iconic scene painted by Caravaaggio reflects and refracts his sarcastic pictorial and social authorial style: the sacred portrayed profanely or, if you like, in Bakhtinian terms (1988), carnivalized, as the high is inverted and gives way to the low, pressured by social centrifugal infrastructural resistance.

In the case of Caravaggian poetics, the dark rot of social ills is revealed by the human baroque rococo, vivid in contact with the high, which lowers itself in the face of miseries, as human and contradictory as human is divine and demonic, in his image and similarity. Legend has it that, after the reconstruction of the canvas, with its second version presented to the high prelate of the Church, the painter (its creator-author) exclaimed, with his usual irony: "Well, now we will have the conversion of even a horse!". The apostle Paul is animalized (a horse) as much as the artist's supposed speech would demonstrate his pride before his own work – anyone would be converted before the perfection of God. What God? Not the ecclesiastical, but the human-God-creator. The artist who generates, with his brushstrokes, life, as contorted as the existing human.

Based on this anecdote, the company's proposal retakes the meaning of the term (ideological sign) "conversion": a passage from one state to another, the (re)creation of meanings of any objects displaced in a space-time (chronotope) that, from the Bakhtinian point of view (BAKHTIN, 2018; VOLÓCHINOV, 2013), it reveals the link in the discursive chain between enunciative acts, in which meanings are taken up and renewed in each new socio-historical context in a unique way (VOLÓCHINOV, 1973 [1929]).

For this, based on 23 works by Michelangelo Merisi da Caravaggio, the staging is performed with the actors' bodies, using common objects and draped fabric. The scene is lit with a single cut of light, to simulate a painting on display, and costume changes are made in public view, rhythmically marked by music by Vivaldi, Sibelius, Mozart and Bach.

The musical soundtrack is not just an accompaniment for the timing of the performances, as it constitutes the staging itself, as a dramaturgical member. The pieces by the aforementioned composers build the atmosphere of the discursive staging and create encounters between the actors-characters throughout the piece, towards a theatrical architectural composition, as occurs, with another configuration, in opera, as studied by Sollertinsky[1].

The technique used by the Company to reassemble the Caravaggio paintings is that of *Tableaux Vivants* ("Live Paintings"). This technique consists of using live models to simulate theatrical performances in studios for sculptors and painters to build their works. The emphasis is on staging, pose, costume, lighting, and facial and body expressions. This procedure was

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[1] According to Volkov (1995), Sollertinsky critically studied the opera of Shostakovich (*Lady Macbeth of Mtsensk District*; *The Nose*) and others.

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widely used in the Baroque and Renaissance and became well known in the late nineteenth century and early twentieth century, then fell into disuse. Caravaggio himself, in the 16th century, used this strategy to portray his scenes.

In this sense, by resuming this method, the Ludovica Company not only reproduces Caravaggio's baroque paintings, but also recreates the event – with other shades of meaning – from the studio in a live scene in the theater recorded on video, in addition to recovering an almost forgotten technique in the 21st century.

In this article, our proposal is to reflect on the verbivocovisual architectural construction of the dramatization *La Conversione di um cavallo*, from a moment of its staging by *Tableaux Vivant* of the *Judith Beheading Holofernes*, by Caravaggio, in order to understand how the company Theatrical articulates the evaluative potentialities of verbal, visual and sound languages in the aesthetic elaboration of its project of speaking and which meanings are produced by this configuration, in which elements such as vivacity and mobility latent in Caravaggio's paintings and in musical works stand out, in particular, by Mozart, who make up the staging. For this, we took the 4:23-minute[2] video, recorded in the Church of São Francisco, city of Sutri, region of Lazio, in which, of the 23 staged works, 13 are reproduced.

The theoretical foundation that anchors us is the Bakhtinian philosophy of language. The dialectical-dialogical methodology follows three intertwined stages: description, analysis and interpretation. The aim is to understand how languages are syncretically architected, how they reflect and refract life and how they are aesthetically explored in the theatrical utterance, in interaction with the pictorial and the musical.

The hypothesis is that the articulation of languages in a singular way expresses an evaluative position in a specific material way, because, unlike what was and is understood throughout Western Cartesian thought, verbal, visual and vocal-sound languages are not constituted in isolation, since they have a single semiological nature, and find their unity in the subject. They (languages) may or may not materialize individually (without losing the link with other dimensions) or together, as in the case of the studied piece.

This perspective converges with the Bakhtinian language conception, as we understand it, in which there is "a potential single language of languages" (Bakhtin, 1986 [1975], p. 106), called by Paula & Luciano (2020a, 2020b, 2020c, 2020d) as "verbivocovisual".

For the Circle, specifically for Bakhtin (1986 [1975]; 1973 [1929]), in "The problem of the text in linguistics, philology and other human sciences", the text is understood as a coherent set of signs. In this sense, any field of action operates with text (visual arts, music, literature, biology, physics, mathematics, etc.). And, from this point of view, each text is composed of a language system, so that there are no pure texts, constituted by an isolated language (verbal, visual or vocal/sound), "consequently, sign systems have a common logic" (Bakhtin, 1986, p. 106), even if potentially. This general language referred to by the Russian philosopher, we call verbivocovisual, because we understand it as the "work, in an integrated way, of the sound, visual dimensions and the meaning(s) of words." (Paula & Serni, 2017, p. 180).

As we have already pointed out in other works (Paula & Luciano, 2020a; 2020b; 2020c, 2020d; 2020e), verbivocovisuality is a notion developed by the Noigandres group (Augusto and Haroldo de Campos and Décio Pignatari) in the mainstay of the tradition of Cummings, Mallarmé, Joyce, characterized by the inseparable articulation of verbal, sound and visual languages, appropriated by Paula to reflect on the three-dimensional conception present in Bakhtinian works and to think about the relevance of this thought to the analysis of syncretic statements.

We understand that there is, as we can see in the Circle texts, a broad notion of language that permeates the philosophical proposal of Russian intellectuals and that, as it is a living organism, it can be materialized in statements of a single materiality (verbal, visual or sound) or in an articulated way (verb-visual, verb-vocal/sound, visual-sound or verbivocovisually), according to the project of speaking of the subjects, the material and the sphere of production, circulation and reception, but regardless of the form of expression, it will always be verbivocovisual, as there is always the semiological language system that constitutes the utterances.

Some results of this reflection indicate its relevance, as we can see in the works developed by Paula and her group, GED, as is the case of Paula & Souza (2019) and Paula & Sant'ana (in press), among others.

By taking language as the object of its reflections, the Circle starts from the notion of dialogue to understand the phenomena that constitute it and, in turn, constitute the subject and the world. Understood as a clash of and between social voices, this conception is at the heart of the philosophical proposal of the Russian group (according to Ponzio, 2008, the "Bakhtinian revolution"), as, according to Bakhtin (1984 [1963]).

Language lives only in the dialogic interaction of those who make use of it. Dialogic interaction is indeed the authentic sphere where language lives. The entire life of language, in any area of its use (in everyday life, in

[2] Available at: https://www.youtube.com/watch?v=nleyulbiB0A&t=4s. Accessed on Apr 23, 2020, at 4:54 pm.

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business, scholarship, art, and so forth), is permeated with dialogic relationships. (p. 183)

These relationships are not limited only to the logic or structure of language, as they constitute the interaction between subjects (with oneself and with others), statements, chronotopes, senses, ideologies, signs and languages. According to the Circle, outside of dialogical relationships, there is no sense, language and existence. After all, social organization is woven by discursive acts in constant interaction with previous acts and impregnated with future acts.

This movement happens in an inconclusive, unfinished way, there are no limits to the dialogical context, as the interaction is dialectical-dialogical, since we have the thesis, the antithesis and synthesis (Marxist dialectics). This is never considered an overcoming of the discursive event. On the contrary. It generates a new response, from which the dialogue/clash movement starts again, on another level, with the subjects and their discourses, with mutually altered meanings and evaluative positions.

When considering such theoretical assumptions, we turn our gaze to the piece in *Tableaux Vivant* chosen as our object of reflective analysis, in order to move between the aesthetics of Caravaggio and Mozart, as well as the Bible to: 1) understand how languages and re-emphasised the senses in the play-essay-live video exhibition; 2) expand the discussions about verbivocovisuality, based on the Bakhtinian philosophy of language, aimed at analyzing syncretic utterances.

The structure of this article starts from the relationship between the styles and dialogues of Caravaggio and/with Mozart to then analyze the work in focus, in interaction with Caravaggio's paintings and Mozart's music that sets the dramatic scene. As the piece is composed of 23 works by Caravaggio and the video, with 13 works, we will focus on a moment of the recorded piece, in which the frame *Judith Beheading Holofernes* is staged, set by the Communio do Requiem by Mozart, due to the space of an article, without forgetting the interaction of this screen on stage with the others chosen and with the entire Mozart Mass in the unitary living architectural composition of the video piece.

II. Caravaggio and Mozart – Meetings in Art and Life

Michelangelo Merisi, known as Caravaggio (a city belonging to the duchy of Milan), was influenced by the events of the time, a period marked by crises both in art and in the political, religious and economic fields. His art reflects and refracts, with his refined critical style, human contradictions from his small historical space-time. Set in the second half of the 16th century, the Italian painter breaks with the aesthetics that preceded him by approaching canonical themes (such as religious) in an unconventional way.

In the political-religious scenario there was a crisis of values and a dispute for economic power with atrocious social inequality. Even though the economy was concentrated in the capital, Rome was constantly invaded, becoming a territory of various conflicts, including the Sack of 1527, in addition to the beginning of maritime expansion, which took Italy off the commercial axis. The unity of Catholic Christianity was also dissolved with the Counter-Reformation, led by Luther.

In art, until the mid 1520s, artists and audiences got used to reproducing human bodies to perfection, typical of the proportional harmony and logic of Renaissance aesthetics, which led to a period of crisis for later artists: on the one hand, there was the an attempt to imitate the previous masters, especially the figures of Leonardo da Vinci, Michelangelo, Raphael, Donatello and Botticelli, as a way to better reproduce the Renaissance style; on the other, some artists refused to accept the stagnation of art and tried to overcome the prevailing norms. If in the domain of the human form there were no more possibilities, they sought to overcome it in other aspects. This is what happened to Caravaggio, who even became a reference to his contemporaries.

In this scenario, we find enigmatic, dark works, with more primitive and figurative aesthetics, static presence of living models, but with their twisted bodies, in difficult positions and movements that refer to the pain experienced with the various crises existing in Italy at the time, like Caravaggio's style. Perfection in the portrayal of human bodies continued, but achieved from other angles. This period was called Mannerism due to the profusion of aesthetic styles and techniques (Gombrich, 1999).

This moment of profound change points to the "rococo" baroque aesthetic, which portrays human contradiction through light and shadow, oblique angles, slanted perspectives and a hazy background.

The Catholic Church, during this period, consolidated itself in the communication and catechization of the faithful through paintings, in contrast to Protestantism, which prohibited the veneration of images, in order to opt for knowledge and access to the Bible.

This religious dispute for power established a restriction of themes for artists (such as, for example, the supremacy of portraits, the incidence of the picturesque in everyday life as opposed to the religious pride maintained by the Church of Rome), many, supported by religious leaders, who began to play the role of "maecenas", influencing the aesthetic production of the time, given the commission of works, which passed through their endorsement. Caravaggio was one of the painters under the yoke of the Church (supported

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by Cardinal Del Monte) and (perhaps, for that very reason) critical of it.

This social situation of the period is reflected and refracted in the Caravaggian aesthetic, with its authorial style and acid satirical positioning, marked by what we can consider definitively baroque.

Caravaggio's art is marked by contradiction and criticism. Considered a disruptive artist, the painter turns against political, artistic and religious authorities. Controversial and extravagant, he doesn't like the classic artificial models or the celestial models distant from the human condition. What matters is the "bare and raw truth". Pain, suffering and other ailments constitute the dark beauty of his baroque poetics. For the painter, the truth lies in human ambivalence. The aesthetic contradiction, in Caravaggio, is not characterized by dichotomous poles that mark the difference between one and the other. It does not correspond to the opposition between distinct elements and their consequent separation. On the contrary. Contradiction is the sum of contrasts in an ambivalent way, with the coexistence of differences that constitute the unity of the state of things, the world, man and existence in an aesthetic-social way: living art in life.

Based on this notion, we understand the Caravaggian aesthetic, marked by the incongruity of imperfection, the coexisting game between life and death, heavenly and earthly, high and low, sacred and profane, light and shadow, among other dichotomies, thematized in the human-divine relationship.

The sacred scenes, so common in Caravaggio, are represented in a daily and human way (union of the religious theme, typical of the Catholic Church, with the picturesque instituted by Protestantism), sanctity is found in suffering, ailments and degradation (on the low, meager) in order to startle humanity.

Jesus and the highest characters of Christianity appear in Caravaggio's paintings as symbols of the people. There is a predominance, in its aesthetics, of the negative, low and human, with behaviors, space, time, and conceptions that are expressed by the excess of shadows, dark colors, curvilinear features, crumpled or folded fabrics and scenes portrayed on the floor.

These characteristics mark vices, degradation, human ailments and criticism of religion. If the rational (privileged in the Renaissance), which elevates human, brings him closer to God; the affections, the passion, lower human to the level of the unconscious, the impulsive, almost animalistic (according to the logical and rationalist valuation that prevails in Western culture to this day).

The best example of this is a picture of *St. Matthew* (in addition to the anecdote quoted in the introduction), painted around 1598 and then destroyed, in which the bald, barefoot evangelist with dirty feet clumsily holds the huge volume of papers, with tense expressions at the unusual task of writing. Beside him, on the same level, a young (sensual) angel, who seems to have just arrived from above, guiding the saint's hand as a teacher guides a child. The work was rejected for constructing the image of one of the main saints of the Catholic Church in an imperfect way, marked by time with a tone of satire and irony. For the Church, it was outrageous for a holy man to be portrayed with extreme humanity. Consequence: Caravaggio had to redo the painting, following the conventions that the images of angel and saint should have, according to the religious standards of harmony and beauty of the time. In the new work, the imposing man with a circular line around his head (which refers to a halo), autonomous in writing, with an angel above him (no longer to the side), as a representative of God "/should/ be", without traces of sensuality, fluttering, just revealing the words to the writer of the gospel.

From a Bakhtinian point of view, Caravaggio's paintings elucidate the process of carnivalization described by the Circle, especially in *A Cultura Popular na Idade Média e Renascimento* (1988 [1965]), in which the constitution of culture occurs in the coexistence, always in conflict, between ideologies of super and infrastructure, high and low, serious and comical, divine and profane. According to Paula & Stafuzza, Carnival presents itself as an ambivalent culture - the opponent of the oppressed against the oppressor, not in a watertight way, but in a dialogical, circular way. The "unofficial" world can only be seen from below, as it starts from the official world to invert it, always through language. In the public square. In it, there is the combination of social opposites (always related) that are established through the reverse of the social structure: hilarious and rowdy marginalized (the unofficial world, with all its language, logic and ideology), dethroning monarchs (the official world), from the already established (2010, p. 133, our translation[3]).

Bakhtin claims that this feature is typical of the Middle Ages and Renaissance, but especially of the Baroque period (Bakhtin, 1988), of which Caravaggio is one, if not the big name in painting, just as Bach is in music.

To dethrone the Church's top official, Caravaggio works with marginalized actors and courtesans as models to compose his paintings. In other words, using the *Tableaux Vivants* technique, the painter seeks to give dynamism and three-

[3] In the original: o carnaval apresenta-se como a cultura ambivalente - opositora do oprimido contra o opressor, não de maneira estanque, mas sim dialógica, circular. O mundo "não oficial" só pode ser visto de baixo, uma vez que parte do mundo oficial para invertê-lo, sempre por meio da linguagem. Na praça pública. Nela, há a combinação de opostos sociais (sempre relacionados) que se estabelece por meio do avesso da estrutura social: coroa-se marginalizados hilários e baderneiros (o mundo não oficial, com toda a sua linguagem, lógica e ideologia), destronando monarcas (o mundo oficial), a partir do já instituído.

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dimensionality to his works, in addition to the perfection of the drawing lines (due to the proportionality of the anatomy of the bodies portrayed), an action painting, the photography of a paused moment represented by the moment and reproduced by gestures, weight and strength of and in the constituent elements of the work. The expressions, especially the scream, very recurrent in his paintings - as in *Medusa* -, mark the *pathos* intrinsic to humanity through the facial and bodily expression of the (twisted) subjects portrayed.

Like Caravaggio, Wolfgang Amadeus Mozart also advocates the human-divine relationship in his music, as we will see in his final and unfinished work *Requiem K 626*, object of collation of this article, as it is the soundtrack of the recorded piece analyzed here.

The human-divine relationship in Mozartian authorial aesthetics is presented through the theme of death, influenced by J. S. Bach's baroque musical language. In Mozart, on the one hand, there is the desire to renounce passion, to purify himself morally and to return to the good of humanity or, in other words, the reflection on the collective attitudes of men towards other men; on the other hand, man's attitude towards God expresses the attempt to dominate abandonment in the face of death, as well as to dominate it.

Musically, the theme manifests itself in the synthesis between counterpoint and fugue (again, Bach's influence) and melody. The first, the vanishing counterpoint, reflects human's Herculean, laborious and painful struggle to ascend to the light; while the second, melody, symbolizes God's free gift, divine mercy.

This structure creates a dramatic or "theatrical" tension in Mozart's mature minor-key works, especially in his operas. The Austrian musician's fascination for the opera's intrinsic theatricality is a constitutive feature of the Requiem, as the combination of a *melodic dramaturgy* is indispensable in Mozartian works. After all, "we can assert that Requiem is a culminating compositional architecture that links theatricality and sacred milestone into a supreme musical edifice" (HUDEA, 2018, p. 107).

According to Jean and Brigitte Massin (1997), Requiem Mass is part of the group of Masses in sacrificial dedication and is played in memory of faithful souls who crossed the threshold of life. The structure of the Requiem consists of unsung and sung parts. These can be divided into nine parts and are performed on funeral days as well as on the third, seventh and thirtieth day after the end of life. The parts that make up the Mass are: prayer at the beginning of the liturgy, called the Introit, which begins with *Requiem aeternam dona eis* ("Give them eternal rest"), giving the rite its name; Kyrie (supplication to the Holy Trinity); Glory (glorification of the Holy Trinity) – this part can be omitted; Creed (profession of the dogmas of the Church); Sequence (Dies irae, dies illa); Sanctus (Proclamation of Holiness); Benedictus (Recognition of Holiness); Agnus Dei (Supplication to Christ before Communion); and Communio (or also known as Offertory – moment of union with the Lord). Except for the local variants, the liturgical and musical dialects, the Requiem crystallized its structure until the 14th century. The sequel was the last part added.

Based on this Requiem structure, Mozart composed his composition for orchestra, choir and four soloists (soprano, contralto, tenor, and bass), with the following division: Introitus (Requiem), Kyrie, Sequentia (Dies irae, Tuba mirum, Rex tremendae, Rememberare, Confutatis and Lacrimosa), Offertorium (Domine Jesu Christe and Hostias), Sanctus, Benedictus, Agnus Dei, and Communio (Lux aeterna).

Although the work was conceived by Mozart, it was not finished by him, due to his death in 1791. The widow Constanze had to deliver the commissioned work to receive the promised amount. The Requiem then went through four hands to be submitted. In general terms, the work presents the following elements and movements:

> the choral and orchestral *tutti* are linked to the idea of the greatness of God before man, further reinforced by the use of dynamics in fortissimo, the work of voices in the high register (to establish a heavenly association) and by presenting melodic and harmonically great stability and tonal distinction. In contrast to these moments, there are vocal solos with reductions in the orchestra, whose function is to gradually present man to God and penetrate into his human interiority. In these cases, the dynamics are generally piano, the register fluctuates (midrange combined with bass and treble), melody and harmony introduce tensions with the use of increased and decreased intervals and tonal instability. The vocal solos have the function of presenting the dramaturgical line that represents man in front of God and this is the line that developed the most throughout the work, perhaps because it contains the presence of man as a being so contradictory and unstable. The solos of the Introit, Gradual, Trato, Offertory, Saint, Benedictus, Agnus Dei, and Communion maintain a certain emotional-volitional balance, which points to the optimism offered by the Christian faith regarding the death and resurrection of men forgiven and blessed by God. (Cavini, 2005, 218, our translation[4])

[4] Original text: os tutti corais e orquestrais estão vinculados à idéia da grandeza de Deus frente ao homem, reforçados ainda pelo uso da dinâmica em fortíssimo, do trabalho das vozes no registro agudo (para estabelecer uma associação celestial) e por apresentar melódica e harmonicamente grande estabilidade e distinção tonal. Em contraposição a esses momentos, há os solos vocais com reduções na orquestra, cuja função é apresentar de forma gradual o homem frente a Deus e ir penetrando em sua interioridade humana. Nesses casos, a dinâmica é geralmente em piano, o registro flutua (médio combinado com grave e agudo), a melodia e a harmonia introduzem tensões com a utilização de intervalos aumentados e diminutos e a instabilidade tonal. Os solos vocais têm a função de apresentar a linha dramatúrgica que representa o homem frente a Deus e esta é a linha que mais se desenvolveu ao longo de toda a obra, talvez por conter a presença do homem como ser tão contraditório e instável. Os solos do Introito, Gradual, Trato, Ofertório, Santo, Benedictus, Agnus Dei e Comunhão, mantêm certo equilíbrio

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According to Ortega (1988; 1994), the Requiem was composed in D minor. We can trace this tone in the Introitus to the Kyrie, which, in Mozart, expresses men's anguish in the face of metaphysical terror. In Kyrie eleison, we have the moment of the liturgical rite of man's repentance before God, when he assumes himself as a sinner and pleads for purification, in order to remain in the presence of the King of the Universe. In this passage, we have a darker atmosphere in Mozartian aesthetics. This first moment in front of Death and the Last Judgment generates a feeling of despair and anguish.

Later, in the Mass, in the Sequentia, the progressive penetration of the Divine Light in the shadows of the opening choir develops until its full irradiation in Confuntatis – the last part of this section. The setting is: Dies iræ in D minor resumes the previous vibe of Introitus and Kyrie. In Tuba mirum, in B flat major, it portrays the inner state of man. The soloists represent the Divine Light, so that as the vocal registers increase (bass, contralto, tenor, and soprano), the clarity becomes more present until the emergence of a new maximum state, reached by the soprano. This moment marks a new place in musical discourse, as Rex tremendae begins. Composed in G minor, it expresses tenderness and pain, sublime and intimate, anguish and hope, it is the separation between Light and Darkness. The presence of the Divine is getting closer and the Recordare, as its name indicates, reminds the listener that one of the most important moments is approaching, hence the key of F major, proportional and relative to D minor. If this indicates human suffering, despair and anguish, the former refers to peace and spiritual joy, which comforts and fulfills. In Confutatis, the male choir and the female choir continue the narrative. The first, by singing in the key of A minor, transports the listener to an exotic place. The second, in the key of C major, creates a luminous atmosphere (the key in C major is the most spiritual in Mozart). But the man's fear has not ended yet, because at the end the female choir sings, in A minor, the musical ending. According to Hocquard (1958, *apud* Ortega, 1988), this configuration semiotics the lived experience of agony, which Mozart leaves us here. It is about the disintegration of the being that, however, has nothing to do with a descent into Hell of the damned, it is a meeting of man with the divine reality (p. 114, our translation) [5].

At the end of the first part of the Mass (called Liturgy of the Word), in Lacrimosa, the tonality is returned in D minor, with a change of attitude towards death and no longer just as a feeling of abandonment.

The Offertorium opens the second part of the mass, called the Eucharistic Liturgy, part of which, in the liturgical rite of the Catholic Church, God makes himself present. Thus, in Domine Jesu Christe, the choir invokes Christ, with voices almost joyful for the cessation of anguish, in the tonality of G minor, which represents, at the same time, the suffering/pain and the tenderness of the act of Salvation (represented in act of the Crucifixion), while the four soloists sing the luminos prayer.

On the other hand, the used escape resumes the feeling of anguish, raising it to the apex until the prostration as an offering of human (humanity) to God. This moment of offertory recalls the promises to God and his covenant with Abraham, considered the father of/in the Christian faith. Although feelings are wavering, like Abraham himself at the time of sacrificing his son Isaac, Abraham's words to God are one of hope when he sees Christ on the Cross. This act of sacrifice and surrender of Jesus generates the detachment of the human being to the Divine Light, a smoothness that occurs through the suspension of the accompaniment, with the permanence of the choir, now, in G major. In this atmosphere of joyful and tranquil contemplation, the choral vocals enter Hostias, written in E-flat major, accompanied by the wind instruments, while the violins with syncopated and incessant movements create an unusual backdrop for the choir. Happiness surrounds the environment.

Sanctus and Benedictus are in the shades of D major and B-flat major, respectively. In both, the moment is for exalting the glory of Christ and acknowledging his holiness. Here, Earth and Heaven proclaim glory and, in unison, affirm that what comes from his Holy Name is blessed, as it is heard in homophony of the female and male choir (high and low, Heaven and Earth). The B flat major resumes the inner peace, present in Tuba Mirum, in front of the new dwelling place in eternity, next to God, while the D major expresses the radiant Light.

In Agnus Dei, Christ's sacrifice is represented by the Lamb of God, in atonement for the sins of mankind. The return of the tonality in D minor semiotizes, here, the weight of a fatality of metaphysical levels ("the death of God"), which is also manifested by the lament sung by the basses. But with the resurrection and salvation of humanity, the section converges on F major in order to express the radiance of Divine Light over the darkness.

Finally, Communio (Lux aeterna), communion with Christ. This communion should be celebrated, sung in the splendor of Divine Light, in the tonalities of C major or D major, but it is performed in D minor. There is a return to Introitus and Kyrie. This is because Mozart wrote this section from an excerpt from the Mass previously composed with the opening excerpt from the

emotivo-volitivo, que aponta para o otimismo que ofereceu a fé cristã com relação à morte e à ressurreição dos homens perdoados e benditos por Deus.

[5] Original text: la experiencia vivida de la agonía que Mozart nos deja aquí. Se trata de la desintegración del ser, pero que nada tiene que ver con un descenso a los infiernos de los condenados; sino con la desintegración que reúne al hombre con la realidad divina.

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Introitus. Thus, for Mozart, in the Requiem, the celebration of Communion with Christ happens together with the mystery of the Glory on the Cross.

In the liturgy of the Catholic Church, the moment of Communion occurs when the faithful communicate the Eucharist and, with it, remember the Death and Resurrection of Christ on the Cross: "Take this and share it among yourselves […] This is my body, which will be given for you; do this in memory of me" or "This cup is the new covenant in my blood, which will be shed for you." (Lk 22, 17-20, The New American Bible).

In other words, in Mozart's conception, the mystery of faith is present in the Passion and Death of Christ, it is the Glory on the Cross, just like the Gospel of St. John (chapters 18 and 19), where God and humanity (the high and the low, the divine and the human) are present at the same time. This is even one of the characteristics of the Gospel of John, as it turns to the incarnation of the verb: God who, from above, came to human (the earth) and became flesh (through his son, Jesus and his word – the scriptures).

With this small illustration, we demonstrate converging points between the aesthetics of Caravaggio and Mozart: in both, the elevated is represented in the bass. Glory (the high) comes through suffering (on the Cross), that is, in the pain of humanity. Death and Life. In the crucifixion, anguish, abandonment and suffering belong to the human character of Jesus while overcoming and salvation belong to the Divine aspect of him. The divine manifests itself in the human and vice versa. The human being is saved by God while God does it by human means and this alternation prevails as a keynote in the poetics of the two authors and marks the ambivalence of the recorded piece, analyzed below.

III. The Verbivocovisual Architecture of la Conversione di un Cavallo

Coming from the two aesthetics discussed here (Caravaggio and Mozart), the production of Companhia Ludovica Rambelli Teatro is built. In the video, of the 23 works staged by the theater group, 13 works appear, namely: *The Entombment* (1602-1603); *Mary Magdalene in Ecstasy* (1606); *Crucifixion of Saint Peter* (1601); *The Beheading of St. John the Baptist* (1608); *Judith Beheading Holofernes* (1599); *The Flagellation of Christ* (1607-1608); *The Martyrdom of St. Matthew* (1600); *The Annunciation* (1609-1610); *Rest on the Flight to Egypt* (1595-1596); *Narcissus* (1599); *Resurrection of Lazarus* (1609); *Saint Francis in Ecstasy* (1594-1595); and *Bacchus* (1596-1597). Communio, the last part of Mozart's Requiem briefly analyzed, constitutes the discourse of the montage and the setting of the recorded piece.

We consider all the aspects that make up the compositional unit of the video utterance in the constitution of its evaluative (ideological) meaning. That is, musical language (intonation, orchestration, timbre, voice etc), visual language (colors, camera position and movement, material used, order of appearance of frames, bodies, light and shadow play, atmosphere, framing, makeup, facial and body expression, clothing, plans etc) and verbal (name of works, content of what is sung).

This perspective is essential for dealing with the integral architectonic unity of the work in question, since "Every phenomenon functioning as ideological sign has some kind of material embodiment, whether in sound, physical mass, color, movements of the body, or the like" (1973 [1929], p. 11), which makes the reality of these signs expressed objectively, alive and capable of being studied and analyzed.

When thinking about the recorded dramatization, in relation to the works of Caravaggio and Mozart, the interaction between them reveals the explicit three-dimensional material work of language, marked by the technical exercise of *Tableaux Vivant*, with a provisional and apparently rudimentary/random/casual finish (although extremely rehearsed, marked in the time of the music which, in turn, fits into the time of the strategy between theatrical compositional movement and pause).

On the one hand, in baroque paintings, through enunciative marks such as the contrast of light and shadow, facial expressions (mouth and eye contours, forehead movement, rounded shapes as opposed to triangular, square and oval shapes), distortion of the bodies (in contrast to classic rectilinear bodies), refer to the experience of revitalization of the scenes portrayed. After all, Caravaggio, more than representing a given "truth", presents the living reality before the eyes of the beholder. It follows the unfolding of the act in process, hears the human *pathos*, the scream and the painting becomes a photograph that captures and eternalizes the moment.

On the other hand, in Requiem, Mozart builds a musical dramaturgy through the creation and combination of melodic lines, in opposition, with different textures and tones, which give the dramatic element of the piece, so as, as in Caravaggio's painting, express the liveliness of the composition. In other words, the music becomes a narrative action that takes place in the presence of the audience, who not only hear it, but experience the encounter with the Divine, the creation of the painting in a dramaturgical pause. It is precisely this element of the liveliness of the discursive event that Companhia Ludovica takes up and explores in its staging through the movement of the actors and the scenographic pause.

This proposal demonstrates how the expressiveness of acts (Bakhtin, 2010 [1919]) does not constitute the social event only because of the internal elements that compose them, but also because of the

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relationship that our discourses maintain with others, in the enunciative link, in a unique way.

The dramatization *Conversione di un cavallo* enhances the latent expressiveness present in the works of Caravaggio and Mozart, is determined by them, assimilates their tones and re-emphasizes them. Such a proposition is indicated by Bakhtin, when studying *Speech Genres* (1986), as determined

> [...] very frequently the expression of our utterance is determined not only—and sometimes not so much—by the referentially semantic content of this utterance, but also by others' utterances on the same topic to which we are responding or with which we are polemicizing. They also determine our emphasis on certain elements, repetition, our selection of harsher (or, conversely, milder) expressions, a contentious (or, conversely, conciliatory) tone. (1986 [1975], p. 91)

The Russian philosopher adds that the tone is not fixed to the utterance, nor is it determined by it, nor by the speaker's subjectivity, but is revealed in the relationship between utterances. Bearing in mind this consideration about the importance of the constitutive dialogic link of utterances for the composition of their uniqueness, we think about the production of the compositional architectural unit of the dramatization recorded here analyzed in relation to Caravaggio's paintings, Mozart's Requiem and our axiological position, as an other of the statement.

As we have already mentioned, in view of the impossibility of presenting and analyzing all the works that make up the staged play, due to the delimited space, we highlight a moment (Fig. 1) that seems to us better to show the vivacity, as well as the recreation of meanings that permeate so much the works of Caravaggio and Mozart as the company staging, in its entire authorial unit. Thus, we focus on the representation in *Tableaux Vivant* of the painting *Judith Beheading Holofernes*, by Caravaggio, set by the session Communio do *Requiem* by Mozart, marked in the interval from 00:01:21 to 00:01:34 and from which we collected a frame (from a screen print) at 00:01:28, as a photographed frame of Caravaggio's work in a composition recreated and re-signified by the Theater Company, also in dialogue with Mozart's music, picturing the baroque human contradictory ambivalence, configured in another context (21st century) and with another discursive genre (a recorded play that syncretizes theater and video with the technique of *Tableaux Vivant*, which even creates another aesthetic genre: the video play, with another configuration and other enunciative strategies):



Fig. 1: *Judith Beheading Holofernes*: dramatization and reproduction of the work[6]

In a general perspective, the relationship established between the dramatization of the works and Communio indicates an intensification of the theme of the contradiction between man and the divine, from the perspective of and for the human. As we have pointed out, this passage from the Mozartian Requiem presents us with the suffering of Christ on the Cross, the presence of God's sacrifice in and for man: holiness is expressed by the suffering of human beings on the Cross, as Caravaggio portrays in his works. Therefore, the syncresis of Mozart and Caravaggio in the play marks the Company's act of reading, which adds the opposites (humanity and divinity), in an inverted and ambivalent way.

All the pictures staged in the video play also thematize the conjunction of opposites and express contradiction as a constitutive element that gives unity to the work. The staging begins with the representation of Christ being buried and ends with Bacchus, a deity of the Greco-Roman narrative sphere, strongly opposed by Christianity in Rome and who represents the low, the excess, the pagan spring festivals, the Bacchanal ones.

[6] Frame I (above): screen print taken from *Tableaux Vivants* paused, marked on the video space of Companhia Ludovica Rambelli Teatro, at 00:01:28. Table II (below): *Judith Beheading Holofernes*, Caravaggio, 1599. Oil on canvas, 144 cm X 195 cm.

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In the first painting, the lexeme "burial" semantically refers to the idea of humanity, because, like men, Christ is buried (crucified with two thieves), following the rite of men. The figure of Christ (elevated) is narrativized in a human practice (burial).

This same process occurs in the painting *The Flagellation of Christ*, in which, by portraying Peter, Lazarus, Matthew and John the Baptist, Caravaggio paints, respectively, the "Crucifixion", the "Resurrection", the "Martyrdom" and the "Beheading", a semantic set that refers to the glorification of each one to the Christian faith. In this case, biblical humans are deified by suffering and semiotize the man-deity union.

In the case of the paintings of the characters Mary Magdalene and Saint Francis of Assisi, two saints of the Catholic Church (the first, considered the patroness of repentant sinners and the second, the patron of animals and the poor), the contradiction appears in the fact that two saints are portrayed in ecstasy, in the pleasure of the flesh – which, more than causing estrangement, shocks the Church and its faithful.

In *Judith Beheading Holofernes* (Fig. 1), the contrast occurs because it represents an unusual biblical scene for the manifestation of the glory of God. Caravaggio reproduces an episode of extreme violence, which represents the people's resistance against the abuses of authoritarian governments, since, according to the Old Testament, the book of Judith, composed of 16 chapters, was written apocryphally as a stimulus for the struggle of the people against tyranny, in the name of religious faith.

According to Echegary et al (2000), Judith was a widow who, stimulated by the oppression of the people, goes to the enemy army and seduces the commander, Holofernes, who gets involved and has his head cut off by the heroine who, with this act, frees the people. The axiological position of the biblical episode turns to the courage of the people, especially women, who face the authorities, in the name of faith and in favor of freedom.

When considering the context of Counter-Reformation and the crisis (economic, political, and religious) experienced at the time of creation of the painting by Caravaggio, by order, Judith's placidity in act reveals the position of the author-creator in defense of the people, symbolized by the maidservant who follows the heroine closely, watching attentively the beheading of Holofernes, with a cloth in hand, an accomplice of Judith. Holofernes represents, according to Pearlman (2006), "the figure of any dominator with his system of oppression" (p. 321), who agonizes, fragile and helpless before the strength of the people, in contradiction to what the system that governs (violent and merciless) presents.

Caravaggio's act of rebellion in conceiving this painting also reveals itself as an aesthetic and ethical metalinguistic act in defense of the people. By semiotizing Judith and Holofernes as allegorical characters of struggle and oppression, the painter semiotizes his conception of art, artist, language and society, in practice (*pravda*). Art, in this case, pictorial, reflects and refracts life doubly (Voloshinov/Bakhtin, 2003 [1925]). With a formal finish (Medviédev, 2012) that explores the technique of *chiaroscuro* (light and dark), Caravaggio aestheticizes a situation that, even though marked by the short time of the story, personalized by specific characters, extrapolates it, given the thematic content and style of his project of saying, and is eternalized in the great time of culture (Bakhtin, 2018).

The allegorical rebellion also refers to the artist's act, due to the painter's position that, even supported by the Church, calmly decapitates her, like Judith, by using the same weapons as the current power: the hypocrisy of controlled freedom and the control of rebellion - what is marked, according to the study by Lambert (2004), in the X-ray of the painting, which "showed that initially Judith was represented with her breasts bare, with Caravaggio opting to cover them with a veil" later. The brave young biblical widow, with bare breasts, would explain even more, the rebelliousness and irreverence of Caravaggio and would cause greater shock to the Christian public at the time – which could cost the work's disapproval.

This painting by Caravaggio, while inspired by a biblical episode and studies of facial expressions or caricatures by Da Vinci (which is expressed, according to Lambert, in the traces of the maid who accompanies Judith), inspires other works, both from homonymous title (the most famous being that of Goya, from 1820), as well as with other titles and by other authors (if we relate it to Delacroix's *Liberty Leading the People* , from 1830, we see, with another historical configuration and aesthetic singularity, a dialogue not only thematic but also compositional with Caravaggio – even the woman who represents Liberty is found with her breasts exposed).

According to Bassani & Bellini (1994, p. 278), the model who posed for Caravaggio, the courtesan Filida Melandroni, also incarnated Catarina (from the painting *Saint Catherine of Alexandria*, 1598) and Mary Magdalene (from the portrait of *Martha and Mary Magdalene*, 1598 -1599), both works by Caravaggio. Thus, we perceive, in its aesthetics, a unity of features that make up its poetics (Bakhtin, 1984 [1963]) and its stylistics (Bakhtin, 2015).

In the painting in question, Judith has a peaceful, but decisive countenance, as if the act performed were something frivolous, part of everyday life. Holofernes, in turn, has his position reversed: from imposing general to impotent victim, reduced to an expression of despair, anguish and pain. These are images of men and women that are uncommon in the social imagination, as these subjects, representatives of

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different genders, often occupy opposite positions: the man, in general, in a position of domination and oppression and the woman as subservient. With the inversion carried out, a reflexive criticism is expressed: the courageous woman who rises up against her (and the people's) oppressor and the latter, in a situation of domination, suffering for what was caused, with the same truculent weapons she uses. The act of death, in process, marks the event of justice through the position of rebellion.

The camera's position throughout the entire video is kept at a front angle while the scene is assembled, then it alternates in movements from top to bottom, bottom to top, diagonally, always in close-up. In a constant game of opposites, of ups and downs, left and right that brings the spectator closer and farther from the staging, in movement and pause of the live work.

The predominance of black and white colors in opposition also marks the typical *chiaroescuro* technique of Caravaggio. If the paint is darker, the piece is lighter. The light inputs, in the frame, come diagonally and cross the screen side by side, while, in the video piece, the light is found in the background, behind the staged frame, coming from the window. This difference is also related to the genre and, more specifically, it marks the styles of Caravaggio and Cia Ludovica Teatro, respectively.

The presence of red marks the painful passion (suffering, sacrifice, blood). This aspect semiotizes humanity in the enactment. In contrast, gold and purple refer to the celestial. Not an artificial, idealized, superior and canonical (blue) deity, but a dark, brown, corrupt sanctity, in keeping with the composition of Caravaggio's painting.

Tableaux Vivant reframes the human-divine contradiction existing in pictorial and musical works. The twenty-first century dramatization, with its configuration, displaced in time, is loaded with accents and intonations that compose other senses, with different volitional-emotional tones. According to Bakhtin, Tone, released from phonetic and semantic elements of the word (and other signs) is important. Those signs determine the complex tonality of our consciousness, which serves as an emotional-evaluative context for our understanding (complete, semantic understanding) of the text we read (or hear) and also, in more complex form, for our creative writing (origination) of a text. (1986 [1975], p. 164)

The tone is the guiding element of the enunciative construction. The selection of sign forms (the language units) is carried out according to the capacity of expression of the emotive-volitive tone designed in the subject's discursive project. In the *Conversione de un cavallo* dramatization, the choices of camera position and movement, the lighting focus, the colors, the clothing (type of material used, texture, etc.), the music, the arrangement of the bodies, among other aspects (re)constitute the vivid scene portrayed by Caravaggio, enhanced with Mozart's Requiem.

In the biblical text, the episode narrated between Judith and Holofernes is praised in the name of God, who acts through Judith and does “justice” by intervening in the war and killing the enemy. The human-divine relationship is also exchanged in the sacred book and is revitalized, with authorial stylistic marks in the aesthetics of Caravaggio, Mozart and the Theater Company, with other configurations.

In the video play, which stages Caravaggio's painting and, mainly, in the painting, there is a mixture of sensuality and cruelty, grandeur and despair, sweetness and harshness, youthfulness and old age that are expressed through the faces of Holofernes (of terror before of death), of Judith (of plenitude in face of the salvation – life – of her people) and of the servant (the observer who semiotizes the harshness/hardness of the people's life).

The position of the characters, especially the young widow and the general, reveals the power exercised by one over the other. In the Italian painter's painting, Judith is erect, above Holofernes, who, in addition to being horizontal (from the girl's waist down, in an evident position of surrender), is also leaning downwards, in opposition to her tormentor. Together, they compose a right angle (90 degrees) that semiotizes inverted hierarchization and leveling, almost like a cross (after all, it is about the crucifixion of Holofernes to God/Judith to save the people/his maidservant). In the staging, however, the general's body leans up, towards the young woman and he is almost seated (upright), in a clear confrontation with her, which, in turn, is different from the Caravaggian work, in which Judith is found facing Holofernes, in the video play, she faces the audience, as he turns to the recording, to the spectacle that simulates the painting (without actually being it).

A battle is enacted in the act, in the play, in a different way from that narrated in the bible, in Mozart and in Caravaggio. This resignification marks the Company's position, since, if, on the one hand, the tension between the bodies of the two characters is attenuated, on the other, the female strength is highlighted, as the major arcana of the Force and Temperance of the *tarot*, which semioticize transmutation by reversing positions of domination – instinct is civilized by the domination of the beast. In this case, the strength of the people, iconized by the female figure, challenged by God (in dialogue with the biblical version), who dominates the oppression of the enemy tyrant. Beating him, by killing him, means freeing herself, the people and God himself from valuative stigmas: political authoritarianism, economic misery, gender inequality, and social disparity are overcome with the personified death of the tyrant, who represents the oppressive system.

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The rupture, marked by carnivalized inversion, semiotizes a defense of the excluded and the subjugated. Fragility is strength and tyrannical violence is weakness. This position builds the humanized image of God as a just being, who opposes authoritarianism in choosing the people (his flock). This revitalization confirms Caravaggio's criticism of the Church and society in choosing to paint an episode not so canonical as a retraction (an apology) in an act of rebellious redemption.

From our contemporary perspective, the staging brings up clashes of voices of our time: the feminist struggle against patriarchy. This rereading is an example of conversion, displacement, recreation of meanings and re-signification of objects in space-time existing in the recorded theatrical proposal.

The music integrates the theatrical utterance (which is not made explicit in the painting, although we can potentially hear Holofernes' scream, expressed by the visual traces of his facial expression - mouth positioning and muscle tension in the eyes, forehead, shoulders and the arm that rests on the pillow, still trying to impose itself).

Simultaneously with the construction of the staging for the preparation of the painting, the verse "Requiem aeternam dona eis, Domine" ("Give them eternal rest, Lord" – our translation) is sung, starting with the high and low voices (low registers in the voices female and male, respectively), followed by the addition of the soprano and the tenor (high registers in the female and male voices, respectively). The singing in *tutti* by the female and male choir recovers the idea of the greatness of the collectivity (the people), supported and defended by God.

If the lows refer to pain and the earth (to the people), the highs refer to the divinities. Thus, "Requiem aeternam" ("Eternal Rest") is conquered by the people, by their struggle and faith; while "dona behold, Domine" ("give them, Lord") reveals supplication and devotion that makes us question the resistance of the people: conditionally accepts ("provided that") by faith, approved by God (and the Church). The victorious outcome positively sanctions Judith's performance because she semiotizes a divine messenger. Outside this circumstance, the fight would be disapproved (or, if we wish, "Extra Ecclesiam nulla salus" – "There is no salvation outside the Church") and this is the biblical canonical position questioned by Caravaggio, Mozart and by the Ludovica Teatro Company.

In this game, the highs stand out to recall spiritual supremacy. The fleeing style creates man's stability in the encounter with God and in conjunction with the reenactment, the glory is found in death. Thus, the freedom of the people comes with the death of the enemy. Who is the enemy? Who oppresses the people or displeases God? These two propositions are consistent in the work.

IV. Conclusion

When considering the relationship between art and life semiotized in the video that captures the dramatization in *Tableaux Vivant* from the works of Caravaggio with accompaniment of Requiem, by Mozart, we reflect on the human contradiction that crosses centuries to the present day.

Voloshinov (2003 [1925]) argues that the aesthetic work is born from life and returns to it as a set of reflected and refracted valuations on the aesthetic plane, with a certain stylistic finish (authorial and generic). In the author's words, due to the social structure, the work

It is *open on all sides to the influence of other domains of life*. Other ideological spheres, prominently including the sociopolitical order and the economy, have determinative effect on verbal art not merely from outside but with direct bearing upon its intrinsic structural elements. And, conversely, the artistic interaction of autor, listener, and hero may exert its influence on other domains of social intercourse. (2003 [1925], p. 174)

In the dramatization in *Tableux Vivant* analyzed, this and other issues are updated through the staging of the 23 canvases by Caravaggio. Problems inherent to the contradiction that constitutes human beings reappear in the great period of life and art, re-signified by the verbivocovisual articulation of language, which semiotizes it.

In this framework, it is up to us to reflect: what is the production(s) of sense(s) or signification(s) when re-enacting Caravaggio's works recently, especially through the format of the recorded theatrical presentation, in video, which presupposes an absence, but which wants to be present and alters the entire configuration of the enunciative event, since there is a change in gender?

Thinking about this dislocated performance in relation to the historical trajectory and the situationality of the works is fruitful because it refers to social issues that remain in the great time of cultures, even if reconfigured (as the piece does with the pictorial work of Caravaggio, set by Mozart). The divine humanity and the profane divinity, contrary and contradictorily ambivalent, refer to themes in vogue, with varied finishes, treated in the works and, if we think, in particular, in the current *Judith Beheading Holofernes* framework: oppression and inequality.

When we consider issues such as individualism driven by consumerism, with the exaltation of the self and the erasure of the other (in the era of *selfies*), weakened relationships, virtual lynchings (or, as it is currently known, cancellations), the attempt to return to conservative values, the denial of science and the foundation of truth in God, so that human action is based only on belief, the reconfiguration of human

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miseries stands out. Although the compositional form is different, the thematic content remains, as well as the systemic *modus operandi* to be overcome.

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Timbre in the Musical Performance as a Result of Audio-Mental Operations

By Ana Szilagyi

Abstract- The aim of this paper is to reveal the relationship between the timbre, i.e. sound quality, obtained by an instrumentalist when playing a music piece, and the role of the hearing, listening, and other musical specific mental operations that take place in the brain of the instrumentalist during the performance, with the focus on the classical music, which depends in the most cases on the score. The timbre is a characteristic of every instrument or voice that makes their tone unique. It is given by the different sound components (partials) with different frequencies and amplitudes. The number and the amplitude of the partials are different from instrument to instrument; they depend on the construction of the instrument and on the art of playing, the last being the point in this article. It is known that timbre has an emotional impact on the perception. Its semantic features are represented through descriptors as: dark, bright, round, dull, dry, harsh, etc. that have to be created by the performers, in order to affect the auditory. Thus, they have to possess a good technique, able to get different timbres. Although, the technique has to be subordinated to the capacity of hearing in advance the sound with all its features: pitch, duration, intensity and timbre.

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Timbre in the Musical Performance as a Result of Audio-Mental Operations

Ana Szilagyi

Abstract- The aim of this paper is to reveal the relationship between the timbre, i.e. sound quality, obtained by an instrumentalist when playing a music piece, and the role of the hearing, listening, and other musical specific mental operations that take place in the brain of the instrumentalist during the performance, with the focus on the classical music, which depends in the most cases on the score. The timbre is a characteristic of every instrument or voice that makes their tone unique. It is given by the different sound components (partials) with different frequencies and amplitudes. The number and the amplitude of the partials are different from instrument to instrument; they depend on the construction of the instrument and on the art of playing, the last being the point in this article. It is known that timbre has an emotional impact on the perception. Its semantic features are represented through descriptors as: dark, bright, round, dull, dry, harsh, etc. that have to be created by the performers, in order to affect the auditory. Thus, they have to possess a good technique, able to get different timbres. Although, the technique has to be subordinated to the capacity of hearing in advance the sound with all its features: pitch, duration, intensity and timbre. The excessive attention of the performers from the pitch and duration that are exactly notated in the score has to be turned to the intensity and timbre that are less notated. Therefore, the audio-mental operations (the term belongs to piano teachers Ana Pitiş and Ioana Minei), both of the performers and listeners as part of music cognition, are discussed here. The decoding of the music information from the score and the sending of it to the auditory together with the regarding of the music as a language were be also approached.

I. Introduction

This paper focuses on the timbre as a sound quality that has to be formed by the performer for getting a performance that affects the auditory. Therefore, the instrumentalist has not to reduce the play on the physical qualities of the instrument, but to create an expressive and emotional timbre with help of technical means. As Ştefana-Graţiela Negruţiu says, the sound quality, bearer of sensations, significance and artistic emotions, has to be physically and mentally prepared by the performer [1]. These technical means for each instrument has to be further subordinated to audio-mental operations that take place in the brain of the performer (in the daily practice, rehearsal or stage performance). The term "audio-mental operations" [2] belongs to the piano teachers Ana Pitiş and Ioana Minei and refers to the complex process of hearing and thinking of music before and during playing it, what I shall expose in details.

The attention of students is generally more concentrated on the pitch and duration – Charise Hastings calls these fixed qualities [3] –, neglecting the other two qualities of the sound, intensity and timbre that are in a close connection: the intensity affects the timbre, an important fact that has to be stressed in the performance. While pitch and duration are exactly notated in the score, intensity and timbre are generally notated, mostly with words describing them. So these have to be related to pitch and duration. As the piano professors Ana Pitiş and Ioana Minei said, the sound has to be heard in advance with all its four qualities, while reading the score, before playing it. The two authors named this anticipative way of hearing "inner hearing" [2]. Regarding their opinion, hearing in advance the sound with all its features has as result an enriched piano sound, with differences in dynamics, timbre, slow tempo oscillations, and expressivity [4]. This could be useful for all instruments. Strings, wind instruments or human voice are however able to influence the sound over time through periodic pitch oscillations named vibrato or through the manipulating of the sound intensity. From this point of view the piano sound is poorer and maybe for this reason many researches have explored the piano timbre; getting a good timbre were a challenge for a pianist.

The timbre is in the same time a physical dimension, which is given by its harmonic spectrum based on different frequencies, and a psychological dimension with its quality to trigger emotions in the listeners. In this way Hugues Dufourt says about the timbre that it "welds physical acoustics to psychological acoustics" [5]. Verbal expressions – descriptors – are characteristic for timbres, as round, dark, clear, bright, dry, etc. The fact that the sonority of a certain instrument triggers a specific emotion might be culturally conditioned, like Christian Tronhjem supposes [6].

Timbre has also semantic features. Every sonority could have other meaning, significance. This closes music to the spoken language [7]. Like in the language, music sends information and the listener has to decode it. Thus the performer has to send a coherent message, delimiting the musical phrases, stressing the important element of them. This supposes besides audio operations also mental operations from the

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performers, specific for the musical thinking and imagery that I shall treat here.

In this paper the timbre will be regarded as a physical and psychological quality. Further, the technical means used by the performer will discussed, as well as the audio-mental operations that have an important role in order to obtain a beautiful timbre that can affect the auditory.

II. Timbre

a) Timbre as an Acoustical Parameter in the Performance

The timbre is the result of the interaction of harmonic and inharmonic components (partials) of a sound that we perceive as sound color. The partials form the harmonic spectrum that has different frequencies with different amplitudes. The presence, strength, and mix of partials vary from performer to performer, even if two pianists play the same piece with the same pitches and similar dynamic levels [8]. Therefore, timbre is one element that makes the difference between performers. Each instrument favors certain partials (formants), other partials being weak or absent. Further, the number of the frequencies and their amplitude vary over time (spectral envelope). Regarding instrumental spectra, a degree of noise is present within, which depends on the physical system of sound production, as the breath of a wind player or the scraping of the bow on the string [9]. All these characteristics, together with the attack transients "noise-like" [9], present at the beginning of the sound, make every instrumental timbre unique. Timbre also depends on the intensity and on the register one plays (low, middle or high register): a louder tone has more harmonics; a higher tone has fewer harmonics that could be perceived by our ear. Knowing these physical characteristics of the own instrument, the performer has to create himself an individual timbre, using specific technical means. For example, the violinist can play with more or less bow pressure, or using the whole bow or a certain side of it; moreover the bowing place is important, as well as the vibrato that can be larger or closer, fast or slow. The same note played with the same intensity on two different strings has two different timbres. For the wind instruments the pressure of blew air, the lips position in combination with the keys get different timbres. The piano can obtain different sound effects through the pianistic touch (with faster velocity or with lower velocity) [10], with or without different pedals. The choice of these ways of playing have to be in connection with the indications in the score referring to other parameters as pitch, duration, intensity, register, texture, structure, form, according to the style, and character of the piece.

b) Timbre as a Psychological Dimension

It is known that timbres have emotional connotations. They are represented through descriptors as round, brilliant, dark, dry, metallic, shrill, etc. Timbres have a meaning or an emotion for the listener, so the performer is responsible to create a palette of timbres, as the painter a palette of colors. Creating different timbres with aesthetic and semantic features is to give a meaning to the performed music. This approached the music to the language. In this way, Stefan Koelsch writes that "decoding of both music and speech information requires a fine grained analysis of the spectral and temporal of an acoustic information" and that "Both speech and music perception involve premotor coding and both music and language give rise to affective processes" [7].

Timbral changes as attack and spectral content have a bigger emotional effect than the change of other parameters (melody, tempo or harmony) [11]. This could be the result of our habit with the voice timbre in the spoken language, which could have different expressions [11], [6]. The association of the musical timbre with the timbre of the spoken language could be an incentive for the performer in order to organize his playing as a speech.

III. Audio-Mental Operations

This term was used by the piano teachers Ana Pitiş and Ioana Minei in their *Treatise of Piano Art,* published in 1982 by Editura Muzicală Bucharest. The treatise explains the art of piano playing in an interdisciplinary way, with the help of music theory, psychoacoustics, cybernetics, linguistics, and biomechanics. The aim is to obtain a quality of piano sonority that implies the timbre, but also an intellectual work. In the centre of their theory there is the inner hearing. The inner hearing refers to hearing in advance while reading a score and only then playing it. While seeing the text signs of a score the performer imagines the sounds with their duration, dynamics, tempo and the character [12]. The score information is in this way processed in the cortex of the performer after musical laws and only then concretized in the piano sound. Therefore, sounds are no longer reduced on their isolated pitches and durations, but interrelated; they appear enriched to the listener, with intensity, timbre and expression, even for a mechanical instrument as piano. Arabela Bravo and Philip Fine also point out the analysis of the score that expert musicians do seeing a score. This analysis implies "hearing the music internally and understanding its structure, therefore creating an association between seeing and hearing." [13]. Another aspect of this theory regards the technique, the motor part that is subordinated to the auditory command. In other words, the attention turns from the technical difficulties to the inner hearing that guides one to the right movements and energies in order to get the ideal represented sonority. Regarding the technique Viktoria Tzotzkova similarly writes that pianists can

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adjust the keystoke to different performance conditions; she supposes that "skilled pianists come »to feel« the sound through the keyboard and pedals" [8]. After listening experiences with classical music, knowing the musical laws of classic music (how music is constructed, how the parameters interact) the inner hearing leads to the differential technical means that I have meant in the previous chapter. According with this statement, specialists in music psychology and neuroscience take into account the "inner ear": "… an expert pianist reading a piano score hears the notation as an auditory representation in his or her (inner) ear and at the same time may feel the sound as a kinesthetic representation in his or her fingers." [14]. The two piano teachers speak besides anticipative hearing about "control hearing". According to them, the last works on the feedback from the cybernetics [4]: the performer listens to how he/she is playing, whether the result corresponds to the ideal sonority represented in advance and rectifies the quality of the sound in a new performance [12].

As we have seen, the audio-operations are not reduced on the sensory ones. They involve other centers on the cortex, fact that leads to associations [2]. As result, the score will be processed using further mental operations. The audio and mental operations take place in the same time. The two authors speak about a simple auditory perception without associations perceiving the sound as high, loud or short, and about a complex auditory analysis that involves associations. The last can be functional and semantic. The functional auditory analysis strictly refers to the musical material, syntax and functions of musical elements. The semantic auditory analysis goes over the music, creating visual images, space, movement (for example dance or march's rhythmus), dispositions, psychological characters, life experiences, dispositions, ideas etc. At that level is the timbre processed and described as poetical, sharp, warm etc. [2].

More recent researches about the music process in the brain similarly describe the processing of music information. The primarly auditory cortex processes fundamental elements as frequencies of tones and loudness. Secondary and tertiary auditory cortex process more complex stimulus features: the secondary auditory cortex identifies harmonic, melodic or rhythmic patterns and the tertiary auditory cortex processes complex sound patterns in a piece of music [14].

Here is the place to mention that the processing of musical information takes place in a similar way by the performer and by the auditory, if both are accustomed with the same genre of music. The listening to music plays an important role. As Marcus Pearce and Martin Rohrmeier wrote, "Processing all of these levels of structure requires learning of relevant relations between musical elements and the ability to maintain in memory features of specific musical pieces, musical cues, and schemata, as well as generalized properties of musical styles. In addition, musical structure generates patterns of salience that guide attention towards significant events in time." [15]. Revealing significant events in time, preparing them by the performer means making the music more expressive and captivating.

IV. The Influence of Audio-Mental Operations on the Timbre

Listening to classical music, especially vocal and symphonic music, increases the ability of the performer to create a big variety of timbres, which bear emotion and significance. Voices and wind instruments are a good model, because they need a breath that is closer to the human emotions. Moreover, the breath normally corresponds to the musical phrasing.

Turning the attention from the pitch to timbre, the performer is able to obtain a good sonority. The pitches are no longer seen as isolated notes, but in a close connection. The graphic notes representing pitches and durations have to be treated as frequencies, i.e. as vibrations per second. Therefore, the listening plays an important role. By the instruments which produce low frequencies one has to listen to the vibrations. Negruţiu speaks about the spatial spherical and ovoid movements of a vibrating string that depend on the intensity. Regarding to this aspect she writes that a loud tone has not to be felt as pressed down on a string, but as a large vibrating string [1]. Giving to every frequency a color through relating it to the previous and next frequency, and including each frequency to a larger context, means to create a structure with a significance, which goes over the physical aspect and enters the psychological domain. Thus, performers can create fine, different timbres modifying in an imperceptible way the intensity from one to other sound [12]. In this way, the performer gives sense to a frequency relation, the upper tone being a bit louder than the lower one. In order to equilibrate the content of harmonics of every musical sound (the lower sounds have more harmonics than the higher ones, giving the impression of being louder), the performers have to dynamically (as intensity) differentiate them, as the conductor Celibidache said [2]; basing on this statement, the composer Ştefan Niculescu concluded that going up on the pitch scale the performers have to increase the intensity and going down on the pitch scale they have to decrease it [2]. This is one important element that contributes to obtain a beautiful timbre, connecting the pitch with the intensity.

Bibiana Bregoglio and Didier Guigue concluded after their researches that the sonority is influenced

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by the interpretative choises regarding variations in dynamics, timbre, pianistic touch, pedals and timing [10]. We would add that these decisions are the fruit of the audio-mental representations of the score.

Thinking the music means to order the musical elements after musical rules: to understand the syntax, i.e. the more important note in a phrase, to stress a rhythmic formula in a grouping or to take into account the similarities. Regarding the relation between the similarities in the music construction and the emotions, Eckart Altenmüller wrote "The brain rewards the experience of an ordered construction with positive emotions, because the recognition of similarities is a way for understanding the world…" [16]. The musical material (the sounds) has to be good organized and structured after musical rules and cognition laws, similar to the spoken language, in order to send a message.

V. Conclusions

The music performance is a complex process, which requires cognitive, motor and emotional skills. The timbre involves all these skills. We have seen that timbre (sonority) has besides physical properties psychological ones, which depend on the sound quality. The performer has to make a captivating, impressive, emotional sonority giving significance to a musical score through technical means that are subordinated to audio-mental operations. The audio-mental operations refer to the ability of the performer to hear and think in advance the music notated in the score. This supposes experience with music listening, knowledge of music theory in order to understand the rules the music is made up, acoustics, and music psychology in order to understand how the sound quality emotionally affects the listener.

As timbre is a bearer of emotion and significance, the priority of the performer is to obtain a good sonority and to give a sense to the music, having as starting point an audio-mental representation of the score. The information taken from the score and filtered through the intellect and the personality of the performer has as result an expressive sound, with an impact on the auditory.

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Spirituality among Health Professionals: An Exploratory Factor Analysis and a Moral Reflection

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Abstract- Even nowadays, there are few studies about the use of quantitative methods about the practice of caring among healthcare professionals.

Objectives: To present a statistical analysis about spirituality, religiosity and health on the practice of caring between healthcare professionals. With the results found on the statistical analysis called exploratory factorial, there is a new reflection about spirituality and moral on the practice of caring that shows up, such as spirituality/religiosity on the life of healthcare professionals. The approach of spirituality/ religiosity in the care of the sick person and in the training of healthcare professionals; the positive impact of spirituality/ religiosity on the treatment of the sick person and spirituality/ religiosity on the practice of caring between pastoralist/ chaplains.

Methods: Quantitative survey-type research, classified and described as descriptive, applied to 89 (eighty nine) health professionals.

Keywords: spirituality. health professional.care. factor analysis. ethic.

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Spirituality among Health Professionals: An Exploratory Factor Analysis and a Moral Reflection

A Espiritualidade Entre Os Profissionais Da Saúde: Uma Análise Fatorial Exploratória E Reflexão Moral

Cristiane Paiva Alves [α], Lucas Guilherme Teztlaff de Gerone [σ] & Paulo Sergio Macuchen Nogas [ρ]

Resumo- ***Contexto:*** Há ainda poucos estudos que utilizam métodos quantitativos sobre a prática decuidado entre os profissionais da saúde.

Objetivo: Apresentar uma análise estatística sobre espiritualidade, religiosidade e saúde na prática do cuidado entre Profissionais de saúde. Com resultados encontrados na análise estatística denominada fatorial exploratória, reflete-se sobre a espiritualidade e a moral na prática do cuidado, como, a espiritualidade/ religiosidade na vida dos profissionais da saúde; A abordagem da espiritualidade/ religiosidade no cuidado da pessoa enferma e na formação dos profissionais da saúde; o impacto positivo da espiritualidade/religiosidade para o tratamento da pessoa enferma e a espiritualidade/ religiosidade na prática do cuidado entre o pastoralista/ capelão.

Métodos: Pesquisa quantitativa de tipo *survey* classificada como descritiva aplicada com 89 profissionais de Saúde. Na pesquisa utiliza-se o recurso da estatística multivariada denominada análise fatorial exploratória.

Resultados: A análise fatorial exploratória indicou que os profissionais da saúde acreditam na influência da espiritualidade/religiosidade na vida pessoal e na prática do cuidado com a pessoa enferma, reconhecendo a importância do pastoralista/capelão hospitalar. Os resultados encontrados na análise fatorial exploratória levatam e possibilitam as discussões que relacionam a espiritualidade/religiosidade as questões morais no contexto de saúde, como, a construção de valores na relação entre profissionais da saúde e a pessoa enferma, a prática de cuidado integral entre os profissionais da saúde, a busca da resiliência em meio ao sofrimento vivivenciado no contexto de saúde, e no cultivo da espiritualidade e da ética, em que se desenvolve afetividade e alteridade.

Considerações: Faz-se necessária a continuidade do estudo com novas pesquisas interacadêmicas, com diversidade de técnicas estatísticas que contribuam com a análise da influência da espiritualidade e da religiosidade no contexto hospitalar, e na formação dos profissionais da saúde. A espiritualidade é vista como um fundamento e princípio ético capaz de influenciar e auxiliar nas tomadas de decisões das situações difíceis e de problemas da vida, como na construção de valores para a resiliência, na construção de valores de socialização na relação médica entre profissional da saúde paciente, na comunicação humanizadora, na construção do respeito e da empatia, na troca de experiências e autoconhecimento e na busca de cuidado humanizado que envolve dimensões espirituais e éticas, como a prática de cuidado do pastoralista/capelão que desenvolve-se na afetividade e alteridade.

Palavras-chave: espiritualidade. profissional de saúde. cuidado. análise fatorial. pastoralista. ética.

Abstract- Even nowadays, there are few studies about the use of quantitative methods about the practice of caring among healthcare professionals.

Objectives: To present a statistical analysis about spirituality, religiosity and health on the practice of caring between healthcare professionals. With the results found on the statistical analysis called exploratory factorial, there is a new reflection about spirituality and moral on the practice of caring that shows up, such as spirituality/religiosity on the life of healthcare professionals. The approach of spirituality/ religiosity in the care of the sick person and in the training of healthcare professionals; the positive impact of spirituality/ religiosity on the treatment of the sick person and spirituality/

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religiosity on the practice of caring between pastoralist/chaplains.

Methods: Quantitative survey-type research, classified and described as descriptive, applied to 89 (eighty nine) health professionals. On the research, it's used the multivariate statistics resource, called exploratory factorial analysis method.

Results: The exploratory factorial analyses indicated that healthcare professionals believe in the influence of spirituality/religiosity on the personal life and in the practice of caring with the sick person, acknowledging the importance of the hospital pastoralist/chaplain. The results found on the exploratory factorial analysis brings up and make possible the discussions that relate spirituality/religiosity to the moral perspectives on the health context, such as, the construction of values between the relation of healthcare workers/professionals and the sick person, the practice of comprehensive healthcare among healthcare professionals, the search for resilience between the suffering experienced in the context of healthcare and in the cultivation of spirituality and ethics, in which affectivity and alterity are developed.

Considerations: It is necessary the continuity/permanence of studies with new academic researches, with diversity of statistics techniques that contribute with the analyses of the influence of spirituality and religiosity on the hospital context and in the formation/graduation of healthcare professionals. The spirituality is seen as a fundament and an ethical principle capable of influencing and aid the decision making of hard situations and life issues, in the construction of values for a perspective of resilience, in the construction of socialization values in the medical relation between healthcare professionals/workers, in the humanizing communication, in the construction of respect and empathy, in the exchanges and self-knowledge and in the search for a humanizing healthcare, that involves spiritual and ethics dimensions, like the practice of caring of the pastoralist/chaplain, that it's developed in the affectivity and alterity.

Keywords: spirituality. health professional.care. factor analysis. ethic.

I. Introdução

Durante a história da humanidade os temas espiritualidade/religiosidade, a moral e saúde estiveram interligados no trabalho dos profissionais da saúde. Nos últimos anos, as pesquisas do campo da saúde constatam que a religião é um fator psicológico e social poderoso, que influencia grandemente a saúde e as decisões da vida das pessoas (Koenig, 2012, p. 38). Os fatores psicológicos, sociais e religiosos estão ligados a uma reflexão moral (Gerone & Bataglia, 2020). Como, na tomada de decisão referente à doação de sangue, à eutanásia, à cura, a práticas de cura, a medicamentos, à doação de órgãos, a questões sobre o direito de morrer, a procedimentos cirúrgicos e ao recebimento de visitas, nos conflitos vivenciados em uma situação de enfermidade entre pacientes e os profissionais da saúde (Gerone, 2015). Estes são alguns motivos pelos quais a "espiritualidade/religiosidade têm sido objeto de um crescente interesse entre clínicos e pesquisadores na área de saúde" (Moreira-Almeida, 2010, p. 18).

Apesar deste crescente, Gerone (2017, p.16) em uma revisão de literatura aponta que "há poucos estudos sobre a espiritualidade e religiosidade entre profissionais da saúde"que reflete sobre a questão moral na prática do cuidado. Como por exemplo, as tomadas de decisões referente ao estado de saúde e doença; a relação profissional com os pacientes e familiares em situação de vunerabilidade e morte; e as relações entre a equipe profissional; e a formação profissional.

Entre estes estudos levantados por Gerone (2017) nota-se que falta uma interdisciplinaridade metodológica entre qualitativo e quantitativo. De um lado, na área da saúde a maior parte dos estudos utiliza o método quantitativo. A medicina possui uma tradição histórica de pesquisa quantitativa e tem dificuldade de aceitar como estudo científico o método qualitativo (Turato, 2005, p.508). A psicologia, frequentemente utiliza escalas quantitativas para validar os estudos qualitativos (Bryman; & Cramer, 1990, p. 40), tais como os estudos sobre o *coping*[1] religioso/espiritual (Panzini, 2004, pp. 22-24).

Do outro lado, nos estudos da ciência da religião, o uso do método quantitativo é algo incomum. Na maior parte o objeto central dos estudos teológicos e da religião é de cunho abstrato, por exemplo quando se pesquisa sobre a fé, o que torna difícil uma quantificação (Gerone, 2017). Todavia, mesmo que a fé não seja quantificada, estuda-se quantitativamente os artifícios da fé, como os padrões de comportamento[2] religiosos aos eventos relativos à saúde (Levin, 2003, p. 22).

Sendo assim, no presente estudo, aponta-se o resultado de uma pesquisa quantitativa com o uso da estatística multivariada, especificamente com a aplicação da análise fatorial exploratória sobre como os profissionais da saúde entendem a espiritualidade/religiosidade na prática do cuidado hospitalar. Os resultados obtidos na análise fatorial foram interpretados qualitativamente por meio da técnica análise de conteúdo, tendo como referencial teórico a psicologia moral.

[1] O *coping* é uma palavra derivada do inglês que não possui tradução literal em português, podendo significar "lidar com", "manejar", "enfrentar" ou"adaptar-se a" (PANZINI, 2004, p. 20). Coping são recursos pessoais constituídos por variáveis físicas e psicológicas que incluem a saúde física, a moral, e as crenças ideológicas (entre elas a religiosa e espirituais). Os recursos sócio-ecológicos, são encontrados no ambiente do indivíduo ou em seu contexto social, incluem relacionamento conjugal, profissional, características familiares, redes sociais, recursos funcionais ou práticos e circunstâncias econômicas (Beresford, 1994).Neste sentido, o coping têm se constituído em objeto de estudo da psicologia social, clínica e da personalidade.

[2] Entende-se que estudar o padrão de comportamento envolve a dimensão moral (Leite, 2014).

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II. Definições das Terminologias: Espiritualidade/Religiosidade, Saúde, e a Moral

De um lado, a religiosidade é uma qualidade daquilo que faz parte da religião, entendida a partir de sua etimologia latina, *religare*, que significa "religação" entre o homem e Deus (Derrida, 2000, p. 52). De acordo com Koenig (2012, p.11), religião é um sistema de crenças e práticas observado por um grupo de pessoas que se apoiam em rituais ou em um conjunto de escrituras e ensinamentos morais e religiosos "que reconhecem, idolatram, comunicam-se com ou se aproximam do Sagrado, do Divino, de Deus".

Do outro lado, a espiritualidade é uma dimensão existencial dinâmica, cultivada no espírito, que impulsiona o ser humano consciente em seus conhecimentos e escolhas vitais[3], e que pode (ou não) estar relacionada à religião (Souza, 2013, p. 97). Para a médica Puchalski (2006, pp. 14-15), espiritualidade é:

> A busca inerente de cada pessoa do significado e do propósito definitivo da vida. Esse significado pode ser encontrado na religião, mas, muitas vezes pode ser mais amplo do que isso, incluindo a relação com uma figura divina ou com a transcendência, relações com os outros, bem como a espiritualidade encontrada na natureza, na arte e no pensamento racional. Todos esses fatores podem influenciar o modo como a pessoa enferma e os profissionais da saúde percebem a saúde e a doença e como interagem uns com os outros.

A noção de saúde mais utilizada no meio acadêmico é da Organização Mundial de Saúde - que entende saúde como uma situação de completo bem-estar físico, mental e social e em 1988, incluiu a dimensão espiritual no conceito multidimensional de saúde, trazendo reflexões acerca do sentido e significado da vida, passando assim a não limitar-se a sistemas de crenças ou práticas religiosas, em específico, mas, tratando espiritualidade como um conjunto de emoções e convicções de natureza não material, com a perspectiva o viver não pode ser claramente percebido ou compreendido, abrindo espaço para os mistérios da vida humana (Volcan, et al., 2003).

Para Scliar, esta noção busca expressar "uma vida plena" (2007, p. 37). Por isso, Luz (2013) afirma que se acrescentou a dimensão espiritual à noção de saúde, visto que a espiritualidade/religiosidade influencia toda a vida — os valores, os comportamentos (morais), a política, a economia, a cultura, a educação —, os quais se refletem diretamente na noção de saúde, ou seja, a vida que se deve viver para que seja possível cultivá-la. Dentro da esfera os deveres, nos remetemos à moral, que tem o significado advindo do latim *mos – moris*, que denota costume. Também entende-se como moral (*mores*) "a morada do ser", uma reflexão de prevalência ética, não somente de regras ou costumes, portanto uma moral ética[4] (Boff, 2003).

A moral é um conjunto de normas e condutas elaboradas e aceitas por uma sociedade, em que se regula a relação social e o comportamento (Aulete, 1980). A moral também podem ser preceitos estabelecidos e admitidos que influenciam as crenças e os valores, dentre eles o religioso e o espiritual, bem como o modo de viver, como os hábitos diários relacionados à saúde. Neste sentido, a reflexão do que é moral associa diferentes condições humanas, ao estabelecer relações entre os valores das crenças religiosas com os hábitos de saúde que visam o desenvolvimento e a qualidade de vida, vícios e virtudes, e a busca de uma vida justa e feliz.

Neste sentido, La Taille (2006) diz que a moral se constitui em um sistema de regras e princípios que correspondem à pergunta "como devo agir?" e está intimamente relacionada à ética que busca responder a "que vida quero viver", se preocupando com a busca de uma vida boa e que vale a pena ser vivida.

Maior parte das tradições religiosas, recomendam fazer exercícios, manter a forma física, meditar, dormir o suficiente, tomar vacinas, ter disposição para passar por um exame médico, empreender uma peregrinação por razões de saúde, dizer a verdade a respeito de como se sente, ter esperanças de recuperação, combater o estresse, submeter-se a exercícios físicos e aconselhamentos e ser capaz de lidar com desenvoltura com uma deficiência física, demonstrando estarem de acordo com preceitos éticos e morais referente as suas crenças religiosas e a saúde (Levin, 2003).

a) Área Da Saúde, Espiritualidade e a Moral

Dentro da área da saúde no campo da psicologia encontra–se maior parte dos estudos e reflexão sobre a espiritualidade como uma prática de cuidado para encontrar a cura por intermédio de uma harmonia entre as dimensões somática (dos fenômenos corporais e da fisiologia), psicológica (dos instintos, condicionamentos e cognições) noética (do grego nous, que significa espírito) e da ética enquanto uma capacidade de pensar e agir sobre o estado de saúde e

[3] Neste entendimento, a espiritualidade associa-se a noção de moral, enquanto um processo construção da consciência e decisões da vida.

[4] Neste estudo, entende-se a ética como uma noção associada a moral. Do grego "*ethika*", de "*ethos*", deriva dois entendimentos, modo de ser e o costume. Com o decorrer do tempo, de um lado, o entendimento do ser permanece como uma reflexão ética (morada do ser), do outro lado, o costume ("*mores*"), torna-se um conjunto de normas morais que regulam o comportamento humano. Na filosofia, a moral e a ética envolvem o estudo ou modo como viver, a busca do conhecimento e entendimento sobre os juízos morais ou de orientação moral (Boff, 2003).

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doença, como, as tomadas de decisões no tratamento médico (Gerone, 2015).

A influência da religiosidade sobre a saúde mental é um fenômeno resultante de vários fatores como: estilo de vida, suporte social, um sistema de crenças, práticas religiosas, formas de expressar estresse, direção e orientação espiritual (Moreira-Almeida, Lotufo Neto, & Koenig, 2006). Stroppa e Moreira-Almeida (2008) demonstram que muitos estudos apontam, em seus resultados, que maiores níveis de envolvimento religioso estão associados positivamente a indicadores de bem-estar psicológico, como satisfação com a vida, afeto positivo, felicidade, melhor saúde física e mental.

Lukoff (2003) mostra que muitas pesquisas revelam boas correlações entre saúde e espiritualidade. Portanto, existe a necessidade de incluir a espiritualidade como um recurso de saúde e a inclusão desta temática já na formação acadêmica, provocando reflexão e questionamento sobre a dimensão espiritual do ser humano.

Panzini e Bandeira (2005) dizem que vários estudos de saúde pública demonstram que pessoas que apresentam envolvimento religioso têm menor probabilidade de apresentar comportamentos de risco, como violência, delinquência e crime, o uso e abuso de substâncias que criam dependência como álcool e droga. Além disso, a grande maioria dos usuários de serviços de saúde, avaliados em 350 estudos científicos, quer ser perguntada sobre sua espiritualidade e/ou suas crenças religiosas no contexto do cuidado à saúde (Connelly & Light, 2003).

Os estudos mostram a importância da espiritualidade para os usuários do sistema de saúde, e há na formação dos profissionais de saúde o preceito do cumprimento de princípios da Bioética[5], como a autonomia, a não-maleficência, a beneficiência e a justiça, que quando seguidos na prática profissional, devem considerar as dimensões espirituais/religiosas dos usuários, assim como se consideram outras dimensões, como as biopsicosociais.

III. Metodologia

A pesquisa foi realizada com 89 profissionais de saúde do Hospital Universitário Evangélico de Curitiba/PR (HUEC)[6]. Utilizou-se como método a pesquisa quantitativa de tipo *survey*, classificada como exploratória e descritiva. Trata-se de um questionário com 35 perguntas, sendo 11 perguntas elaboradas em escala nominal e ordinal, 23 perguntas elaboradas em escala de Likert de 5 pontos ("discordo totalmente" a "concordo totalmente"[7] e "totalmente falso" a "totalmente verdadeiro") e, ao final, umapergunta aberta.

As 35 perguntas foram divididas em cinco seções: seção I – dados sociobiodemográficos; seção II – noções de espiritualidade/religiosidade e o lugar desses conceitos na vida pessoal; seção III – relação entre espiritualidade/religiosidade e saúde; seção IV – *coping* religioso-espiritual do profissional; e seção V – integração da religiosidade e da espiritualidade no cuidado com o paciente. Nesta última seção, a pergunta 35, por ser aberta, permitiu aos profissionais da saúde relatar suas experiências de integração da espiritualidade/religiosidade na prática de cuidados em saúde.

As cinco seções do questionário foram elaboradas visando investigar o porquê e o como ocorre a integração da espiritualidade/religiosidade na prática do cuidado aos pessoa enferma entre os profissionais da saúde e pastoralistas. Portanto, cada seção possibilita uma discussão sobre o tema deste estudo.

O questionário foi elaborado e aplicado via *Qualtrics*. De acordo com Nogas (2011), *Qualtrics* é uma plataforma (*software*) que permite aos usuários criar seus questionários em ambiente *web*. Uma vantagem importante do questionário *on-line* é o fato de evitar consumo de papel. Utilizou-se um *link* de acesso da *web* que remetia ao questionárioefoienviado aos *e-mails* dos profissionais da saúde. Assim, cada resposta inserida passou a alimentar automaticamente a base de dados, evitando o consumo de papel,sema necessidade de digitação posterior, conferência, o que elimina a possibilidade de ocorrência de erros neste processo.

Os dados coletados pela Plataforma *Qualtrics* de gestão de questionários online, foram exportados e analisados no *Statistical Package for the Social Science* (SPSS), um programa de computador que permite análises estatísticas elementares e avançadas, como métodos multivariados, de forma rápida, tornando a interpretação conveniente para um usuário casual ou experiente (PEREIRA, 2006, p. 34).

[5] Entende-se como Bioética ("ética da vida") a ciência "que tem como objetivo indicar os limites e as finalidades da intervenção do ser humano sobre a vida, identificar os valores de referência racionalmente proponíveis, denunciar os riscos das possíveis aplicações". Para isso, a Bioética, utliza-se de uma metodologia interdisciplinar da educação, do direito, da sociologia, da economia, da teologia, da psicologia, da medicina (Leone; Privitera; Cunha, 2001).

[6] Foi formalmente requerida ao HUEC a assinatura de um termo de consentimento e aprovação para a realização da pesquisa.Também foi requerido a cada participante que assinasse um termo de consentimento livre e esclarecido.Obteve-se o parecer da aprovação do Comitê de Ética em Pesquisa da PUCPR, consubstanciado no nº 48582, em 2 de julho de 2012.

[7] Encontra-se dificuldade de interpretação em algumas perguntas com as alternativas de "concordância/discordância"; neste caso, deveria ser em termos de "totalmente falsa/totalmente verdadeira", pois ostermos"concordância/discordância" podem dar margem à interpretação de outro tipo de pergunta, que poderia ser "concorda em perguntar".

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IV. Critérios da Coleta de Dados

Para assegurar a confiabilidade do questionário aplicado aos profissionais da saúde, especialmente dos fatores ou construtos – agrupamentos de questões – avaliou-se a sua consistência interna mediante cálculo do coeficiente Alpha de Cronbach. De acordo com Hair et al. (2005, p. 466), este coeficiente "é uma medida comumente usada de confiabilidade para um conjunto de dois ou mais indicadores de construto. Os valores variam entre 0 e 1, as medidas mais altas indicam maior confiabilidade entre os indicadores". Conforme George e Mallery (2003), na interpretação dos valores do Alpha de Cronbachadotada-sea seguinte forma: a > 0,90 = excelente; a > 0,80 = bom; a > 0,70 = aceitável; a > 0,60 = questionável; a > 0,50 = pobre; a < 0,50 = inaceitável. O questionário aplicado aos profissionais da saúde gerou 4 fatores, que apresentaram Alfa de Chrobach entre 0,781 e 0,863, valores muito bons próximos de excelente.

Como se trata de um estudo exploratório optou-se por trabalhar com uma amostra que representasse no mínimo 10%[8] dos profissionais de cada uma das classes de profissionais da saúde do HUEC. Na obtenção da amostra calculada com tamanho um e meio (1,5) considerou-se o tamanho dois (2).

Em determinas profissõespesquisadasobteve-sema amostra de população maior que 10%, por isso, aponta-se a quantidade de amostra coletada e o percentual representativo dentro da população total: 2 psicólogos/as representam 20% do total desta população; 63 enfermeiros/a ou técnicos/a em enfermagem, representam 10% do total desta população; 4 assistentes sociais representam 66% do total desta população; 3 fisioterapeutas representam 75% do total desta população; 3 fonoaudiólogos/as representam 100% do total desta população; 5 farmacêuticos/as representam 20% do total desta população; 2 nutricionistas clínicos representam 33% do total desta população; 3 capelães/pastoralistas representam 23% do total desta população; 5 médicos contratados representam 11% do total desta população (não se incluiu na amostra os médicos residentes, por serem terceirizados e o HUEC não ter a quantidade exata destes profissionais; portanto, a amostra concentra-se nos médicos contratados). Houve 16 profissionais que foram classificados como "outros", que são do administrativo, atendimento, recepção etc. Como o objetivo central da pesquisa são os profissionais da saúde, estes "outros" profissionais foram desconsiderados na presente análise.

Foi desconsiderada a resposta de um profissional que assinalou a mesma alternativa em todas as perguntas desde a 13 até a 34 e na pergunta aberta relatou não ter interesse em responder. Restaram assim 89 respostas consideradas válidas para a análise. Para identificar a pergunta em discussão no texto, utiliza-se a letra maiúscula P e o número da pergunta entre parênteses, de acordo com as seções do questionário — por exemplo: (P10).[9]

V. Sobre o Instrumento Para a Análise da Pesquisa

Como se trata de uma pesquisa descritiva eexploratória, utiliza-se a Análise Fatorial Exploratória - AFE como umrecurso para análise das respostas obtidas com o questionário. De acordo com Espinoza (2003, p. 106), a AFE éum procedimento estatístico multivariado, que identifica variáveis altamente correlacionadas, agrupando-as em fatores ou construtos. Considera-se que cada pergunta do questionário avalia a percepção dos respondentes a respeito de uma variável observável. De acordo com semelhanças nos padrões de resposta observados nas diversas variáveis (perguntas do questionário), foram identificados os fatores, os quaissão entendidos como construto se, depois de avaliadas suas relevâncias estatísticas, são interpretados à luz da teoria que fundamenta o estudo.

Para aplicar a análise fatorial é necessário averiguar se a matriz de dados é apta para este tipo de tratamento (Damasio, 2012, p.215). Para isso, utilizam-se dois critérios: o primeiro é o critério de Kaiser-Meyer-Olkin (KMO), também, conhecido como "Medida de Adequação da Amostra", uma medida para quantificar o grau de intercorrelações entre as variáveis comum valor entre zero e um (Hair et al, 2005, p. 98). Para Hair et al (*idem*), um valor menor que 0,5 é considerado inaceitável para aplicar a AFE. Valores entre 0,5 e 0,7 não são relevantes estatisticamente. Valores entre 0,7 e 0,8 são considerados muito bons. Valores entre 0,8 e 0,9 são considerados excelentes. No questionário aplicado aos profissionais da saúde o valor obtido do teste de KMO é 0,766o que os autores pesquisados consideram um valor muito bom. O segundo critério é o teste de esfericidade de Bartlett, que avalia a significância de todas as correlações em uma matriz de dados (Hair et al, 2005, p. 98).

Para Hair et al (2005, p. 91), "valores do teste de esfericidade de Bartlett com níveis de significância inferiores a 5% ($p<0,05$) indicam que a matriz é "fatorável" e que se pode prosseguir com a AFE. No questionário aplicado aos profissionais da saúde o valor

[8] A amostra utilizada neste estudo é pequena e não aleatória, algo que limita os resultados e análise ao grupo estudado, ou seja, não permite extrapolação ou generalização.O ineditismo, entretanto, confere a sua relevância.

[9] É possível visualizar todo o questionário disponível: http://www.biblioteca.pucpr.br/tede/tde_busca/arquivo.php?codArquivo=3116

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obtido no teste de Bartlett indicou p<0,001, ou seja, a matriz de dados obtida é fatorável e pode-se prosseguir com a análise.

Posterior aos testes KMO e Bartlett — métodos de retenção[10] aplicou-se um método de rotação[11] ortogonal *varimax*[12]. De acordo com Espinoza (2003, p. 107), essa rotação relaciona os fatores distintos e não correlacionados e, assim, simplifica a interpretação dos fatores que não estejam claros, ou seja, melhora interpretação dos resultados à luz do significado das variáveis sem afetar as relações entre eles.

VI. Resultados da Análise Fatorial

Na condução da AFE sobre as respostas a um conjunto de questões respondidas pelos 89 profissionais da saúde[13], se obteve como resultado quatro fatores: no primeiro fator congregam-se questões em torno da espiritualidade/religiosidade na vida dos profissionais da saúde; no segundo, sobre a abordagem da espiritualidade/religiosidade no cuidado as pessoas enfermas na formação dos profissionais da saúde; no terceiro, sobre o impacto positivo da espiritualidade/religiosidade para o tratamento dapessoa enferma; e no quarto, sobre a espiritualidade/ religiosidade na vida dos profissionais da saúde. Os quatro fatores possuem uma variância explicada de 64,99%. Isto significa que os quatro fatores identificados conseguem representar 64,99% das informações constantes nas 17 perguntas que apresentaram padrões de resposta semelhantes e permitram agrupamento. De acordo com Hair et al (2005, p.106), valores superiores a 50% são considerados satisfatórios. O primeiro fator contribui com 21,759%; o segundo com 19,854%; o terceiro com 12,89%; e o quarto com 10,483%. Os quatro fatores encontrados representam 17 das 23 perguntas do questionário, que foram elaboradas usando a escala de Likert de 5 pontos, perguntas fechadas com opções de respostas: discordo totalmente a concordo totalmente e totalmente falso a totalmente verdadeiro.

A AFE permitiu agrupar em fatores as perguntas mais relevantes de quatro das cinco seções do questionário. Por isso agrupam-se, em cada um dos quatro fatores, duasou mais perguntas, conforme um indicador denominado fator de carregamento. É desejável que seu valor seja, ao menos, próximo de 0,5; quanto maior, mais forte é a correlação da pergunta com o seu respectivo fator e maior é o percentual de variância explicada (HAIR et al, 2005, p. 107).

VII. Discussão da Análise Fatoral e Reflexão Moral

Os quatro fatores encontrados na análise foram nomeados de acordo com a peculiaridade de correlação das perguntas (variáveis). São eles:

Fator 1: A espiritualidade/religiosidade na vida dos profissionais da saúde

Questões originais	Carregamento
26 - frequentemente utilizo minhas crenças religiosas-espirituais para lidar com situações difíceis em minha vida.	0,861
25 - em tempos de sofrimento ou dificuldade em minha vida, minha religiosidade-espiritualidade me ajuda lidar com a situação.	0,825
27 - a oração/reza é uma prática que utilizo quando enfrento problemas no trabalho.	0,79
17 - em minha vida, eu sinto a presença divina (ou, do sagrado, de uma energia cósmica, de um ser superior, de deus, do espírito santo, ou de algo maior que eu).	0,738
16 - a espiritualidade me ajuda a manter minha vida equilibrada e estável do mesmo modo como minha cidadania, minhas amizades, e minha participação em outros grupos me ajudam.	0,69
15 - toda a minha vida fundamenta-se em minha espiritualidade.	0,658

[10] Busca-se fazer a retenção de itens quecontêm informação importante para avaliar o construto sob investigação. Veja: LAROS, J. A. "O uso da análise fatorial: algumas diretrizes para pesquisadores". In: L. Pasquali (org.). *Análise fatorial para pesquisadores.* Brasília: Lab PAM, Editors, 2005, p. 171.

[11] O objetivo do processo de rotação é conseguir uma estruturafatorial simples. Uma estrutura simples é alcançada quando cada variável, preferencialmente, tem uma única carga alta em um único fator. Veja: LAROS, J. A. "O uso da análise fatorial: algumas diretrizes para pesquisadores". In: L. Pasquali (org.). *Análise fatorial para pesquisadores.* Brasília: LabPAM, Editors, 2005, p. 184.

[12] O objetivo de Varimax é maximizar a variância das cargasfatoriais para cada fator por meio do aumento das cargas altas e da diminuiçãodas cargas baixas. LAROS, J. A. "O uso da análise fatorial: algumas diretrizes para pesquisadores". In: L. Pasquali (org.). *Análise fatorial para pesquisadores.* Brasília: LabPAM, Editors, 2005, p. 185.

[13] Apesar da amostra utilizada neste estudo ser pequena, algo que limita os resultados da análise fatorial ao grupo estudado, ou seja, não permite extrapolação ou generalização, de todo modo, a opção pela análise fatorial se deu por se tratar de um estudo exploratório.

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Neste fator, agrupam-se perguntas correlacionadas com o impacto positivo da espiritualidade/religiosidade na vida dos profissionais de saúde. Na AFE nenhuma pergunta relacionada à questão negativa da espiritualidade/religiosidade na vida dos profissionais de saúde apresentou correlação significativa com outra a ponto de gerar um novo fator (construto).

Procedeu-se o teste Alfa de Chronbach, que resultou em 0,863, denotando elevada validade interna do construto, indicando que as semelhanças nos padrões de resposta são efetivas do ponto de vista estatístico. Além disso observa-se que isso se confirma tambéma partir do ponto de vista conceitual já estudado no presente trabalho.

As perguntas do fator 1 estão relacionadas a espiritualidade (P15, P16 e P17) e a religiosidade (P25, P26 e P27) dos profissionais da saúde, o que confirma a relação entre as noções da espiritualidade com a religiosidade. Para os profissionais da saúde a espiritualidade é vivida e entendida por meio da religiosidade como uma dimensão da transcendência humana, presente na vida, sentida como presença divina ou do sagrado, de uma energia cósmica, de um ser superior, de Deus, do Espírito Santo ou de algo maior que o ser humano (P17).

A pergunta mais relevante do fator se refere ao uso conjunto das crenças religiosas e espirituais (P26). A segunda pergunta mais relevante une a religiosidade-espiritualidade como uma forma de lidar com o sofrimento pessoal (P25). Na terceira pergunta mais relavante (P27) entende-se que a orção/reza, uma prática religiosa, é uma forma para lidar com as situações difíceis e o sofrimento. As três ultimas peguntas (P15, P16, P17) aparecem próximas na classificação de relevância e dão mais ênfase a noção de espiritualidade associada ao fundamento da vida (P15), o que remete ao sentido da vida; a cidadania (P16), o que remete ao comportamento social, aos direitos e deveres, ao de ter acesso à saúde, moradia, alimentação e educação; a socialização através das amizades e grupos sociais; e a transcendência como algo maior, superior, cósmico (P17).

Considera-se que a espiritualidade relaciona-se as questões existenciais, e se expressa na religiosidade e a moral, como por exemplo, o uso da espiritualidade/religiosidade para entender e lidar com as situações difíceis, sofrimento e problemas na vida pessoal e profissional.

Neste sentido, a espiritualidade é vista como um fundamento e princípio ético capaz de influenciar e auxiliar nas tomadas de decisões das situações difíceis e problemas da vida, como a construção de valores para a resiliência encontrada no *coping* religioso e espiritual como um recurso de enfrentamento e resiliênciana adversidades da vida pessoal e profissional, como, na adapatação e mudanças a espiritualidade torna-se instrumento de significação através do otimismo, controle de impulsos e emoções, análises do ambiente, empatia, autoeficácia (Job, 2003).

Sobre o feito do *coping* religioso e espiritual como resiliência não foram encontradas perguntas de impacto negativo no fator 1, oque confirma o uso do *coping* religioso e espiritual positivo. Os profissionais da saúde vêm a espiritualidade/religiosidade como algo mais positivo do que negativo e que proporciona um ambiente de trabalho saudável e harmonioso e ético, com menos estresses e conflitos, realização pessoal e resiliência, e na construção de valores de socialização na relação médica entre profissional da saúde paciente, como, a comunicação humanizadora, o respeito e a empatia, a troca de experiências e autoconhecimento (Gerone, 2015).

Fator 2: A abordagem da espiritualidade/religiosidade no cuidado apessoa enferma na formação dos profissionais da saúde

Questões originais	Carregamento
31 - profissionais da saúde deveriam receber formação sobre como abordar as questões religiosas-espirituais durante o tratamento.	0,784
30 - frequentemente pergunto apessoa enferma sobre questões religiosas ou espirituais.	0,733
32 - sinto-me confortável em abordar questões religiosas-espirituais durante o processo de tratamento.	0,723
28 - é importante ter conhecimento de questões relativas à religiosidade ou espiritualidade do paciente no tratamento de saúde...	0,681
29- aspessoas enfermas gostariam de trazer as questões religiosas-espirituais para o tratamento.	0,679
24 - é importante reconhecer as necessidades espirituais dapessoa enferma.	0,649

O Teste de validade interna do construto representado pelo Fator 2 – Alfa de Chronbach – resultou em 0,823, indicando que as semelhanças nos padrões de resposta são efetivas do ponto de vista

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estatístico. Assim como no Fator 1, observa-se que esta relação se confirma também a partir do ponto de vista conceitual relacionado a estas questõesno presente trabalho e em estudos anteriores.

Neste fator há correlações de perguntas sobre a abordagem da espiritualidade/religiosidade no tratamento da pessoa enferma. A pergunta com maior fator de carregamento do fator é a de receber formação sobre como abordar a questão espiritual e religiosa no tratamento (P31). De um lado, a abordagem da espiritualidade/religiosidade no tratamento dapessoa enferma está correlacionada com o fato de os profissionais da saúde receberem formação sobre esta temática.

Por outro lado, na segunda e na terceira perguntas com maior fator de carregamento do fator, os profissionais que declararam se sentir confortáveis em abordar a questão espiritual e religiosa no tratamento (P32) também realizam com frequência (P30) estas perguntas. Neste sentido, entende-se que a formação pode ajudar o profissional a se sentir mais confiante ou mais preparado para abordar tal questão.

De fato, em outra pergunta correlacionada a este mesmo fator, os profissionais responderam sobre a importância de se ter o conhecimento sobre a questão religiosa e espiritual no tratamento de saúde (P28). Portanto, mesmo para os profissionais que já abordam esta questão com frequência no tratamento, ainda assim é importante se ter um conhecimento sobre isto. Neste sentido, este conhecimento se correlaciona com a formação sobre a questão espiritual e religiosa no tratamento.

Ainda, vale ressaltar a correlação entre as perguntas que tratam de receber formação sobre como abordar a questão espiritual e religiosa no tratamento (P31) e da importância de ter conhecimento sobre esta questão no tratamento de saúde (P28) com reconhecer as necessidades espirituais e religiosas da pessoa enferma (P24) e se estes gostariam de trazer estas necessidades para o tratamento (P29). Neste contexto, considera-se que a formação e o conhecimento sobre a espiritualidade/religiosidade pode ajudar os profissionais da saúde a reconhecer a necessidade espiritual e religiosa da pessoa enferma e identificar se estes gostariam de trazer isso para o tratamento. Em geral, os profissionais da saúde que apresentam concordância com uma destas questões concordam também com as demais e, portanto, podem abordar a espiritualidade/religiosidade da pessoa enferma.

Entre os estudos de Lind, em uma pesquisa com estudantes de medicina encontra-se uma regressão na competência[14] do julgamento moral (C--*score*), que deve estar relacionada ao ambiente de aprendizado médico (Bataglia, 2020). De acordo com Gerone (2015) a formação dos profissionais da saúde visa mais o lado científico e biomédico devido à separação entre a ciência e a religião. Na Idade Média, por influência da Igreja Católica, associava-se a o tratamento médico com as crenças morais religiosas[15], como por exemplo, o poder da cura de uma enfermidade estava em Deus, e a doença[16] era um resultado do pecado e da imoralidade humana.[17] Devido a isto, e ao avanço científico na Idade Moderna[18], a formação médica torna-se científica e técnica, em que a relação entre a ciência e a religião passou a ser visto como algo artesanal. Surge, então, um modelo de tratamento médico técnico (Gerone, 2015).

Na contemporaneidade, a formação técnica-científica na área médica é discutida. Os enfoques técnicos através da tecnologia e das pesquisas científicas possibilitam curar e tratar enfermidades que em séculos passados eram incuráveis, e assim, proporcionam melhorar qualidade de vida. Contudo, o uso indiscriminado da tecnologia ainda com boas intenções pode resultar no abandono, muitas vezes não intencional, de outras dimensões humanas respeitáveis, como, a comunicação, os valores, a dignidade do ser, os sentidos e propósitos existenciais (Gerone, 2015). Neste sentido, busca-se na formação médica uma visão integral, que abarca a dimensão psicológica, social, ecológica e espiritual (Bataglia, 2020).

[14] Para Bataglia (2020) a competência morl é "a capacidade de agir de modo ético" (p.14), "uma habilidade que se evidencia no social, em situações de conflito e que conjuga aspectos diversos da personaldade: emoções, sentimentos, atitudes, r azão, disposição" (p.18).

[15] No início da era cristã até a alta Idade Média, há uma forte crença no poder milagroso do evangelho para curar as doenças. O texto lucano relata o cuidado em saúde como algo profundamente característico a Cristo: "[…] toda a multidão procurava tocar-lhe, porque saía dele virtude, e curava a todos" (Lc 6.19).

[16] A saúde está na valorização do sofrimento e da enfermidade. Acreditavam que Deus salvava apenas pela experiência do sofrimento e da enfermidade, pois um corpo sadio não é com frequência um lugar habitado por Deus (GERONE, 2015).

[17] O povo hebreu acreditava que a doença era causada pelo pecado e a saúde ao obedecer a Deus (Gn12:17; Pv 23:29-32). Este pensamento compõe a visão judaico-cristã fortemente na idade Média. Atualmente, percebem-se alguns grupos religiosos com o mesmo pensamento, como por exemplo, o neo pentecostal (Gerone, 2015).

[18] O foco tecnológico e prestação de serviços são advindos da Revolução Industrial (Gerone, 2015).

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Fator 3: O impacto positivo da espiritualidade/religiosidade para o tratamento da pessoa enferma

Questões originais	Carregamento
21 - a religiosidade do paciente (tais como oração, reza, meditação, frequência a um grupo religioso) coopera no tratamento	0,859
22 - a espiritualidade do paciente tem influência positiva em seu tratamento.	0,848
23 - é importante para o profissional da área da saúde compreender melhor a relação entre saúde e espiritualidade.	0,568

A validade interna do construto representado pelo Fator 3 foi validada pelo Teste Alfa de Chronbach que resultou em 0,783, indicando que as semelhanças nos padrões de resposta são efetivas do ponto de vista estatístico. Como já observado no Fator 1 e no Fator 2, do mesmo modo aqui é possível depreender que esta relação se confirma também a partir do ponto de vista conceitual relacionado a estas questões no presente trabalho e em estudos anteriores.

Porém, de um lado, o fator agrupa uma pergunta que não é específica sobre o impacto positivo ou negativo da espiritualidade/religiosidade no tratamento, mas refere-se à importância dos profissionais da saúde compreender melhor a relação entre saúde e espiritualidade (P23). Nesse sentido, considera-se que "compreender melhor" pode também remeter aos impactos causados pela relação entre espiritualidade/religiosidade e saúde, sejam eles positivos ou negativos, os quais são inevitáveis no tratamento da pessoa enferma, tendo em vista, por exemplo, as diferentes óticas das pessoas enfermas, dos familiares e dos profissionais sobre a relação da saúde com as crenças e práticas religiosas ou espirituais. Diante disto, entende-se que compreender melhor o impacto da espiritualidade remete a uma questão ética, como por exemplo, os direitos a dignidade da pessoa enferma e familiares que podem ser fundamentados nas crenças morais religiosas, tais como, não tomar determinada medicação ou aderir um tratamento médico que não condiz com os fundamentos da vida e os princípios religiosos.

Portanto, a espiritualidade enquanto uma dimensão ética no contexto de saúde entra no reconhecimento do direito de autodeterminação da pessoa enferma, nos conflitos com do paternalismo médico que detem uma certa competência exclusiva do saber sobre o que seria o melhor ou bem é preciso relevar que ninguém goza de saúde completa se não puder responder à pergunta: saúde pra quê? Não se vive para ser saudável, mas é saudável para viver e agir. Ou seja, a pessoa enferma pode por meio da prática de cuidado ser curada, mas não ter saúde integral se este processo de cura fere sua ética e crenças, tais como as religiosas e espirituais. É preciso, portanto, compreender que a prática do cuidado passa por olhares não somente técnicos, mas, envolve também, espirituais e éticos.

Os dados do fator 3 apontam que quando os profissionais da saúde valorizam a espiritualidade/ religiosidade enquanto princípios e valores da pessoa enferma na prática do cuidado obtem impacto positivo extremamente relevantes. A pergunta com a maior relevância refere-se ao efeito positivo da religiosidade (oração, meditação e frequência a um grupo religioso) no tratamento da pessoa enferma (P21). A segunda pergunta mais relevante refere-se à influência positiva da espiritualidade no tratamento (P22). Ou seja, as altas relevâncias destas perguntas como as mais relacionadas ao fator em questão podem indicar que os profissionais estão convictos de que há um maior impacto positivo da espiritualidade/religiosidade no tratamento dapessoa enferma.

Ainda, percebe-se que a pergunta 21, referente à influência da "religiosidade" (oração, meditação e frequência a um grupo religioso) para o tratamento dapessoa enferma, tem um maior peso na definição deste fator, quando comparada com a pergunta 22, que se refere à influência positiva da "espiritualidade" no tratamento. Dentro deste contexto, pode-se depreender que, para os profissionais da saúde, a espiritualidade da pessoa enferma ocorre mediante as práticas religiosas: oração, meditação e frequência a um grupo religioso. A composição do fator parece, ainda, indicar que para estes profissionais, a espiritualidade não é uma noção própria, mas algo derivado da religiosidade. Ressalta-se isto pelo fato de que esta compreensão da espiritualidade como algo derivado da religiosidade pode interferir tanto positiva como negativamente na abordagem da espiritualidade/religiosidade no tratamento dapessoa enferma. Por exemplo, um paciente que apresenta a necessidade de ter um cuidado espiritual, de um lado, pode se sentir mais bem amparado afetivamente se receber juntamente neste cuidado práticas religiosas, como orações, meditações e outras. De outro lado, pode também ter a sensação de estar sendo desrespeitado (ato imoral) por causa de uma imposição religiosa ou insatisfação com a abordagem religiosa realizada no cuidado. Portanto,

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neste contexto, mesmo que a espiritualidade seja derivada da religiosidade e positiva para o tratamento, cabe aos profissionais da saúde considerar na abordagem tanto a questão da religiosidade como da espiritualidade. Pois, não se trata apenas de uma questão religiosa, mas ética. Quando os profissionais da saúde forem indiferentes quanto à religiosidade/ espiritualidade dos pacientes, podem ferir e desrespeitar a sua dignidade ou agravar seus conflitos religiosos, o que pode influenciar negativamente seu estado de saúde. Portanto, valoriza as crenças religiosas e espirituais propocina melhoria no tratamento, um cuidado humanizado, na dignidade e no sentido de vida mesmo em uma situação de sofrimento ou conflito. Isto tornase um ato saudável na medida em que não se limita a saúde apenas em ter (ou não) uma enfermidade. Mas a pessoa enferma é vista em sua integralidade. Uma prática de cuidado que representa o comprimisso ético com a vida e todas suas manifestações e experiências, seja, elas religiosas e espirituais.

Fator 4: A espiritualidade/religiosidade na prática do cuidado entre os pastoralista/capelão

Questões originais	Carregamento
33 - considero importante a atuação de um pastoralista ou líder religioso atendendo necessidades espirituais dapessoa enferma no meio hospitalar.	0,891
34 - eu encaminharia um paciente a um pastoralista ou líderreligioso caso este fosse apto para fazer atendimentos religiosos e espirituais.	0,816

Procedeu-se o teste Alfa de Chronbach, que resultou em 0,781, denotando elevada validade interna neste construto, assim como se observou nos três construtos anteriores. Isso indica que as semelhanças nos padrões de resposta são efetivas do ponto de vista estatístico. É muito relevante observar que isso também se confirma também a partir do arcabouço teórico e conceitual estudado, indicando relevância das presentes constatações.

Neste fator encontram-se duas perguntas altamente relevantes sobre a atuação de um pastoralista/capelão[19] no ambiente hospitalar. Uma delas se refere à importância da atuação do pastoralista/c apelão para atender às necessidades espirituais dapessoa enferma (P33). A outra se relaciona ao profissional de saúde e se ele encaminharia um paciente a um pastoralista ou líder religioso caso este fosse apto para fazer atendimentos religiosos e/ou espirituais (P34). Considerando a correlação entre estas perguntas, analisam-se os seguintes pontos:

1) Percebe-se que a pergunta 33 se refere à atuação de um pastoralista/capelão (a maior parte deles é cristã) ou líder religioso (qualquer religião); portanto, há dois sujeitos. Na maioria das vezes, o pastoralista/capelão também é um líder religioso, como, por exemplo, o pastor ou padre que realiza ações pastorais no ambiente hospitalar. Já o líder religioso não precisa necessariamente ser um pastoralista/capelão para realizar o atendimento espiritual e religioso da pessoa enferma. Porém, para os profissionais da saúde, tanto o pastoralista/capelão quanto o líder religioso precisa ser apto para fazer o atendimento religioso e espiritual, ou seja, ter um preparo ou uma formação teórica e prática sobre isto.
2) Como na maioria dos hospitais, no HUEC cada profissional possui uma atribuição específica de afazeres. Neste contexto, o atendimento religioso e espiritual à pessoa enferma faz parte das atribuições do pastoralista/capelão. Por isso, torna-se importante a sua atuação no ambiente hospitalar, pois o pastoralista/capelão é o profissional apto para realizar o atendimento espiritual e religioso a pessoa enferma que são encaminhados pelos profissionais da saúde.
3) O elevado fator de carregamento observado nas perguntas com foco no pastoralista/capelão e no atendimento espiritual e religioso pode ser pelo fato de que, além de atender a pessoa enferma, o pastoralista/capelão pode prestar atendimento espiritual e religioso aos profissionais da saúde. De fato, a espiritualidade/religiosidade é um recurso que ajuda os profissionais da saúde a lidar com problemas da vida e realizar melhor o seu trabalho.

Um dos maiores desafios destes profissionais que evidencia-se em um conduta ética é preservar a vida (Backes D; Lunardi V; Lunardi W, 2006). Porém, mesmo lidando com certa frequência com questões difíceis, comunicar um prognóstico negativo ao

[19] o serviço de capelania consiste em um ministério de apoio espiritual, social e emocional que colabora na formação integral do ser humano por meio de atitudes concretas: presença, gestos, palavras, orações, textos sagrados, música, silêncio e fortalecimento, aconselhamento e consolação em horas de angústia e incerteza junto aos enfermos, às famílias de enfermos e às equipes de saúde. funções do capelão/pastoralista inclui-se a de resgatar a dimensão humana por meio da religiosidade/espiritualidade e ser um auxiliador diante do sofrimento, ao transmitir uma presença solidária, afetiva e fratenal por meio do consolo e da esperança existentes em elemento transcendente (Gerone, 2015).

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paciente ou óbito aos familiares colocam esses profissionais diante de tarefas difíceis. Em muitas destas experiências há um sentimento de fracasso por não ter preservado a vida, ou de espelho e projeção — imagem de si próprio na mesma situação. Por isso, os profissionais da saúde que assistem pacientes graves no limiar da morte ou em situação de sofrimento precisam, também, ter um acompanhamento dentro dos moldes da psicologia e da religião. O pastoralista/capelão procura zelar pela vida dos profissionais da saúde que vive, pensa, sente e é afetado por forças e ideologias de morte.

No acompanhamento aos profissionais da saúde, o pastoralista/capelão desenvolve uma prática de cuidado pautada no cultivo da espiritualidade e da ética, através da afetividade e alteridade, procura estar próximo, em comunhão, assistindo, nutrindo, manifestando a esperança e confiança, consolo (Artigas, 2008). Elementos e fontes de inspiração motivadora de atitudes transformadoras, em que nada é excluído. Tudo aponta para um contexto de saúde integral e humanizadora: a vida e a morte, a doença e a cura, o corpo e o que nele acontece. Uma postura diante dos eventos de saúde e doença que eleva a condição humana, pois, diante do sofrimento, morte e doença nem tudo se torna necessariamente patológico, pode ser até terapêutico e saudável, ou ser vivido de forma ética, onde os valores morais, religiosos e espirituais significam o sentido da vida.

VIII. Considerações

Depreende-se que as técnicas quantitativas estatísticas aplicadas neste estudo não têm a pretensão de substituir as análises qualitativas. De acordo Gerone (2015. p.40) a maioria dos estudos sobre espiritualidade e saúde não utilizam técnicas quantitativas, de modo que o presente trabalho pode ser considerado uma inovação na exploração da temática, tanto na descoberta de dados como na possibilidadede novas pesquisas que envolvam métodos qualitativos e quantitativos.

Especificamente o fenômeno deste estudo: espiritualidade/religiosidade e moral não podem ser quantificadas, todavia, podem-se analisar estatisticamente padrões de comportamentos e crenças dos profissionais da saúde sobre a influência dos fenômenos religiosos e espirituais nos eventos relativos à saúde. Neste contexto, considera-se que as analises estatística e fatorial deste estudo:

a) Permitiram agrupar em fatores as perguntas mais relevantes das cinco seções do questionário, facilitando a interpretação dos dados e possibilitando uma reflexão moral sobre os resultados encontrados.
b) Dar confiabilidade e relevância acadêmica para pesquisa tanto para área da saúde: medicina, enfermagem, psicologia, como para área religiosa: teologia, ciência da religião.

Em segundo momento, sobre a espiritualidade/religiosidade na prática do cuidado entre profissionais da saúde a análise estatística e fatorial demonstram:

a) De acordo com os resultados da AFE sobre as questões respondidas, a espiritualidade é uma noção que ocorre dentro da religiosidade através de práticas religiosas, tais como, a oração, que aparece no uso do *coping* para enfrentar as situações adversas da vida e no ambiente de trabalho. Na AFE o *coping* religioso espiritual é um recurso positivo para o enfretamento e resiliência. Não foram encontradas perguntas de impacto negativo na AF, oque confirma que os profissionais da saúde vêm a religiosida-de/espiritualidade como algo mais positivo do que negativo. Sendo, portanto, a espiritualidade um recursoimportante para uma prática de cuidado mais humanizadora, integral e ética que ajuda a lidar e entender as situações de conflitos, sofrimento, dor vivenciados no contexto de saúde.
b) Os problemas de saúde fazem com que as pessoas se voltem para a religião, tendo uma relação entre a religiosidade e saúde. O que tem um impacto moral, como, nas tomadas de decisões sobre o estado de saúde e doença. Ainda, os profissionais da saúde concordam que a espiritualidade do paciente tem influência positiva em seu tratamento.
c) As perguntas sobre o impacto positivo da espiritualidade/religiosidade no tratamento da pessoa enferma são extremamente relevantes. A pergunta com a maior relevância refere-se ao efeito positivo da religiosidade (oração, meditação e frequência a um grupo religioso) no tratamento da pessoa enferma. Dentro deste contexto, pode-se depreender que, para os profissionais da saúde, a espiritualidade da pessoa enferma ocorre mediante as práticas religiosas: oração, meditação e frequência a um grupo religioso. Não considerar estas práticas pode conotar com desrespeito a dignidade e valores da pessoa eferma. Portanto, a prática de cuidado entre os profissionais da saúde necessariamente precisa incluir a espiritualidade/religiosidade como uma conduta ética, que valoriza todas as dimensões da pessoa enferma, sua dimensões biopsicossocial e e espiritual.
d) A AF apontou que a formação e o conhecimento sobre a religiosida-de/espiritualidade pode ajudar os profissionais da saúde a reconhecer a necessida-de espiritual e religiosa da pessoa enferma e identificar se estes gostariam de trazer isso para o tratamento. Aponta-se a importância de uma formação contínua, ética e integral na área

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saúde, tais como, o entendimento sobre a espiritualidade e a religiosidade e suas implicações no modo de viver, e nas tomadas de decisões referentes ao estado de saúde-doença, que pode ajudar a diminuir os conflitos morais entre as questões religiosas, espirituais e a saúde, como por exemplo, quando a pessoa enferma religiosa não aderir a um determinado tratamento médico devido a crença moral religiosa, ou quando o *coping* religioso espiritual negativo ocorrer por falta de orientação e preparo dos profissionais da saúde em lidar e compreender as crenças religiosas e espirituais da pessoa enferma.

e) No fator 4 existem duas perguntas que tratam sobre a atução e o ecaminhamento da pessoa enferma ao pastoralista/capelão. Um profissional preparado para abordar as questões espirituais e religiosas da pessoa enferma e dos profissionais da saúde. Neste sentido, e a prática do cuidado do pastoralista/capelão aos profissionais da saúde ocorre pelo cultivo da espiritualidade e da ética, que buscam manifestar comunhão, esperança e confiança, e consolo e sentido de vida em meio aos conflitos, dilemas, como um prognóstico negativo ao paciente ou lidar como óbito. Em muitas destas experiências há um sentimento de fracasso por não ter preservado a vida, ou de espelho e projeção — imagem de si próprio na mesma situação. Por isso, os profissionais da saúde precisam de um acompanhamento oferecido pelo pastoralista/capelão.

Em um terceiro momento, considera-se que os resultados da presente pesquisa, estão de acordo com a literatura que aponta que o cuidado técnico-científico em saúde está se transformando em um novo modelo que toma como base a abordagem o bio-psico-social-espiritual, levando em consideração a complexidade do estado de saúde humano (Larimore, 2001, Panzini et al., 2007.)

A dimensão espiritual influencia a saúde, e desta forma, reforçam a importância do profissional de saúde em buscar alívio do sofrimento do paciente, prestando os serviços necessários à esta tarefa e levando em conta as crenças e necessidades do paciente, independente do que acreditam os profissionais de saúde (Peres et al., 2007).

Esta prática só se torna possível, a medida que desde a formação, os profissionais sejam conscientizados de seu compromisso de cuidado integral e que não haja a hierarquização de cuidados baseada em tecnologias pesadas, mas, na prática centrada no paciente. E a atuação nos contextos de saúde sejam baseados pela ética, o que significa associar a prática da espiritualidade nos serviços em saúde, à ações baseadas em valores morais como solidariedade e compaixão (Krause et al.. 2002, Fehring et al., 1997).

Estudos como de Luccheti, (2010, 2011) relatam a importância da dimensão espiritual para os pacientes no seu processo de saúde-doença e afirmam o desejo de receber cuidado espiritual em instituições de saúde. Pesquisas demostram bons resultados em pacientes que recebem assistência espiritual, como maior qualidade de vida, maior sobrevida, menos tempo de internação e menor prevalência de transtornos mentais (Luccheti, 2010, Guimarães, 2007).

Diante o exposto acima, salienta-se a importância da mudança de paradigma de cuidado em saúde, com a inclusão da espiritualidade/religiosidade como prática e reflexão dos profissionais de saúde. É fato que a maioria destes profissionais não estão familiarizados com o tema, pois o mesmo não foi introduzido em seu ambiente de formação universitária (Moreira-Almeida, et al., 2006, Lucchetti, 2010). E embora os dados da presente pesquisa mostrem aproximação e reconhecimento dos profissionais sobre a temática, o estudo de Mariotti (2011) mostrou que 90% dos médicos, por exemplo, se declararam não preparados pela universidade para atuarem nesta área.

Os aspectos que envolvem as questões religiosas pessoais daquele a quem se cuidam, e como isso está embarcado no cuidado espiritual, necessita ser inseridos no entendimento da prática clínica do médico de forma mais ética. Neste sentido, o respeito aos valores do paciente é fundamental para o vínculo entre o profissional e o paciente.

O presente estudo estudo evidenciou a aproximação da população pesquisada com o tema da espiritualidade/religiosidade no contexto de cuidado em saúde, demonstrando uma concepção que está de acordo com os princípios bioéticos na atenção à saúde e a assistência integral em saúde. Porém, é importante que se aprofunde e amplie a pesquisa a respeito da prática destes profissionais, para que mais dados sejam analisados e as ações sejam avaliadas. Portanto, consideram-se necessárias novas pesquisas das áreas da religião e da saúde com métodos quantitativos e qualitativos sobre assuntos encontrados no decorrer deste estudo, tais como, parâmetros éticos para a integração da espiritualide/religiosidade na formação dos profissionais da saúde; maneiras mais humanizadoras e éticas para a abordagem da espiritualidade/religiosidade no contexto hospitalar; o impacto do *coping* religioso como a oração no processo de saúde e doença e o impacto negativo da religiosidade no contexto hospitalar na ótica dos conflitos morais causados entre ciência e religião, crença religiosa e tratamento médicos nas tomadas de decisões sobre o estado de saúde e doença; e sobre a prática do cuidado do pastoralista/capelão aos profissionais da saúde através do cultivo da espiritualidade e da ética.

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Wittgenstein and the End of Philosophy ?

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Abstract- This paper's aim is to critically analyze Wittgenstein's arguments against traditional philosophy. It is possible to identify three arguments against it in Wittgenstein's work: (1) The tractarian critique of the metaphysical necessary propositions, (2) the critique of the conception of real definition in the *PI* and (3) the problem of the role of the ideal, or the problem of dogmatism. By analyzing these three arguments we intend to show that none of them implies necessarily that we should abandon any positive conception of philosophy and stick to a negative analytical one as Wittgenstein understands it.

Keywords: *wittgenstein; philosophy; metaphysics.*

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Wittgenstein and the End of Philosophy ?

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Abstract- **This paper's aim is to critically analyze Wittgenstein's arguments against traditional philosophy. It is possible to identify three arguments against it in Wittgenstein's work: (1) The tractarian critique of the metaphysical necessary propositions, (2) the critique of the conception of real definition in the *PI* and (3) the problem of the role of the ideal, or the problem of dogmatism. By analyzing these three arguments we intend to show that none of them implies necessarily that we should abandon any positive conception of philosophy and stick to a negative analytical one as Wittgenstein understands it.**

Keywords: wittgenstein; philosophy; metaphysics.

I. Introduction

Wittgenstein is known to be an unconventional philosopher. This becomes clear, e.g., from his general attitude towards traditional philosophy and philosophers. Only few numbered philosophers had his appraisal, such as Nietzsche and Kierkgaard; mostly his attitude was of deep criticism. For example, he has once said not to understand the reason why Socrates is regarded as a great philosopher[1] or even to have admitted proudly that he had not read a word of Aristotle[2].

The apparent reason for that was because Wittgenstein thought that the philosophy he practiced and advocated for was of a different kind of the philosophy conceived by traditional philosophers[3]. And, of course, he thought the latter to be wrong. Throughout Wittgenstein's work we can find three different arguments against the practice of philosophy as traditionally conceived: (1) Wittgenstein's critique in the *Tractatus logico-philosophicus*[4] of philosophy's pretension to formulate "necessary propositions"; (2) Wittgenstein's discussion in *Philosophical Investigations* about the crave for real definitions and, finally, also in the *PI* (3) the discussion on the problem of dogmatism understood as a misunderstanding of the role of the ideal in investigations.

Although Wittgenstein underwent important processes of critical reassessment of his own philosophy, the metaphilosophical status of his conception of philosophy stayed the same. For him, from the period of the *TLP* to the period of the *PI*, philosophy was a negative enterprise. That is, it should be conceived of as a critical, analytical investigation on the logic – or, latter, grammar – of our linguistic and conceptual practices. For him, this conception was a natural outcome of (1), (2) and (3).

However, as we will try to show, Wittgenstein's conclusion is unwarranted. It does not follow from his arguments that the only alternative for philosophy is the kind of analytical investigation he conceived. We shall conclude that, despite (1), it is still possible to think of philosophy as a constructivist (positive) enterprise comprised of useful idealizations. Moreover, in the case of (2) and (3), Wittgenstein also does not conclude that we should stop using real definitions and ideals in philosophical investigation. His conclusion is that we must only be careful not to fall prey of the dogmatism "[…] into which we fall so easily [but not necessarily] in doing philosophy."[5].

We shall then proceed in the mentioned order of Wittgenstein's arguments, analyzing its real implications. Before that, however, it is necessary to lay out the conception of philosophy Wittgenstein set out to criticize.

II. Wittgenstein and Traditional Philosophy

As noted above, in Wittgenstein's works in most cases philosophy is spoken about from a negative perspective, that is, most of Wittgenstein's mentions to it or to other philosophers are critiques and/or objections. It is clear that, for him, this meaning of philosophy stood simply for "metaphysics"[6]; according to Kuusela[7], its great mistake, for Wittgenstein, was not to recognize the difference between empirical and necessary/conceptual judgements.

As traditionally conceived, philosophy was supposed to be a cognitive enterprise[8]. That means, it was commonly held that its goals should be the increase of our understanding of the world. In this sense, philosophy and the sciences, such as physics, shared methodological similarities. For both disciplines

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[1] Drury, *The Danger of Words and Writings on Wittgenstein*, p.115.
[2] Drury, p.158.
[3] Stern, Rogers, and Citron, *Wittgenstein: Lectures, Cambridge 1930 – 1933 From the Notes of G. E. Moore*, p. 233.
[4] For the reference to Wittgenstein's works, we will employ from now on the following abbreviations: *Tractatus logico-philosophicus* (*TLP*), *Philosophical Investigations* (*PI*), *Blue and Brown Books* (*BB*), *Notebooks* 1914-16 (*NB*), *Zettel*(*Z*).
[5] *PI* 131
[6] We shall then use the terms "metaphysics" and "traditional philosophy" *salva veritate*.
[7] Kuusela, "The Development of Wittgenstein's Philosophy", p.604; Kuusela, *The Struggle Against Dogmatism: Wittgenstein and the Concept of Philosophy*, p.3.
[8] Glock, *A Wittgenstein Dictionary*, p.293.

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that goal was thought to be achieved through formulations of doctrines and theories about the nature of things[9]. The difference between them consisted solely in the nature of those things about which theories were formulated. The sciences were tasked with formulating empirical propositions in order to undercover possible causal connections existent between contingent and particular phenomena[10]. Its domain of investigation was the empirical realm accessed via sensorial experience.

By contrast, philosophy would not deal with the particularities of empirical reality, but only with its constitutive principles that – in dramatic terms – would correspond to the very underlying structure of reality. As such, these principles were thought to be the very own basis for the understanding of the causal connections formulated in the sciences[11]. With such an important task at hand, philosophical propositions had to have a special status: they would transmit positive knowledge – would be synthetical, in Kantian terms – about things in themselves, while being, at the same time, incapable of falsehood[12], since they would depict reality in itself. In these terms, although philosophy and the sciences would share a similar method, they clearly had different epistemic statuses, philosophy being superior to the empirical sciences.

Wittgenstein also agreed that philosophy and the sciences are different activities, for in the *TLP* he says that philosophy "must mean something whose place is above or below the natural sciences, not beside them."[13]. As we shall see next in more details, he could not have more different reasons for that. For Wittgenstein, the idea of philosophy as a cognitive activity – in this way similar to sciences – was wrong from the start[14]. His reason for this was the rejection of the idea of the representation of necessary states of affairs through necessary propositions. This assimilation of the idea of necessary as an ontological property[15] was for him a misunderstanding of the way propositional representation truly works. The *TLP* aims precisely at getting it correct. For that he draws the first argument against metaphysics, which demonstrates that the idea of necessary propositions with content is wrong. We shall sketch this argument now.

(1) There cannot be Necessary Propositions

As Kienzler[16] rightly notes, Wittgenstein was a peculiar philosopher also in the sense that he had only general interests in philosophy. Although the *TLP* is a book on logic and philosophy, he did not focus on a particular topic of logic or philosophy such as the nature of logical connectives and so on. Rather Wittgenstein's interest in logic was to investigate the nature of projections in general, which we make through propositions. From that it would be possible to investigate the nature of philosophical propositions and, thus, to answer the question "What is philosophy?".

For Wittgenstein, we make pictures of states of affairs in thought[17]. These, states of affair are combinations of objects[18], these combinations can occur and not occur in the world[19]. As thoughts, they stand in logical space waiting for confirmation with reality, i.e., the assignment of a truth value[20]. For Wittgenstein it is impossible only by looking at a picture of states of affairs to tell if it is true or false[21]. But the assignment of a determinate truth value is not itself a condition of thoughts, but only a product of their relation to how things stand in the world[22]. Therefore, pictures can be true of false, but they are not necessarily always true of false[23]. The conclusion of this is that, for Wittgenstein in the *TLP*, the idea of necessity cannot cope with the positive existence of a state of affair: "There are no pictures that are true a priori"[24]. If there were necessary true pictures, they would be unthinkable, since Wittgenstein connects the capacity of thinking a picture to the possibility it being true or false[25].

For Wittgenstein, this also showed that the unity of a picture must lie in something beyond – in the sense of deeper – its truth value. For Wittgenstein, this was its sense or the pictorial form[26]. The proposition is the sensorial expression of this sense[27], therefore, the proposition is, for Wittgenstein, the expression of our thoughts, i.e., our pictures (*TLP* 3.1.). If this is so, so the propositions must also rely on the above conditions of representation, that is, its sense must also be submitted to the possibility of being true or false (*TLP* 2.223). Independently of the attainment or non-attainment of the states of affair the propositions represent, both possibilities must be conceivable in thought. Therefore, propositions cannot be *a priori* true or false as well, they are bipolar (*TLP* 4.023).

[9] Kuusela, *The Struggle Against Dogmatism: Wittgenstein and the Concept of Philosophy*, p.1.
[10] Hacker, "Metaphysics: From Ineffability to Normativity.", p. 209.
[11] Kuusela, "From Metaphysics and Philosophical Theses to Grammar: Wittgenstein's Turn.", p.96
[12] Hacker, "Metaphysics: From Ineffability to Normativity.", p.209.
[13] *TLP* 4.111
[14] Glock, "Necesity and Normativity.", p.201
[15] Or, as Diamond, (*The Realistic Spirit: Wittgenstein, Philosophy and the Mind*, p.196) calls, necessity imagined as a fact.
[16] Kienzler, "Wittgenstein's Philosophical Development.", p.24
[17] *TLP* 2.1, 3.
[18] *TLP* 2.01
[19] *TLP* 2.201
[20] *TLP* 2.202, 2.21
[21] *TLP* 2.224
[22] *TLP* 2.221-2.223
[23] *TLP* 2.201, 3.31
[24] *TLP* 2.225
[25] *TLP* 3.02
[26] *TLP* 2.22-2.221
[27] *TLP* 3.1

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This is only possible, for Wittgenstein, because propositions share with the pictures they represent a common and essential form. This common essence is the logical form[28]. It allows propositions to be complete mirrors of pictures. If pictures are composed of simple objects for them to be determinate, so must propositions be composed of simple names which are proxys for these objects[29]. The propositions must also be an articulate that represents the combination of objects in a certain way and not in another[30]. And so on… However, the propositions cannot represent themselves this logical form, for it is the very condition of representation and therefore cannot be itself represented[31]. If it were to be represented it would be subjected to truth or falsity, therefore, it would not be anymore a condition, for to be a condition must mean to be something which determinates necessarily the form of all propositions.

But what of logical propositions? These propositions are tautologies or contradictions, e.g., propositions of the type "*p v ~p*" or "*p & ~p*". In them the resulting truth values are always true or always false, so they cannot be bipolar, rather they are necessary. Yet they bear the name "propositions". This, however, is not due to an exception, but to a kind of loose use of the term "proposition". Wittgenstein himself acknowledges that a proper account of the nature of logic must assign a special place to the "logical propositions"[32]. This special place is not in the same level as ordinary propositions, for logical propositions do not have sense. Therefore, they cannot be ordinary propositions.

That Logical propositions are necessary, but they do not have sense was a core insight in Wittgenstein's philosophy of logic[33]. He held that in logic we must assign a special place for this kind of "propositions" for they have an unordinary feature that allows us to recognize them and their truth values just by looking at how their signs are articulated[34]. In the case of tautologies, such as "*p v ~p*", it is possible to recognize that it is true before assigning any meaning to *p*. By introducing the disjunction (*v*), we want to say that the proposition will be true if one of its constituent propositions is true. Since the only propositions in the tautology are *p* and *~p*, just by analyzing its signs, we can conclude that it will be true for any value of *p* *TLP* 4.46). So while with ordinary propositions we cannot tell "[…] from the picture alone whether it is true or false" (*TLP* 2.224), with logical propositions we can. Then if tautologies and contradictions are necessary in this sense, they cannot be pictures, for "There are no pictures that are true [or false] a priori" (*TLP* 2.225).

The reason for this is that being necessary, they cannot be thought otherwise, i.e., their contrary is unconceivable. As we said, the sense of a propositions is the agreement or disagreement with reality (*TLP* 2.222), since logical sentences are necessary, they have no sense, in them the possibility of sense is canceled out in the very mode of articulation of signs[35], for it excludes the possibility of circumscribing a determinate area of logical space. E.g., the proposition of the form *p v~p* "it rains and it does not rain" doesn't offer a description of a possible state of affairs. For Wittgenstein, this kind of "propositions" is then special for they are not propositions at all (*TLP* 4.461). Despite their lack of sense, Wittgenstein does not label the "propositions of logic" as illicit combinations of signs or non-sense (*Unsinn*). In effect, for him, they have an important role in the symbolism, that is, they show the combinatory possibilities of signs in the construction of complex propositions (*TLP* 6.12). They play the role of rules.

Since the conception of necessity in work in the *TLP* is restricted to rules of logic, we can say Wittgenstein has a normative conception of necessity or *de jure*. As we said above, this also shows that for Wittgenstein, necessity cannot cope with description, it cannot mean a necessary content being represented by propositions. There is not in the *TLP* a conception of ontological necessity or *de facto* necessity. As Diamond[36] argues, that is a conception Wittgenstein wants us to get rid of and that implies a critique of the pretensions of propositions in philosophy.

It is easy to see how this turns into a critique of traditional philosophy. But before sketching these implications for the method of philosophy we must have in mind what Wittgenstein himself thought of his discovery of the nature of proposition. For one could rightfully ask what one thing have to do with the other. That is, if empirical descriptions function in the above-mentioned way, why should we think this also applies to philosophical propositions? Couldn't we just agree that philosophical propositions are a special kind of propositions not governed by these conditions, such as bipolarity, simple names, etc? Wittgenstein would deny this for, as we mentioned earlier, he had very general aims in doing philosophy. So he thought of himself not interested in only in a specific kind of representational device in language, rather he wanted to unravel the nature of representation itself, which governed every

[28] *TLP* 4.121
[29] *TLP* 4.0311-4.0312
[30] *TLP* 3.141
[31] *TLP* 4.12
[32] *TLP* 6.112
[33] *TLP* 6.113
[34] Wittgenstein, *Wittgenstein in Cambridge : Letters and Documents, 1911-1951*., p.58

[35] *TLP* 4.462.
[36] Diamond, *The Realistic Spirit: Wittgenstein, Philosophy and the Mind*, p.196.

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manifestation of our practice of constructing pictures[37]. The external manifestations of language as a human practice notwithstanding, they would all have a common form[38]. For him, then this common form was something that dug deep in the nature of representation itself. The specific manifestations of language in particular cases, being it in scientific, every day, empirical propositions or "philosophical propositions", they all have to conform to an ideal[39], because the general form of the proposition, i.e., that things stand thus und thus, must be the deep structure of every proposition in every sign language (*TLP* 4.5). So if philosophy were to have any pretensions to formulate propositions, it too would have to conform to the ideal of propositions as pictures.

However, as we have seen, philosophical propositions aim precisely at being something, which is ruled out by this ideal: they aim at being the depiction of necessary states of affairs, truth in all possible cases and capable of being cognitively accessed through abstract thought alone. By doing this, philosophy combines arbitrarily only a few aspects of the idea of necessity and of the idea of representation. It wants its propositions to be necessary, but not to be senseless. It wants them to be representational as well, but it doesn't accept that for that they must also be bipolar. It is with this conception of philosophy as metaphysics in mind that Wittgenstein asserts that traditional philosophical thought must abandon its pretensions, for what can be said is only that which can be represented by propositions, that is, "[…] the propositions of natural science—i.e. something that has nothing to do with philosophy"[40]. Wittgenstein's conclusion from this is that philosophy should not be a doctrine, i.e., a body of propositions. Rather, it should be a critique of language, whose goal is to elucidate our thoughts (our use of concepts and language) in order to show the deep structure of our language[41].

We think that this is Wittgenstein's most powerful argument against traditional philosophy. It looks, however, that there is a problem in it. For it does not follow from the fact that philosophy cannot formulate pictures that it can only do analysis. We will develop this strain of thought in the last section of the paper. For now, we should move to Wittgenstein's second argument regarding the conception of real definition.

(2) The Crave for the Real Definition

As mentioned above, at the time of the *TLP* Wittgenstein held a single, unified and precise conception of language based on the thought that all propositions must be pictures of slices of reality, which he called states of affairs. Later he would regard this as a result of the dogmatism into which we so easily fall while doing philosophy[42]. We will deal with the problem of dogmatism in the next section here we will sketch the problems Wittgenstein saw in craving for this kind of generality and precision in his idea of what propositions should be.

As we have seen, Wittgenstein was deeply critical of traditional philosophy. Despite this, at the time of the *TLP*, he still committed himself with an assumption typical of metaphysical philosophy. That is, the conception of real definition which he inherited from Russell and Frege[43]. According to the conception of real definition, a definition to be valid must anticipate with precision all possible instances of a concept *Fx*. For it to be possible it must circumscribe in terms of necessary and sufficient conditions the property *F* which makes all *x* be predicated by *F*. For Frege and Russell, that could only be achieved through logical analysis of the constituent components of a concept. The result of this analysis should not admit exceptions, or as Frege calls "contradictions in the application", that is, there should not be any doubt, after the definition has been attained, whether an *x* is a case of *Fx*. For example, according to Russell:

> "[…] the real desideratum about such a definition as that of number is not that it should represent as nearly as possible the ideas of those who have not gone through the analysis required in order to reach a definition, but that it should give us objects having the requisite properties".[44]

And also Frege:

> It is […] impossible to doubt whether or not a given object falls under the concept once the contradiction in it has been recognized […] The real driving force is the perception of the blurred boundary. In our case too, all efforts have been directed at finding a sharp boundary.[45]

The underlying idea behind these exerts is that a concept with blurred boundaries is not a concept at all, for "[…] nothing falls under a contradictory concept"[46]. Wittgenstein also committed himself with this idea in the *TLP* in believing that in the essential and general form of the proposition: "[…] only what is essential to the most general propositional form may be included in its description— for otherwise it would not

[37] *Cf.*, e.g., *NB* 65, when Wittgenstein writes that he did not concepts from particular cases; and also him writing that his task was to explain "the nature of proposition" (*NB* 39). Therefore, this nature didn't come from particular cases as well, but from the intrinsic properties of all rpopositions.

[38] *TLP* 4.002

[39] He speaks with this tone when analyzing the nature of functions in the *Notebooks*, for him the nature of the prototypical forms of functions was something that we somehow were acquainted with *a priori*. It was not derived from any particular cases (*NB* 65).

[40] *TLP* 6.53

[41] *Cf. TLP* 4.0031, 4.111-4.112

[42] *PI* 131

[43] Baker and Hacker, *Wittgenstein: Understanding and Meaning. Part I*, p.204-6.

[44] Russell, *Our Knowledge of the External World: As a Field for Scientific Method in Philosophy*, p.165.

[45] Frege, *Collected Papers on Mathematics, Logic, and Philosophy*, p.134.

[46] Frege, p.134.

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be the most general form […] [and that] there cannot be a proposition whose form could not have been foreseen" (*TLP* 4.5).

Another entailment thereof is the preconceived idea that any philosophical or theoretical enterprise that did not reach to sharp definitions was to be considered epistemic inferior. Another assumption Frege and Russell made was that the search for definitions was that logicians should not considered the definitions to be given, but should dig in its essential parts[47]. Only when these were open to view we would be ready to start with theoretical investigation. That is, seemingly, for them, we couldn't do nothing before we had a sharp definition at hand. Wittgenstein puts precisely this idea in the mouth of his interlocutor in the *PI* to question it: "You talk about all sorts of language-games, but have nowhere said what is essential to a language-game, and so to language: what is common to all these activities, and makes them into language or parts of language"[48]. According to this point of view, by doing this then Wittgenstein would be running away from the most important part of any investigation! This, however, is grounded in the idea that without a real definition, it would be impossible to do a number of things, such as, to know what a thing is or to explain it to someone. For it should be first necessary to mentalize the semantic content of the definition in order to be possible to apply it to the relevant cases.

In the early 30s when Wittgenstein starts to criticize this idea his argument tries to show that this alleged necessity of real definitions grounded on *redutiones ad absurdum* was an illusion. As we can notice, the conception of real definition is grounded on deep intellectualist presuppositions. What Wittgenstein then does is to try to criticize this intellectualist view and show that definitions do not have priority over uses.

Wittgenstein counters this idea in the form of a *reduction* as well, drawing an example of the context of a game[49]. According to him, if the possession of a real definition were truly a *condition sine qua non* for understanding a concept, e.g., that of a game, it would follow that all practices related to that concept could not function properly before we had in mind a real definition of game. It would then be impossible to give an example of a game, explain what a game consists in, etc. before we had mentalized the property that makes a game a game. This however is deeply implausible. It is perfectly possible to point to a number of individual cases as examples of a game only by referring to overlapping similarities between them and saying: "This and similar things are called 'games'."[50]. For Wittgenstein this shows that the exemplification of games is already a kind of explanation not to be considered incomplete only because it draws on blurred similarities (*PI* 70). According to Wittgenstein, this shows that it is false that the definition should in all possible cases have priority over use. In effect, he argues that it is the definitions that have to consider the role a certain term plays in the context of the language game[51].

For Wittgenstein, what led Russell and Frege fetishizing about the conception of real definition was the insistence of modelling philosophy in scientific terms. This was grounded on the thought that science was a more successful theoretical enterprise than philosophy had ever been. Russell, e.g., writes:

> "It seems to me that science has a much greater likelihood of being true in the main than any philosophy hitherto advanced (I do not, of course, except my own). In science there are many matters about which people are agreed; in philosophy there are none. Therefore, although each proposition in a science may be false, and it is practically certain that there are some that are false, yet we shall be wise to build our philosophy upon science, because the risk of error in philosophy is pretty sure to be greater than in science[52].

According to Wittgenstein, philosophers, such as Russell, are under the illusion– often found in philosophy – of measuring the achievements and the method of philosophy by a scientific model. The generalization and precision science requires often seduce philosophers to think that if the same requirements are applied in philosophy, it would have the same "trustworthiness" as the sciences. For Wittgenstein, however, this is a misleading idea, for it misconceives the achievements which are possible philosophy. As he maintained in the *TLP*, philosophy is not one of the natural sciences, therefore, it should not aim at an increase in knowledge only attained with real definitions. As we have seen, this confusion about the method in philosophy is also what makes metaphysics problematic[53].

This argument is also drawn to show that the craving for conception of real definitions is a reification of the boundaries of our concepts which are themselves arbitrarily drawn. Again, we will further explore that point in the last section, because it will lead us to showing that Wittgenstein is not against real definitions themselves, but only against the craving for them. He then only denounces a kind of insistence on this kind of conception, which can lead to dogmatism. In the following we will analyze Wittgenstein's third argument against philosophy which is caused by confusions and misunderstandings with our modes of representation.

[47] Frege, p.134.
[48] *PI* 65.
[49] *PI* 66-9.
[50] *PI* 69
[51] *PI* 135.
[52] Russell, *The Philosophy of Logical Atomism*, p.145.
[53] *BB* 18

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(3) Misundestanding the Role of the Ideal or the Problem of Dogmatism

Wittgenstein was particularly interested in why philosophers insist in real definitions and why see them as the best way to provide an account of what is for some *X* to be an *X*. This was so because Wittgenstein himself had been under the illusion that without such and such precisions, some things in philosophical investigation would not be possible.

As noted, in the time of the *TLP* Wittgenstein held that all propositions are pictures. In order to be pictures, propositions had to have sense, which was independent of their occurring in reality and of other elementary propositions. The sense of a proposition was given by their essential form, which states: "things are thus and thus". That means that it is the agreement or disagreement with reality. First, however, for propositions to be in agreement or disagreement with reality, they had to reach to it. For this to be possible a proposition had to be composed of simple names which are articulated internally in such a way that they represent the exact way simple objects are in reality. Moreover, these objects had to be simple because they constituted the substance of the world. If they were not simple, and if the world had no substance, a proposition could never be fully analyzed, therefore, sense could not be determined internally. Rather it would be dependent on another proposition being true. In this case, however, one could never know what a proposition means, for, first propositions are bipolar and that would create an *ad infinitum* chain of justification. So simple objects had to be the end-product of the analysis of propositions, if not there would not be elementary propositions. They were the final premise of the chain of justification, which allowed propositions to do something remarkable and unique.[54]

It is possible to note that Wittgenstein tangled himself in a number of presuppositions of the form of a *reduction ad absurdum*. As he himself latter noted, this thought – that propositions are something remarkable for, because their own essential and internal structure, they can represent the whole reality – was due to the fact that he simply did not "[…] look and see how propositions work"[55]. For him this was caused by a misunderstanding of the role of logic in philosophical investigation. Earlier he had thought that the role of logic was to discover all that chain of hidden presuppositions, which underlid the workings of language. By doing this, however, he thought that he was doing something sublime, that is, he thought that "[…]in explaining the nature of the proposition" he was also "[…] giving the nature of all being"[56]. For logic, that is, its propositions, represented not just the properties of language, but also the *a priori* order of the Universe[57].

Latter Wittgenstein found out that his conception of the role of logic and also of the role of real definitions (for the former was also assented on the latter) was mistaken. This mistake, as he describes, is a case of dogmatism into which we so easily fall while doing philosophy[58]. Wittgenstein gives an account on what this dogmatism consisted in: it consists mainly in misunderstanding the role of the ideal plays in our investigations[59], in his case, in the investigation of language. This misunderstanding, in turn, amounts to confounding properties that belong to our mode of comparison – we compare things by means of the ideal – as properties that necessarily belong to the thing we want to investigate. And by doing this, we come to the illusion that we have unraveled "[…] a highly general state of affairs"[60]. That is, we are deluded when we present a model of representation as depicting the intrinsic property of what is represented, of *X*. That amounts to formulating an *a priori* proposition that aims at describing the objective nature of things[61]. This is a misunderstanding for the ideal presents itself as a requirement laid out on reality[62], to which it must correspond, while it should be conceived simply as a means to emphasize certain characteristics of *X*, i.e., to make comparisons with some familiar structures[63].

Certainly, Wittgenstein is not totally wrong in representing propositions as pictures in his early work, for some propositions are indeed pictures. What he latter regarded as problematic was our tendency torwards generalization[64]. I.e., the tendency to generally define the term "proposition" by its property of being a picture. The result of this, for Wittgenstein, was a dogmatic state of mind for it depreciated different modes of application of particular cases as problematic, such as the ordinary uses of words like "sentences", "words", "signs", etc.[65]. Just like the case with the struggle for real definitions this problem of generalization, for Wittgenstein, also has its source in "[…] our preoccupation with the method of science[66]. In effect, we believe that he speaks here intendedly in the first person of the plural, for, according to Baker & Hacker, Wittgenstein did not think the confusion with the ideal in philosophical investigation was an idiosyncratic problem or a lack of attention to counter examples, rather he thought it to be a very typical thing to happen

[54] *PI* 93-5.
[55] *PI* 93.
[56] *NB* 39.
[57] *NB* 108, see also *TLP* 6.124 and 6.13.
[58] *PI* 131
[59] *PI* 100
[60] *PI* 104
[61] Baker and Hacker, *Wittgenstein: Understanding and Meaning. Part I*., p.265
[62] *PI* 101
[63] *PI* 101
[64] *BB* 17.
[65] *PI* 105
[66] *BB* 18.

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in philosophy[67], for it is caused by very deep and rooted tendencies in philosophical thinking[68]. In this sense, he believes that his case is paradigmatic[69].

We have now sketched all three of Wittgenstein's arguments against traditional philosophy. In brief, he argues that (1) there cannot be necessary propositions that depict necessary states of affairs, therefore there cannot be philosophical propositions; (2) in philosophy we have a tendency to search only for real definitions, where as they are not necessary at all to all kinds of investigations; and, finally, (3) this tendency also leads in philosophy to the misunderstanding of the role of the ideal, therefore, to dogmatic conclusions and assumptions. We shall critically scrutinize these arguments now.

III. Wittgenstein and Traditional Philosophy (Take 2)

We must now consider whether these arguments ((1), (2) and (3)) are powerful enough to abandon traditional philosophy all together and to adopt a critical conception of philosophy, as Wittgenstein understands it. For this we shall comment further on the knots we left loose in the previous sections, i.e., we shall consider whether if philosophy cannot formulate propositions, it must only stick to analysis and whether we are also interdicted to use real definitions and ideals in philosophy.

As mentioned earlier, we thing that Wittgenstein's first argument against philosophical propositions is the most powerful one. Although it was formulated in his early work, we think that there is no reason to suppose that he rejected it latter. He still maintained that traditional philosophy involved a certain kind of illusion[70] in regard to the logic of our language, whichever it is. In the *PI* he characterizes this illusion of a grammatical type, which: "[…] arises through a misinterpretation of our forms of language have the character of depth"[71]. More specifically, when we think our forms of expression are determined by rules that are hidden and not by their actual forms of application, which we identify in their ordinary use. And this leads to the bewitchment of our understanding by the resources of our language[72].

Further, there is also a methodological continuity in Wittgenstein's conception of philosophy. Although it also undergoes some changes particularly in regard to how philosophical approach to language should be[73], Wittgenstein continues to maintain that philosophy is not and empirical activity, i.e., that it does not comprise of empirical propositions, that its problems are not of empirical nature and that it is not a science[74]. Rather it is an activity of conceptual description of the variety of ways we use language[75], whose goal is to avoid misunderstandings that lead to uttering nonsense[76]. This being so, while now Wittgenstein accepts that there can be propositions in philosophy, he still considers them of a different kind in relation to those of the sciences. The latter are, in contrast, grammatical (or conceptual) propositions or simply rules that clarify the use of expressions[77].

Wittgenstein's argument seems powerful in our opinion because, if we accept that philosophy is indeed a different activity in relation to the sciences[78], the latter cannot formulate descriptions and causal connections between phenomena, since this is the former's job. Further, we nowadays have no reason to think, as metaphysicians usually did, that philosophical propositions represent necessary states of affairs or the underlying order of things. In contrast to the sciences, there is no method of confirmation that these propositions are true. As Wittgenstein writes[79], they only seem, at the same time, true and necessary, because we use arbitrarily modal vocabulary while talking about them. We say things such as "[…] this is how it has to be!'"[80] or "there must be *an a priori* order of things" and so on. We do this often voluntarily, as Austin would point out[81], for perlocutionary purposes, i.e., to cause an impact on our interlocutors. And – although Wittgenstein would deny it – these propositions do make sense for us, but it does not follow thereof that they are true.

However, it also does not follow from it that philosophy should stick only to analysis. In accordance to (1), we can still maintain a constructivist conception of philosophy, according to which philosophy can indeed formulate sentences, prescriptions, doctrines, provide foundations to our practices, etc. We must only keep in mind that any metaphysical pretension should be abandoned. That is, we don't see any conflict between

[67] Baker and Hacker, p.252.
[68] *BB* 29-30
[69] *Vide*, e.g., *PIPreface*.
[70] *Vide*, e. g., Diamond, "ETHICS, IMAGINATION AND THE METHOD OF WITTGENSTEIN'S TRACTATUS", p.169; Diamond, *The Realistic Spirit: Wittgenstein, Philosophy and the Mind*, p.184 Sattler, *L'Éthique Du Tractatus: Non-Sens, Stoïcisme et Le Sens de La Vie*, p.90.
[71] *PI* 111
[72] *PI* 109
[73] Compare, for example, *TLP* 4.112 and *PI* 5,13, 109. For more on that *vide* KUUSELA, O. From metaphysics and philosophical theses to grammar: Wittgenstein's turn. *Philosophical Investigations,* v. 28, n. 2, p. 95–133, 2005.
[74] *PI* 109
[75] *PI*117, 124
[76] *PI*117, 124
[77] *PI* 232
[78] Of course, it is possible to deny that, such as Quine did by denying a distinction between ontological questions and questions of natural science (Quine, *From a Logical Point of View: Logico-Philosophical Essays*, p.45). Nevertheless, this denial doesn't amount to the revival of the old philosophical pretentions, for Quine, it is rather the opposite, philosophy is actually reduced or incorporated to the sciences.
[79] e.g., *PI* 98, 101
[80] *PI* 122
[81] Austin, *How to Do Things With Words*, Lecture VIII, p.101.

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this idea and (1), as long we do not hold anymore that these philosophical construals are the mirroring of the scaffolding of the world, as Wittgenstein once thought. Rather, we must regard them as voluntarily constructed concepts, which aim at fulfilling our purposes. That seems quite clear in political theory. We undeniably need doctrines and theories prescribing the course of action we ought to take to be a just citizen. But there is no need to mean by that that these doctrines or theories are grounded in the underling, moral or social nature of human beings. Rather, to provide a plausible justification for it, we must only say that we think these doctrines and theories fulfill our need as beings that live in society.

Indeed, in this point, Wittgenstein seems to have made an error in identifying metaphysics with traditional philosophy or in rejecting any conception of philosophy that is not logical or grammatical analysis. For the claim of philosophy as a positive activity in the way sketched above is entirely independent of any metaphysical assumptions. In this sense, Wittgenstein seems confused in concluding that philosophy, as a *sui generis* activity, can only describe our actual use of language and not justify it (*IF* 124) or – by extension – could not justify anything else. Surely, philosophy can and should be description in this sense, but it should not be limited to it.

Moving on to Wittgenstein's second argument against traditional philosophy, it is necessary to clearly lay out the point of Wittgenstein's critique to real definitions. One could think by reading *PI* 65-77 that Wittgenstein rejects the possibility of providing real definitions to terms. That is, that he switches from a realist conception of definition to an antirealist one. According to the latter, there simply is not some property in common to the things real definitions explain, in virtue of which we use a certain term.

But this is not Wittgenstein's point here. He does indeed say that in *PI* 65: "Instead of pointing out something common to all that we call language, I'm saying that these phenomena have no one thing in common in virtue of which we use the same word for all a but there are many different kinds of affinity between them". However, to state that there cannot be real definitions, but only definitions that state a variety of similarities is an explanation about what a definition is and what it should be. To interpret, then, Wittgenstein's position toward definitions as an antirealist one seems to be in contradiction with Wittgenstein's own philosophical spirit, which states that there must be no explanation, deduction or theories in philosophy[82].

In the cited remark, Wittgenstein is only presenting a thesis held by some possible interlocutor who might hold an opposite position in regard to real definitions. Indeed, Wittgenstein's point is that it does not need to be so. He soon then softens this position stating that in order to explain what a number is, for example, we can try to give a real definition with rigid boundaries, but we can also explain it in terms of the overlapping similarities between the various types of number[83]. Wittgenstein's point is only that there is not an ulterior reason for giving a real definition or something which is presented like a natural necessity or an impossibility, such as a proposition having sense or in order to explain what something is. And also, that giving a real definition is not a better explanation to what a thing is then giving definitions with blurred boundaries or giving examples[84]. When we formulate real definitions, we do not then point to boundaries that are necessarily drawn, rather we draw them ourselves voluntarily and for arbitrary reasons we might have[85].

If this is so, Wittgenstein then adopts a sort of minimalist or middle ground position in the discussion regarding definitions[86]. Its aim is to argue against our craving for the real definitions, i.e., against the thought that they are somehow better and necessary for a philosophical investigation to be legitimate. This position is, in turn, in agreement to Wittgenstein's conception of philosophy, for it shows that the traditional philosophical conception of real definition is a conceptual confusion, which must be eradicated by achieving a surveyable representation, i.e., an overview of how we use words in ordinary sense[87].

This also shows that Wittgenstein, in fact, writes nothing in the *PI* rejecting the possibility of giving real definitions[88]. Therefore, Wittgenstein's argument does not testify against the use of real definitions in philosophy, if we feel justified for practical reasons to do so. It all comes down to knowing what is our real need and if we do gain something with it. For Wittgenstein, the answer to that question is often dogmatic in philosophy and can be shown not to be profitable[89], but there is no

[82] *Vide*,e.g., *PI* 109

[83] *PI* 68
[84] *PI* 71.
[85] *PI* 68
[86] Baker and Hacker, *Wittgenstein: Understanding and Meaning. Part I*, p.212; Dall'Agnol, "SEMELHANÇAS DE FAMÍLIA NOS USOS DE 'BOM.', p.221"
[87] *PI* 116, 122
[88] Perissinotto, "'The Socratic Method!': Wittgenstein and Plato.", p.59.
[89] Wittgenstein himself would reply to this, by saying that, even though a philosopher could justify her choice for real definitions in pragmatical terms, this would often not be an honest justification, but of deeply rooted philosophical tendencies (*BB* 29-30). Following the parallel with political theory, one could say that Wittgenstein's counterargument is similar to the contented-slave objection. According to van Parijs "Any characterization of a person's freedom that makes essential reference to her wants would seem to give rise to [this objection] (Van Parijs, *Real Freedom for All: What (If Anything) Can Justify Capitalism?*, p.18). That means, a contented-slave's want, such as the justification of the philosopher, would not reflect his/her true opinion, but a manipulated desire. Still, this only shows that such an illusion is often the source of one's wants and one's justifications for them. We agree with Wittgenstein and with this objection on that matter. But that does not counter our argument, for it does not present a logical impossibility to these wants and justifications.

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logical impossibility that the answer is: "yes, we have something to benefit from in using real definitions". If this is so, again Wittgenstein seems not to be correct when in the beginning of the Blue Book he writes: "[t]he questions 'What is lengh?', 'What is meaning?', 'What is the number one?' etc., produce in us a mental cramp"[90]. The problem in fact is not with the form of such definitions, but how philosophers often, but not necessarily, relate themselves to it.

Finally, we come hereby to Wittgenstein's third and last argument against traditional philosophy: (3) that philosophers confuse the role of the ideal. The implication here is akin to the one in the last argument, Wittgenstein is not against the use of modes of representations or ideals, rather only to a certain relation philosophers often maintain towards them. He says that very often in philosophy we find ourselves confused about our concepts, we think them as necessary states of affairs depicting property of the things in themselves. They, however, are only properties of the mode we represent things[91], therefore, this amounts to a misunderstanding of the role of the ideal in our investigations[92].

Here again, there is not a necessity that in philosophy this will always be so. Wittgenstein's case is a clear example of it. When the calculus analogy – which caused him so much trouble – is abandoned, Wittgenstein adopts another analogy to approach language, that of a game. He therefore never stops using ideals and modes of representation in his philosophical investigations. The difference now, as Baker and Hacker[93] state, is that the ideal is treated *qua* ideal and not as a necessary state of affairs. Wittgenstein's own case shows then that dogmatism, although frequent, is not inescapable phenomenon in philosophy. Even if we do not apply a flexible ideal such as his game analogy, there is no such certainty that we will inescapably fall into dogmatism, if we relate ourselves properly to it.

IV. Concluding Remarks

Wittgenstein provides us with strong objections against the traditional ways of doing philosophy. It is undeniable that from a methodological point of view they make it impossible to keep doing philosophy as a cognitive discipline in the traditional metaphysical sense. This is why he is such an important philosopher. However, his critiques are not conclusive in the sense he himself thinks they are. They do not leave to philosophers the conception of philosophy a critical activity, be it in the grammatical or in the logico-syntactical sense, as the one and only alternative to philosophical practice. In this regard, Wittgenstein's argument on how philosophy should proceed is a *non-sequitur*.

[90] *BB* 1
[91] *PI* 104
[92] *PI* 100
[93] Baker and Hacker, *Wittgenstein: Understanding and Meaning. Part I*, p.52.

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Reasons behind Child Labor in Bangladesh: Case & Policy Analysis

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Abstract- Bangladesh's socioeconomic realities include the problem of child labor. This is a huge problem that cannot be overlooked. In this study, I looked at the elements that contribute to child labor in Bangladesh. Poverty is the primary cause of children working as child laborers. The issue of child labor has become one of the most prominent challenges in developing countries. To put an end to this, societies and governments must act together. The government, in particular, must ensure that citizens' basic rights are protected. Following that, the implementation of child labor legislation and a social boycott of child work would be an effective remedy.

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Reasons behind Child Labor in Bangladesh: Case & Policy Analysis

Tasnuva Sharmin [α] & Nashiba Nawor [σ]

Abstract- **Bangladesh's socioeconomic realities include the problem of child labor. This is a huge problem that cannot be overlooked. In this study, I looked at the elements that contribute to child labor in Bangladesh. Poverty is the primary cause of children working as child laborers. The issue of child labor has become one of the most prominent challenges in developing countries. To put an end to this, societies and governments must act together. The government, in particular, must ensure that citizens' basic rights are protected. Following that, the implementation of child labor legislation and a social boycott of child work would be an effective remedy.**

I. Introduction

Child labor is now a global issue that has piqued the interest of people from all walks of life. It is, in fact, the result of an unequal society. Popular belief in high-income countries appears to be that child labor in developing countries is almost always a form of child abuse, with children working in dangerous conditions in run-down factories for insensitive enterprises. Recent efforts to combat child labor have included lowering employment opportunities for children through comprehensive and coherent global child labor standards and negative publicity of products manufactured by working children. It is difficult to estimate the number of child laborers around the world. The majority of working-age children live in low-income countries. Numerous elements of the labor supply in these countries are frequently lacking inaccurate statistics. Much more complicated, until lately, some legislators described "child labor" as financial growth that is harmful to a child's well-being.

Because of land scarcity, an absence of food, and political turmoil, the majority of Bangladeshis are impoverished and poorly educated. People in this position endeavor to disregard child care. This deplorable situation has resulted from a large proportion of households and economic problems. Approximately 44 percent of the total 160 million population is under the age of 18. This is a major issue in Bangladesh due to the proliferation of child labor. In general, street kids work for a living and spend the majority of their time on the streets. Child empowerment rates have gone up chronologically as children grew older. Some of them lack a primary caregiver. Scholars and jurists divide homeless children into two categories. One group spends the majority of their time on the street but never returns home. Some children, on the other hand, play, eat, sleep, and make friends in the street but revert home at night. Remarkably, there is a resemblance between two groups that do not go to study. It plays a prominent role throughout Bangladesh.

My goal in writing this article is to discover the major issue of child labor in Bangladesh. To do so, I will rely on some secondary data sources. These data will be compiled from the findings of other studies in which the authors interviewed child laborers. In addition, I am interested in analyzing Bangladesh's current child labor laws and policies. The main research question I will address is, "What is the primary cause of child labor in Bangladesh and other low-income countries?" What are the variables we should consider? And, at the end of this report, I will attempt to propose a solution.

II. Background

a) Political and Economic Situation

Only in 1971 did the People's Republic of Bangladesh gain independence from Pakistan. Since 1991, the country has developed into a pretty stable parliamentary government after a phase followed by a series of military coup attempts and shifting, military-backed governments. The legal system of the country is characterized as a hybrid of common law, which was passed down from the former British colonial regime, and Islamic law. The country is still classified as developing (LDC). According to Data From the World Bank, Bangladesh's economy has grown at a rate of nearly 6% per year on average, and there has been a phenomenal step towards reducing poverty. However, approximately 47 million people in Bangladesh remain impoverished. Furthermore, many people are constantly at risk of falling deeper into recession, owing to natural catastrophes that often strike the thickly urbanized, low-lying coastal country. Based on the country's sustained economic growth rate during the period, the government of Bangladesh expects the country to achieve middle-income status by 2021, which, according to the World Bank, will necessitate the state, among other things, making a contribution to economic growth, developing a more skilled labor force, and improving governance mechanisms. Notably, the export-oriented apparel industry is one of the backbones of Bangladesh's growth in the economy, making Bangladesh the world's second-largest clothing and accessories exporting country (Norpoth et al.).

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b) Current Situation of Child Labor in Bangladesh

Bangladesh made modest progress in its attempts to eradicate the most heinous forms of child labor in 2019. The government signed the Palermo Protocol on Human Trafficking and, in 2019, through its programs, removed over 1,000 working children from 558 factories, educated 1,254 street children, and rehabilitated 3,501 children. Government programs have removed 90,000 children from dangerous working conditions and over 35,000 children from extractive work since 2017. Between the 2017-2018 and 2018-2019 fiscal years, the government of Bangladesh increased its spending on children by 17% across 15 ministries responsible for children in some way. Children in Bangladesh, on the other hand, are subjected to the most heinous forms of child labor, such as compelled child labor in the manufacturing of dried fish and bricks. Children are also involved in hazardous tasks in the supply chains for clothing and leather goods. Furthermore, the Bangladesh Labor Act does not apply to the informal sector, which accounts for the majority of child labor in Bangladesh, and dangerous working restrictions are not exhaustive. Furthermore, labor investigators are not allowed to appraise punishments, and when courts do, the fines are insufficient to deter child labor violations of the law (U.S. Department of Labor).

III. Conceptualizing Child Labor

a) What is Child Labor?

The phrase "child labor" refers to the employment of children in any work that deprives them of all or most of their privileges as children, such as the privilege to formal educational attendance and undisrupted mental and physical advancement. Child labor, according to UNICEF, is "work that is likely to interfere with a child's education and development; labor that exceeds a minimum number of hours, hazardous labor; and/or labor performed by a child who is underage according to state legislation. A child is defined as a person under the age of 18." (Zaman et al.). A child is defined as a person who has not finished his fourteenth year of age, according to Section 2 (63) of the Labour Code of Bangladesh. The Code creates the category of adolescent for young people between the ages of fifteen and eighteen (Norpoth et al.). The International Labour Organization (ILO) Convention states:

b) Convention No. 138 on the Minimum Age for Admission to Employment, 1973

Child labor is work that children should not be doing because they are too young to work, or because it is dangerous or otherwise unsuitable for them if they have reached the minimum age. Countries that ratify this Convention make a legal commitment to end child labor and ensure that children under a certain "minimum age" are not employed. By the end of 2010, 156 of the ILO's 183 member countries had ratified the Convention (Zaman et al.).

c) Problem with the Definition

The definition of child labor is extremely problematic. The very first question to consider is whether only work in work situations, i.e. work for pay or profit, should be classified as child "labor." Such a narrow definition would exclude other types of unpaid work done by children, such as assistance for the family-owned business or farm, which may also involve working with dangerous machinery or compounds, or may require long working hours that interfere with the child's school education. Clearly, a definition of child labor that departs from the assertion of safeguarding kids from the harmful effects of work and ensuring education must be expanded accordingly. Conversely, not all types of work done by children, formally or informally, should be presumed "child labor" with the notion of "child labor for elimination," because some types of work can be helpful for children up to a certain age by helping to promote their skills and social advancement. The question of which types of work should then be regarded as not harmful or beneficial elicits a wide range of responses. However, definitional issues are not limited to the types of work. To the same extent, age limits pose a challenge to the definition of "child labor." Should the general age of majority be considered when defining "child labor"? Childhood and adulthood appear to have vastly different meanings in different societies around the world. Furthermore, if certain forms of jobs should be acceptable for juveniles, what age should be considered appropriate for conducting these forms of tasks? Different gender perceptions in different parts of the world complicate the task of providing a consistent answer to this question (Norpoth et al.).

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Type of work/employment	Light Work, (not likely to be harmful to health or child development or prejudicing education, Art. 7 ILO 138)	General employment, (Art. 2 ILO 138)	Hazardous work and other worst forms of child labour, (Art. 3 ILO 138, Art. 2 and 3 ILO 182)
Age limit	12/13	14/15	18
General standard of protection that shall be achieved	Protection from economic exploitation and from performing any work that is likely to be hazardous or to interfere with the child's education, or to be harmful to the child's health or physical, mental, spiritual, moral or social development (Art. 32 UN CRC)		

Source: (Norpoth et al.)

Figure 1: Definition of Child Labour

IV. Literature Review

Child labor can have a wide range of consequences for a child. Long, rigorous hours of activity have a negative impact on a child's mental health, physical health, social development, and overall well-being, and they frequently intrude with his or her education. Children who work extremely hard and study at the same time have more deleterious attitudes towards learning, as well as lower-class attendance and test scores than children who do not work long hours (Bunnak).

a) Why do Children Work?

Child labor is defined as any activity that has a negative impact on the children who participate in it. Although child labor is hazardous to children, it does have some advantages for children and their families. According to a Peruvian study, working children aged 10 to 12 contribute 7.5 percent of family income, while children aged 13 to 15 contribute 12 percent (Anker and Melkas). It is more likely that analysts estimate from research in rural India, where children's income accounted for only 6% of household income, provide a more comprehensive picture (Rosenzweig and Evenson). Aside from that, child labor is accepted in societies where the general public's perception of the consequences of children working or where it has become part of the culture, tradition, or family expectations. Other contributing factors to the prevalence of child labor in a community include poor enforcement of labor laws, corruption, and inadequate child protection guidelines in society. Children are appealing to employers as profit-motivated employees because they are easier to control, more compliant, and less likely to demand a wage increase or better working conditions (Zaman et al.).

b) Push and Pull Factors

Low-quality schooling, a lack of relevance in learning, the language used, physical barriers to access, and the utter lack of school in the child's community are all factors that "push" children out of school. Children who join gangs are frequently forced to engage in petty crime, sometimes for their own safeguard. These atrocities may include drug theft and sale, raising the risk of disclosure and dependency on hazardous drugs. The pull factors include economic and other poverty-related issues that "pull" kids out of school. Families frequently rely on their children for extra income and, as a result, acknowledge child labor under unforeseen circumstances. Other frequent reasons that children are drawn into child labor include non-payment of minimum wages to parents, high adult joblessness, the need to pay off the family debt and meet their own survival needs if they are trying to fend for themselves (Zaman et al.).

c) The Effects of Child Labor

In agriculture, mining and quarrying, and manufacturing, the majority of child laborers work in dangerous situations such as direct contact with pesticides, chemicals, clouds of dust, and carcinogenic agents. These factors raise the risk of bronchial problems, cancer, and other life-threatening illnesses. Child labor can entail things like operating dangerous machinery, hard lifting, repetitive chores, and bad posture, all of which can lead to musculoskeletal disorders later in life. Similarly, children working in industries such as waste recycling and waste management labor in an unprotected atmosphere and are subjected to a multitude of hazardous materials such as broken glasses, sharps, rotten food, and other substances that can have major and long-term health repercussions (Zaman et al.).

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d) Poverty and Child Labour

Due to poverty, thousands of children are forced to work as laborers. Some people work as laborers before starting school, and many people quit school to work as laborers to support their daily requirements. These youngsters, who have been traumatized by suffering since a young age, deserve psychological rehab, schooling, and economic prospects in their communities. According to the World Bank (Fallon and Tzannatos), children from 10 to 14 years old have the highest labor force participation rate in countries with a per capita income of less than $500. (at 1987 prices). The percentage is between 30 and 60 percent. In countries with an income of $500 to $1,000, however, the percentage is much lower, ranging from 10% to 30%. In prosperous emerging countries, the situation is the polar opposite. In general, parents of child laborers are those who find it essential to draw on more of the household's resources to ensure the necessary income, rather than people who allow their children to work instead of them.

V. Methodology

This research is based on secondary data gathered mostly from literature reviews and interviews with a diverse group of people and professionals. Although there are some inconsistencies across government and non-government sources, the data is reasonably consistent and dependable. Although qualitative analysis has been prioritized, quantitative data has been used to supplement qualitative analysis. This research is separated into two sections. In the first portion, we'll look at some of the interviews that were conducted (Bashir et al.) and (Islam et al.). In the second section, we'll look at Bangladesh's present child labor rules and compare them to those in other nations.

Part-I: Cases & Findings

Case-A: Child labor in industry and urban area in Bangladesh

Md. Ali, a 13-year-old boy. He has been working as a server in a Dhaka farmgate restaurant. He was from the Jhenaidah Districts' rural area. His father is also a farmer, and his mother is a stay-at-home mom. His family consists of eight members, including his parents. He has completed his studies up to class seven. In reality, Ali's father is a seasonal employee, thus it was common for him to support his family during times of economic hardship, and it is this economic uncertainty that pushes him to apply for this position. His parents also encouraged him to pursue the job. He worked from 9 a.m. until 10 p.m. every day. His daily earnings average Tk. 300. He keeps a portion of his profits for himself and sends the rest home. His boss treats him with respect. He aspires to be a restaurant owner and is unwilling to study at a later date if the opportunity arises. There are no opportunities to earn additional funds or festival bonuses. A certain amount of profits from all-day hard labor is to be provided to the Mahajan, with the remainder of child labor being divided among the conductor, assistant, and driver (Bashir et al.).

Case-B: Child labor in the rural area

Md Asmat Ali, an 11-year-old readymade clothes worker from Kushtia, came to Gazipur for employment. His father is a businessman, and his mother is a stay-at-home mom. He is the oldest of six brothers and sisters. He is the oldest in his family, which is why he has come to Gazipur to work in order to support his mother, younger brothers, and sisters. Asmat works 13 hours a day, seven days a week with no weekly vacation. Because he is new, it was decided that he would only be given three thousand taka. His boss is behaving admirably. He aspires to be an excellent technician and has no desire to continue his education in the future, even if given the opportunity (Bashir et al.)

Findings from (Islam et al.)

i. *Distribution of Child Domestic Workers (CDWs) Based on Education*

Education	Frequeny	Percent
Illiterate	7	5.8
Can sign only	14	11.7
Can read and write	32	26.7
Primary	30	25.0
Drop out (after primary)	36	30.0
Others	1	0.8
Total	120	100.0

Figure 2: Education of the Child Domestic Worker

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ii. *Employment Contract and Salary of Child Domestic Worker*

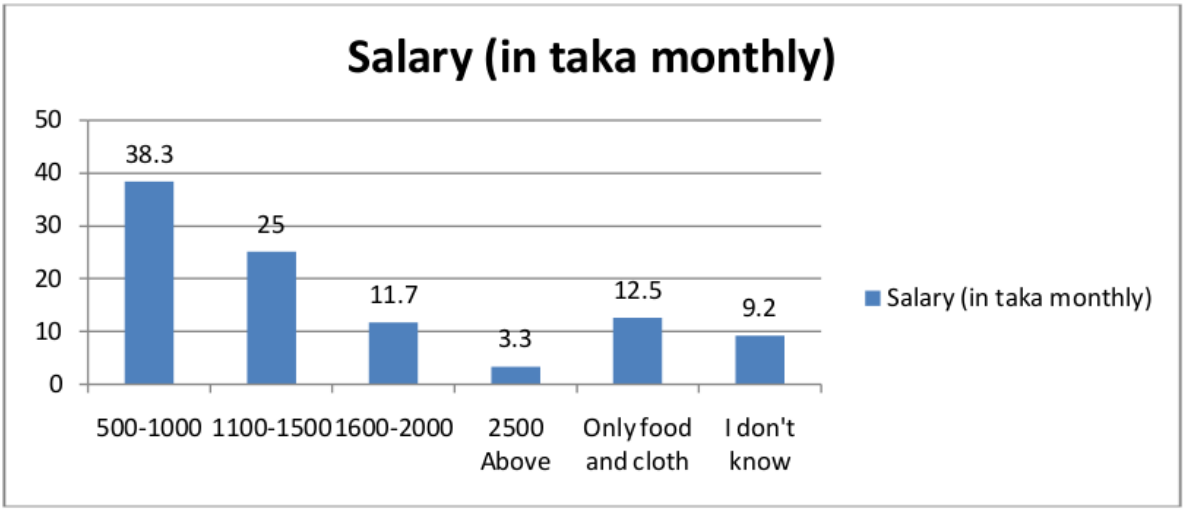


Figure 3: Monthly Salary of Child Domestic Worker

Variable	Frequency	Percent
Hope of better life	33	44.59
To build a house	02	2.70
My child will be educated	07	9.45
Wish to see family happiness	06	8.10
Wish to back to the school	11	14.86
Good husband and happy family	12	16.21
Better work except domestic work	30	40.54

Figure 4: Future thought of child domestic workers

Part-II: Policy & Law

Policy	Description
National Plan of Action on the Elimination of Child Labor (2012–2021)	Develops institutional capacity, increases access to education and health services, raises societal awareness, strengthens law enforcement, and develops preventative and reintegration initiatives. The MOLE established a National Child Labor Monitoring Core Committee in 2019. The Committee visits industries with a high risk of child labor on a regular basis and educates employers on how to avoid using child labor. On July 7, 2019, the group held its first meeting, then on July 20 and November 20, 2019, the committee visited tanneries in Savar. MOLE also ran an awareness-raising campaign on 30 private television stations during the reporting period. Through Child Development Centers, the Ministry of Women and Children Affairs aided 700 children and rehabilitated 972 street children.

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Seventh Five Year Plan (2016–2020)	Includes the abolition of child labor's harshest forms, with a focus on child domestic workers and other vulnerable groups. Forming a policy for children working in the formal sector, assisting street children to protect them from exploitation, coordinating with stakeholders for effective rehabilitation, increasing working children's access to formal and non-formal learning, and providing livelihood support to poor households with children are among the actions that the government should take. A total of 1,250 street children were enrolled in school throughout the reporting period.
Domestic Workers Protection and Welfare Policy	Sets the minimum age for domestic employment at 14 years old; all youngsters under the age of 18 must-have parental authorization to work at home. However, unless the legal framework is changed to reflect the altered policy, the policy is not legally binding. The government established a Central Monitoring Cell on Domestic Workers in 2019 to oversee the policy's implementation, and two awareness-raising workshops were held in Khulna and Barisal.
National Plan of Action for Prevention and Suppression of Human Trafficking (2018–2022)	Establishes a strategy to strengthen government capacity to combat human trafficking and offer economic and social safety nets for victims and vulnerable populations, especially children. In 2019, the government began steps to put the plan into action, including establishing a 24-hour legal assistance hotline and creating 2,866 new Bangladesh Police posts. 3,501 children were rehabilitated or reintegrated, 2,677 children were sent to legal aid, and 4,204 children were directed to government, private, and non-profit organizations.

Source: (U.S. Department of Labor)

1) A child is defined as a person who has not finished his fourteenth year of age, according to Section 2 (63) of the Labour Act. The Act creates the category of the adolescent for young people between the ages of fifteen and eighteen (Norpoth et al.).
2) Section 34 is the most important regulation concerning child labor. Children may not be employed in any occupation or establishment, according to Section 34 (1). Section 35 of the Act reinforces the restriction by prohibiting parents or other guardians of a child from agreeing to use a kid's services in any occupation. Section 44, on the other hand, makes an exception for light work done by children aged twelve or older, as long as the work does not interfere with their physical or mental growth or education, particularly their school attendance (Norpoth et al.).

VI. Analysis

a) Cases

(i). *Economic Class:* Both situations indicate that they are from lower-income families. Md. Ali's father is clearly a seasonal employee, as evidenced by case-A, and he must work to maintain his family. His family's financial insecurity prompted him to apply for the job. Md Asmat Ali's father is a minor businessman, and his family is likewise struggling financially, as evidenced by case-B. As a result, he is forced to work in order to provide for his family.

(ii). *Extended Family Size:* We can see that the size of the extended family is a factor in this sort of child labor. In the first scenario, the family consists of eight people, none of whom is a permanent adult wage earner. Asmat Ali had six brothers and sisters in the second instance. There are eight people in his family, including his parents. And there is just one adult in the household who earns money. In both cases, surviving on a smaller income in an extended family is difficult. As a result, the children of the households were forced to seek employment.

(iii). *Intensity of Work:* It can also be demonstrated in the circumstances where both children had to work extremely hard all week. Md. Ali works from 9 a.m. until 10 p.m., as evidenced by the first case. It's an obvious breach of the International Labor Organization's (ILO) rules. Asmat Ali, on the other hand, is required to work 13 hours each day, seven days per week. They are unable to relax as a result of their work. In both circumstances, the work timetable is quite constrained.

(iv). *Wages:* Another significant issue to think about is the laborer's wage. Md Ali is paid 300 taka (USD 3.5) every day in the first case. Asmat Ali, on the other hand, is paid 3000 taka per month (35 USD). Both youngsters will have to put in a lot of effort to earn this money. To earn a living, the former work 11 hours per day, while the latter works 13 hours per day. This is inexcusably cruel.

(v). *Future Plan of the child laborers:* The youngsters in both circumstances are uneducated. When asked about their plans for the future, we discovered that they were more interested in working than in schooling. We can see in the second scenario that even if the child was given the opportunity, he would still be uninterested in schooling. They fantasize about living a life as a worker. Another

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thing they have in common is this. This is essential because child labor at such a young age prevents children from receiving a proper education. As a result, they must endure oppression for the rest of their lives.

b) Findings Analysis

We can see some findings of child labor from Islam et al. The interpretation of the result is something we're interested in. The majority of children involved in labor are either primary school dropouts or have dropped out after finishing elementary school. A large number of children are completely illiterate or can only sign. This means that the majority of youngsters only receive a rudimentary education in order to read and write. They are unable to complete their schooling. As a result, they have a slim chance of changing their and their families' fates in the future. When we look at the salaries of domestic workers, we can observe that the majority of them are paid between $6 and $12 per month. Only a few people will be able to earn more than $30. Many of them are not paid at all. They only receive food and clothing. This type of child labor is inexcusably cruel. In almost every scenario, the youngsters must work really hard. However, they were only able to get the minimal minimum. Employers consistently break the 8-hour work regulation, as well as the minimum payment requirement, when it comes to minors. Another essential consideration is the children's future perspectives. We can see that they are adamant about not returning to school. However, the majority of people want to work anywhere but at home. This is a clear indicator that youngsters working in households are forced to work inhumanely in order to make a living. Employers have been known to beat or abuse workers.

c) Policy & Law Analysis

When we look at the rules implemented by the Bangladeshi government, we can see that the concept of a kid is ambiguous. Employers always take advantage of these advantages. Despite the fact that the laws are in place, we have yet to see them implemented. In addition, the penalty for exploiting children as slaves is unclear. There is no long-term plan for the children's rehabilitation. Domestic abuse against child laborers was also not given the attention it deserved by policymakers. The country and its system do not adhere to the ILO's standards and regulations. The fundamental issue is that the labor law does not fully address the issue of underage work. It makes some types of jobs legal for those aged 12 and up. Employers frequently take advantage of these benefits, forcing youngsters to work more intensively over time.

VII. Discussion

a) Suggestions to eliminate child labor

Methods for eliminating child labor are a difficult challenge that will require financial, moral, and political support from all levels of society.

1. Because child labor is inextricably linked to our society, efforts should be taken to reduce it beginning at the elementary level.
2. Poverty, as previously said, is the fundamental cause of child labor, and it motivates youngsters to seek jobs to avoid malnutrition and enhance their family's income. As a result, effective child labor solutions must be built on reducing economic inequality through economic and social development, with a focus on human resource development.
3. Child-centered educational sensitivity and understanding are required at the political, community, and family levels to remove the problem.
4. The existing education method should be modified to enhance educational sensitivity among parents, family members, and community people. Unfortunately, due to the system's corruption and incompetence, the education budget is insufficient and not used correctly for its intended purpose.
5. The inclusion of information about child labor in school curricula will aid in raising awareness across the country.
6. Adult employment and income generation will aid in the elimination of poverty and the problem of child labor in the country.
7. The law prohibiting child labor is adequate, but the law's faulty execution is the main roadblock.
8. Child labor should be abolished with a lot of advocacy. These ads should educate people about the dangers of child labor and the potential consequences.
9. The government must play an important role in this. The state must protect its citizens' fundamental rights.
10. The awareness should spread throughout the community. Boycotting child labor in society would be a huge success. In addition, the community should speak out in support of impoverished people's rights.

VIII. Conclusion

Child labor has always been a major issue in developing countries. In some countries, the disparities between the affluent and the poor are enormous. As a result, the rich get richer and the poor get poorer. This disparity results in economic inequality in society. This disparity limits employment opportunities and makes poor residents reliant on child labor. Increased child

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labor is also a result of political events and difficulties in enforcing current regulations. In this study, I examined the current state of child labor in Bangladesh. By researching secondary source interviews as well as regulations and legislation, I attempted to discover the reasons for child labor. The most common finding in this research is that practically all of the child laborers are school dropouts. What's more surprising is that they don't want to return to their old schools. Then there's the fact that these kids have to put in a lot of effort. However, in comparison to their efforts, their pay did not even come close to meeting the bare minimum. Furthermore, they are frequently mistreated or abused by their superiors. Adult unemployment and economic suffering are the main causes of child labor in Bangladesh. Another variable is also significant in this case. Lack of education and family planning are major contributors to this form of adversity. The state and its authorities do not provide the bare minimum to its residents. Fundamental rights are rarely granted to them. As a result, low-income families are forced to send their children to work. This cycle will never end because the youngster will never have the opportunity to receive an education and a better life. Society must go forward to end child labor. A large-scale campaign against child labor can be successful. However, the most effective option would be for the government to guarantee citizens' fundamental rights before severely enforcing child labor laws.

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Saúde Mental e População em Situação de Rua: Um Recorte do Sobreviver à Margem no Brasil

By Caroline Lira Ferreira & Arina Marques Lebrego

Abstract- This article is based on the proposal to discuss the mental health of the homeless population, from bibliographic researches of authors from related areas, such as psychology and psychoanalysis, taking as a starting point the current socioeconomic model and its consequences on the social and psychic spheres of the subjects, briefly going through the establishment of brazilian public policies, as well as the dismantling that the mental health field has been suffering over the past few years by the governmental administrations. This production is proposed to serve as an enrichment tool for the literature, as a way to further the discussion of the developed contents.

Keywords: *mental health; homeless population; public policies.*

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Saúde Mental e População em Situação de Rua: Um Recorte do Sobreviver à Margem no Brasil

Caroline Lira Ferreira [α] & Arina Marques Lebrego [σ]

Resumo- **Este artigo se baseia na proposta de discutir sobre a saúde mental da população em situação de rua, a partir de pesquisas bibliográficas de autores das áreas afins, como psicologia e psicanálise, tendo como ponto de partida o modelo socioeconômico vigente e suas consequências nos âmbitos sociais e psíquicos dos sujeitos, percorrendo de forma breve a instauração das políticas públicas brasileiras, bem como o desmonte que o campo da saúde mental vem sofrendo nos últimos anos pelas gestões governamentais. Propondo-se servir como uma ferramenta de enriquecimento para a literatura, como forma de fomentar ainda mais a discussão frente aos conteúdos explorados.**

Palavras-chave: saúde mental; população em situação de rua; políticas públicas.

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Keywords: mental health; homeless population; public policies.

I. Introdução

A saúde mental se fundamenta como um campo excepcionalmente polissêmico e plural conforme seu fluxo referente ao estado mental dos sujeitos e das coletividades, circunstâncias por si só bastante complexas.

O grupo populacional heterogêneo que neste estudo é foco de reflexões, possui em comum a pobreza extrema, os vínculos familiares interrompidos ou fragilizados e a inexistência de moradia convencional regular, e que utiliza logradouros públicos e as áreas degradadas como espaço de moradia e de sustento, de forma temporária ou permanente, bem como as unidades de acolhimento para pernoite temporário ou como moradia provisória (POLÍTICA NACIONAL PARA POPULAÇÃO EM SITUAÇÃO DE RUA, 2009).

Está população em situação de rua, sofre os efeitos da organização social é do sistema econômico vigente que são base para a manutenção do controle dos corpos dos sujeitos, pontuando a exclusão social como forma de invisibilizar as contradições decorrentes do fracasso do modelo social em vigor - o capitalismo (BASAGLIA, 2011).

Basaglia (2011) fundamenta que tais contrastes são vistos apenas como anomias – ou "doenças", ao invés de um produto direto da organização social; consequentemente, uma parcela dos sujeitos em sofrimento mental, impedidos pela sua situação de servir como mão de obra capitalista, se encontram à margem da sociedade, portanto excluídas.

O autor acima referido destaca que na sociedade capitalista e concorrencial, os loucos constituem uma massa restante de força de trabalho que não é absorvida pelo capital, logo, se o indivíduo não é dócil e produtivo, não há espaço no coletivo para ele. Sem capacidade de caber dentro do tecido social, o que ocorre com esses sujeitos?

É partindo deste questionamento que a escrita aqui proposta toma forma, com objetivo geral de tecer reflexões acerca da situação em que a pessoa em sofrimento mental e em situação de rua se encontram no Brasil. Partindo de um entendimento do modelo neoliberalista em vigência no país, as autoras apresentam algumas propostas do Estado em formato de políticas públicas voltadas para essa população que entraram em curso, principalmente nos últimos 20 anos no país, com amparo de produções teóricas de autores da psicologia e psicanálise. Bem como, buscam contribuir para as produções futuras, dentro de uma área que caminha a passos lentos frente a diversas desarticulações proferidas pelo próprio governo em suas últimas gestões.

II. Sofrimento Como Produto Socioeconômico

Sob a ótica do neoliberalismo, o sofrimento psíquico é tanto um produto como uma regulação do seu sistema, de tal forma que se estabelece para além de um modelo socioeconômico, instituído como uma forma de vida nos campos do trabalho, da linguagem e do desejo (SAFATLE, SILVA JUNIOR; DUNKER, 2021, p. 10). Assente a compreensão do neoliberalismo como modo de gerenciamento de uma política do sofrimento produzida por ele mesmo, podemos traçar um paralelo com as "Teses sobre a necessidade" de Theodor Adorno (2015), onde o filósofo fundamenta a necessidade como uma categoria social, que contém a pulsão, moção esta, tão mediada socialmente que sua

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dimensão natural ocorre a nível de produção social. Logo, a mediação social da necessidade, através do modelo capitalista, cai em contradição consigo mesma, no seio do contraste entre necessidade natural e produzida se encontra o risco de se instalar uma necessidade monopolizada, executada na força do neoliberalismo que molda os desejos dos sujeitos. A performatividade neoliberal atravessa os indivíduos de forma que eles modificam a si próprios, numa recodificação de suas identidades, legitimidades e modos de vida (SAFATLE, SILVA JUNIOR; DUNKER, 2021, p. 11). Portanto, segundo Adorno (2015, p. 233), a satisfação imediata da necessidade corresponde com o sofrimento da esmagadora maioria dos seres humanos, com base nesse sofrimento o neoliberalismo surge como seu estatuto social.

Compreendemos, portanto, que o modelo socioeconômico vigente não só se configura como um modelo de governo mas também como uma gestão social das subjetividades, dessa forma, Safatle (2021) concretiza que "o sofrimento psíquico guarda uma dimensão de expressão de recusa e de revolta contra o sistema social de normas" (p. 35), a disciplinaridade proposta pelo neoliberalismo procura a anulação dessa revolta e para fazer valer seu planeamento toma para si as categorias clínicas responsáveis pela identificação do psiquismo dos sujeitos, chamadas pelo autor de *'tecnologias de intervenção na estrutura psíquica a partir de valores'*. Estruturando-se como performances, ao invés de categorias psíquicas descritivas, consequentemente, quem não se adequa ou não cabe às normas do modelo é posto à margem da sociedade.

Em Salgado e Fuentes-Rojas (2018, p. 251), temos que a presença de pessoas utilizando a rua como espaço de moradia e sobrevivência não se configura como um atributo da sociedade atual, mas representa a proliferação da pobreza e das desigualdades sociais, decorrentes do sistema econômico em vigor. Os autores abordam sobre o crescimento exponencial dessa população desde os anos 90, onde sob a ótica da exclusão social, se percebe um elo entre os fenômenos da migração e do desemprego com a utilização dos logradouros públicos como espaço de permanência e subsistência. Em meio a essa expressiva população, há aqueles que além de se instalarem na rua vivenciam problemas decorrentes de transtornos mentais, os considerados 'loucos de rua' são os sujeitos que não estão institucionalizados e que enfrentam condições de extrema pobreza, com vínculos familiares interrompidos ou fragilizados.

Filho (1998) firma o termo humilhação social, a qual conhece em seu mecanismo pressupostos econômicos e também inconscientes, desta forma, a humilhação social deve ser proposta como um modelo de angústia disparado pelo grifo da desigualdade de classes. O autor também aponta que a humilhação crônica, sofrida por muito tempo pelos pobres e seus ancestrais, é um produto da desigualdade política, que indica a exclusão recorrente de uma classe inteira de sujeitos para fora do campo intersubjetivo, assim, a pessoa sofre e habita uma experiência comum. Retornando à Basaglia (2011), pontuamos que todo indivíduo classificado como louco é uma denúncia do modelo de sociabilidade, de um padrão normativo que não tolera o diverso, em vista disso, é possível observar um paralelo entre a humilhação socialmente compulsória e a exclusão dos loucos. Lembramos Freud e sua busca pelo cerne da angústia frente ao desconhecido em "O Infamiliar" (1919; 2019), que se entende como algo que sempre, nada se sabe, que remete ao que antes foi conhecido, de uma forma até íntima, mas pela suspensão desse conhecimento se torna angustiante, aterrorizante. A nova gramática social do sofrimento estabelecida pelo neoliberalismo parece ter criado uma multidão de *infamiliares* que (sobre) vivem frente ao não enquadramento das normas do modelo vigente.

III. Políticas Públicas

Sob a luz de Michel Foucault, Neves *et al.* (2021, p. 125) discorre sobre o início da psiquiatria, apontando que no século XVII, os loucos se juntavam ao resto do que a sociedade não deseja para si, os futuros alienados de Pinel, confinados em centros de internação que descendiam de uma relação direta entre instituições carcerárias e hospitalares, construindo um novo 'lugar social' para a loucura e os sujeitos desviantes. "O isolamento já era o destino comum aos restos inassimiláveis da sociedade" (FOUCAULT, 2014 *apud* NEVES *et al.*, 2021). No Brasil, as instituições manicomiais foram as grandes responsáveis por aderir e gerir o modelo pineliano de isolamento dos sujeitos tidos como desviantes, com a inauguração do Hospício Pedro II, em 1852, no Rio de Janeiro (AMARANTE, 2007, p. 38). E apenas em 2001, com a Lei da Reforma Psiquiátrica os manicômios e hospícios passaram a ser gradualmente fechados, um fato recente na história brasileira e que ainda possui marcas tão nítidas na sociedade. É possível observar pelas esquinas que o isolamento desses sujeitos não ocorre mais a nível institucional mas acontece ao ar livre, pelas praças, pelos cantos das ruas, debaixo dos viadutos, diante dos nossos olhos. Ressaltando como vimos na introdução, o trabalho se fundamenta como uma espécie de cura para o mal que acomete os sujeitos desviantes, bem como é estabelecido como ferramenta essencial para a sociedade capitalista, concomitante ao trabalho, surge a racionalidade como um princípio da organização social, consequentemente os sujeitos que se deslocam destes princípios são socialmente isolados (NEVES et al., 2021, p. 126).

Apesar da problemática continuar atual, é impossível negar os benefícios originados pela Lei n. 10.216. A luta pela inclusão de novos sujeitos de direito

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e de novos direitos para os sujeitos em sofrimento mental obteve um marco decisivo com a promulgação da Lei da Reforma Psiquiátrica brasileira, aprovada após doze anos de tramitação do projeto original, em 6 de abril de 2001, e apesar de não ter assegurado algumas das aspirações mais fundamentais do projeto original, como a extinção total dos manicômios, a lei significou um avanço considerável no modelo assistencial (AMARANTE, 2007). Como apontado em Lima e Guimarães (2019), a Reforma Psiquiátrica Brasileira (RPB) se apresenta como o grande marco da reorientação teórico-prática da loucura no Brasil. Nascida no interior do processo de conscientização sanitária, vem, desde os primeiros anos do movimento de Luta Antimanicomial até os dias atuais, promovendo incontestáveis avanços em todo território nacional e nos diversos âmbitos que conformam suas múltiplas facetas - teórico conceitual, jurídico-político, técnico-assistencial e sociocultural.

O sofrimento psíquico do sujeito em situação de rua atravessa o campo subjetivo do transtorno, tendo em vista que a manutenção e promoção da saúde mental demanda aspectos que são, por diversos motivos, inviáveis para essa população, como: ter um sono reparador, boa alimentação, boa higiene, aproveitar momentos de tranquilidade, etc. Contudo, como nos mostra Rosa e Santana (2016, p. 50), uma pessoa em situação de rua vive constantemente sob tensão, insegurança e incerteza, pois se encontra exposta a um ambiente de extremo estresse, violência, exclusão, subsistência e falta de acesso à higiene básica. É explanado, também, a alta frequência do consumo de drogas, lícitas ou ilícitas, como ferramenta de defesa e fuga das adversidades, já que o efeito proporciona um momento de esquecimento dos seus problemas, como a fome. Destarte, a baixa autoestima é outra problemática presente em uma grande parcela da população em situação de rua; a autoestima diz respeito ao sujeito sentir-se bem consigo mesmo, sendo portanto uma importante ferramenta na promoção da saúde mental, contudo em relação a pessoas em situação de rua, a baixa autoestima está bastante relacionada a sentimentos de desesperança e frustração (ROSA; SANTANA, 2016, p. 51). Importante ressaltar o psicanalista Jorge Broide (2019) ao pontuar que a experiência do atendimento onde quer que a vida se dê mostra que os sujeitos falam onde haja escuta, seja ela no divã, em uma instituição, nas ruas ou debaixo de uma ponte, dessa forma destacamos a importância do investimento no campo da saúde mental voltado à garantia de direitos e bem estar da população em situação de rua.

Partindo do objetivo de ampliar o acesso à atenção psicossocial da população, promover a vinculação dos sujeitos – e suas famílias - com transtornos mentais e com necessidades decorrentes do uso de crack, álcool e outras drogas aos pontos de atenção; garantir a articulação e integração dos pontos de atenção das redes de saúde no território, com qualificação do cuidado por meio do acolhimento, acompanhamento contínuo e da atenção às urgências, a portaria n. 3.088 de 23 de dezembro de 2011, instituiu a Rede Atenção Psicossocial (Raps). Novamente Amarante (2007), nos mostra que a Rede é constituída por diversos componentes, os quais abrangem nas suas especificidades os dispositivos de fluxo do funcionamento, como: atenção básica em saúde; atenção psicossocial especializada; atenção de urgência e emergência; atenção residencial de caráter transitório; atenção hospitalar; estratégias de desinstitucionalização; e reabilitação psicossocial.

No campo das políticas públicas e referente à responsabilização do Estado frente à garantia de direitos de seus cidadãos, Borysow e Furtado (2013) apontam sobre a incumbência proporcionada pelo Sistema Único de Saúde (SUS). Os autores discorrem que com o advento do SUS a partir da Lei nº 8080, de 1990, a atenção à saúde passou a ser direito de todo o cidadão brasileiro, e o acesso da população aos serviços públicos de saúde foi universalizado pelo Estado. Além disso, o SUS estabelece como diretriz a equidade, de modo a garantir que o acesso aos serviços contemple as diferenças e desigualdades econômica, social, cultural e de gênero. No que diz respeito às pessoas em sofrimento mental, a garantia de acolhimento e tratamento é objeto da rede de serviços descentralizados e territorializados, como por exemplo, os Centros de Atenção Psicossociais (CAPS). Em vista da garantia do acesso da população em situação de rua aos serviços de saúde, em 2011 – no governo da ex-presidenta Dilma Rousseff – a Política Nacional de Atenção Básica instituiu as equipes de estratégia do Consultório na Rua. O Ministério da Saúde atribui três modalidades para as eCR's, dependendo da sua formação; de maneira geral é prevista a possibilidade de algumas configurações de equipes com os seguintes profissionais: enfermeiro, médico, psicólogo, assistente social, terapeuta ocupacional, agente social, técnico ou auxiliar de enfermagem, técnico em saúde bucal, cirurgião dentista, profissional de educação física e profissional com formação em arte e educação.

No ano de 2020, a prefeitura de Belém, no estado do Pará, lançou mão do Protocolo do Programa de Saúde Mental na Atenção Primária à Saúde do Município de Belém, onde aponta que "na atenção em Saúde Mental, a linha de cuidado visa organizar os serviços de saúde para que o usuário seja acompanhado nos vários níveis de atenção, de forma holística, garantindo o direito de acesso à saúde para além da saúde mental" (p. 6). Também aborda sobre a estratégia do Consultório na Rua (p. 12), dentro dos

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dispositivos de saúde no programa de saúde mental, onde:

> A eCR integra o componente Atenção Básica da Rede de Atenção Psicossocial e desenvolvem ações de Atenção Primária, seguindo os fundamentos e as diretrizes definidos na Política Nacional de Atenção Básica. A eCR é multiprofissional, com os serviços direcionados exclusivamente para a população em situação de rua, considerada a situação de maior vulnerabilidade social, sendo estas pessoas usuárias ou não de álcool, crack e outras drogas.
>
> A eCR desempenha suas atividades *in loco*, de forma itinerante. Essa estratégia de cuidado foi desenvolvida levando em consideração a dificuldade dessa população em acessar os pontos de atenção dentro da rede de forma padrão. A eCR desenvolve ações compartilhadas e integradas às Unidades Básicas de Saúde (UBS) e, quando necessário, também com as equipes dos Centros de Atenção Psicossocial (CAPS), dos serviços de Urgência e Emergência e de outros pontos de atenção, de acordo com a necessidade do usuário. Dentre as atividades da eCR está a busca ativa e o cuidado dos usuários em acompanhamento.

Como apontado por Rosa e Santana (2018, p. 502), o Consultório na Rua promove o deslocamento tanto dos profissionais como da própria estrutura de assistência para fora dos serviços de saúde e das estratégias de cuidado restritas a um ambiente hospitalocêntrico e domiciliar. É explanado, também, como a ocorrência dos Consultórios na Rua deve-se à competência e insistência dos profissionais em construir formas de cuidado, muitas vezes transpondo as barreiras institucionais do próprio sistema de saúde e da ausência de articulação setorial entre as políticas públicas. A estratégia representa um significativo campo de resistência e politicidade; a prática do cuidado das eCR's reconhece os determinantes sociais, bem como o potencial transformador dos vínculos quando ocorrem na dimensão do engenho e arte do cuidar (ROSA; SANTANA, 2018, p. 502).

Entretanto, este campo da saúde voltado à população em situação de vulnerabilidade social vem sofrendo uma gigantesca desarticulação desde o impeachment sofrido pela presidenta Dilma Rousseff, os governos que se sucederam iniciaram o desmonte da rede de saúde mental de forma sistemática. Uma reportagem da Folha de São Paulo mostra que no ano de 2020, o presidente em exercício, Jair Bolsonaro, aprovou um aumento de 95% no repasse de recursos federais para Comunidades Terapêuticas, sendo 74% destas de matriz religiosa. Ao mesmo tempo em que o atual governo sistematiza o desmonte no campo de saúde mental, apresentando um projeto que pretende desativar cerca de 100 portarias na política de SM, como apontado pelo psicanalista Christian Dunker em sua coluna no site da UOL, a necropolítica governamental de forma proposital diminui a responsabilização do Estado frente a seus cidadãos e cria mais violências.

Amarante (2007) ressalta que as atuais chamadas Comunidades Terapêuticas (CT's), estruturadas como 'fazendas', de tratamento de dependência a álcool e outras drogas, possui na sua maioria caráter religioso – especialmente de matriz cristã – e buscam ganhar legitimidade social e científica. Em Farias e Passos (2018), temos um detalhamento de como as CT's se configuram, enquadrando-as num campo de práticas higienistas e eugenistas, que defendem a abstinência como forma de tratamento para os sujeitos; indo na contramão da atual política sobre drogas que se fundamenta na estratégia de redução de danos, fundada como um dispositivo democrático de cuidado.

O modelo de tratamento ofertado nas Comunidades Terapêuticas se baseia em três pilares fundamentais: o trabalho, a disciplina e a espiritualidade. Um modelo que versa bastante com o paradigma da hospitalização biomédica, pautado no pressuposto de que o paciente portador de um distúrbio que lhe rouba a razão é um sujeito insano (considerado como irresponsável civil pela legislação). Destarte, é uma configuração similar às instituições carcerárias, correcionais, que se fundam na vigilância, no controle e na disciplina dos corpos, assim como se ajusta em um funcionamento punitivo e repressor (AMARANTE, 2007). Não coincidentemente, o modelo também apresenta similaridades com as instituições asilares criticadas por Basaglia (1985), ao discorrer que os hospitais psiquiátricos nunca serviram aos loucos mas tão somente aos "sãos", tendo como função apenas separar os produtivos dos improdutivos, os muros servem para excluir e isolar os sujeitos, a loucura, a fim de que não invadam o espaço dos sãos. Assim, se posta o paralelo com o distanciamento físico das Comunidades Terapêuticas, que em sua maioria são em locais afastados de centros urbanos, estabelecendo a segregação de maneira orgânica.

Nesses espaços, os usuários acolhidos são cooptados a seguir a fé imposta pela instituição, além de exercer atividades não remuneradas de manutenção dos espaços de convívio, por vezes substituindo a presença de profissionais para tais funções. Isto porque a maioria das Comunidades Terapêuticas acreditam na "laborterapia", no sentido de dignificação do homem através do trabalho (FARIAS; PASSOS, 2018). Batista (2015) estabeleceu em seu trabalho um elo entre as análises foucaultianas e marxistas sobre os sujeitos; partindo do seu ponto de vista, podemos pontuar uma simetria entre a lógica do trabalho para as CT's com a crítica estabelecida entre os autores, a julgar que as relações de poder têm uma incidência direta sobre o corpo, que se encontra totalmente atolado em uma dimensão política, e este acometimento político sobre o

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corpo está indubitavelmente atrelado à sua aplicação econômica, segundo a qual o poder investe, dirige, suplicia, subjuga o corpo a trabalhos. Como exposto em Amarante (2007), a disciplina no âmbito institucional é fundamentada em uma distribuição espacial dos indivíduos, promovendo o exercício de controle sobre o desenvolvimento de uma ação (e não sobre o seu resultado); em consequência, uma vigilância perpétua e constante dos indivíduos, e finalmente, se estabelece um registro contínuo de tudo o que ocorre na instituição.

Recorremos a Freud, quando em seu discurso no V Congresso Psicanalítico Internacional, no ano de 1918, proclamou:

> "É possível prever que a consciência da sociedade irá se despertar, e fará com que se lembre de que o pobre deve ter tanto direito à assistência para sua mente quanto dispõe agora do auxílio oferecido pela cirurgia a fim de salvar sua vida; de que as neuroses ameaçam a saúde pública não menos do que a tuberculose, e tampouco podem ser deixadas aos cuidados impotentes de membros individuais da comunidade." (2019, p. 9)

Assim, o pai da psicanálise se propôs a apontar para o que aqui reforçamos: o sofrimento não é oriundo exclusivamente da natureza humana, mas também e em grande parte, é imposto pelo status econômico e posição social dos sujeitos. Consequentemente, como levantado por Danto (2019), praticar a psicanálise se fundamenta como um comprometimento no discurso político, de forma consciente ou não. O neoliberalismo se utiliza da articulação de conflitos do sistema neurótico para impor as narrativas do seu modelo sintomático, como justificar o tratamento de estrangeiros e manipulações trabalhistas, com o intuito de produzir novos montantes para uma mão de obra barata (DUNKER, 2019, p. 186). Com base nessa análise podemos estabelecer um paralelo com o estudo de Salgado e Fuentes-Rojas (2018, p. 251), citado anteriormente, quando foi apresentado um significativo aumento da população em situação de rua decorrente de uma elevada onda de migração e desemprego, com efeitos diretos no psiquismo dos sujeitos e na sua liberdade, haja vista que "controlar a gramática do sofrimento é um dos eixos fundamentais do poder" (SAFATLE, SILVA JUNIOR; DUNKER, 2021, p. 13).

Voltamos, enfim, à proposta de humilhação social descrita por Filho (1998, p. 4), que compreende uma angústia a níveis freudianos e marxistas, numa sociedade em que toda aquisição, seja simbólica ou material, foi transformada em moeda pela lógica de mercado do neoliberalismo que dá conta da reprodução social de diversos traços descritos por Marx sobre o capital. Analiticamente, considera-se as consequências da angústia a nível das pulsões, onde o desejo, como visto anteriormente, se desdobra em um emaranhado de imposições sociais performativas, numa espiral de mutilação social sem fim.

IV. Considerações Finais

O presente artigo consistiu em discutir sobre a saúde mental da população em situação de rua, respaldado sob pesquisa bibliográfica de autores das áreas afins, tendo como ponto de partida o modelo socioeconômico atual e suas consequências nos âmbitos sociais e subjetivos dos sujeitos, percorrendo de forma breve sobre a instauração das políticas públicas brasileiras, bem como o desmonte que o campo da saúde mental vem sofrendo nos últimos anos pelas gestões governamentais. Propondo-se servir como uma ferramenta de enriquecimento para a literatura, como forma de fomentar ainda mais a discussão frente aos conteúdos explorados.

Resta evidente, a importância de pensar o campo da saúde mental e atenção psicossocial não como um modelo ou sistema fechado, mas sim como um processo; um processo que é social e complexo. É possível notar os avanços conquistados pela Política de Saúde Mental no país e como os serviços ofertados pelo SUS através da Rede de Atenção Psicossocial têm a capacidade de dar o suporte necessário aos usuários, desde que gerida seguindo os preceitos da Reforma Psiquiátrica simpática ao usuário e não ao capital, com discurso manicomial, higienista e eugenista.

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Acknowledgments

Contributors to the research other than authors credited should be mentioned in Acknowledgments. The source of funding for the research can be included. Suppliers of resources may be mentioned along with their addresses.

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Authors can submit papers and articles in an acceptable file format: MS Word (doc, docx), LaTeX (.tex, .zip or .rar including all of your files), Adobe PDF (.pdf), rich text format (.rtf), simple text document (.txt), Open Document Text (.odt), and Apple Pages (.pages). Our professional layout editors will format the entire paper according to our official guidelines. This is one of the highlights of publishing with Global Journals—authors should not be concerned about the formatting of their paper. Global Journals accepts articles and manuscripts in every major language, be it Spanish, Chinese, Japanese, Portuguese, Russian, French, German, Dutch, Italian, Greek, or any other national language, but the title, subtitle, and abstract should be in English. This will facilitate indexing and the pre-peer review process.

The following is the official style and template developed for publication of a research paper. Authors are not required to follow this style during the submission of the paper. It is just for reference purposes.

Manuscript Style Instruction (Optional)

- Microsoft Word Document Setting Instructions.
- Font type of all text should be Swis721 Lt BT.
- Page size: 8.27" x 11'", left margin: 0.65, right margin: 0.65, bottom margin: 0.75.
- Paper title should be in one column of font size 24.
- Author name in font size of 11 in one column.
- Abstract: font size 9 with the word "Abstract" in bold italics.
- Main text: font size 10 with two justified columns.
- Two columns with equal column width of 3.38 and spacing of 0.2.
- First character must be three lines drop-capped.
- The paragraph before spacing of 1 pt and after of 0 pt.
- Line spacing of 1 pt.
- Large images must be in one column.
- The names of first main headings (Heading 1) must be in Roman font, capital letters, and font size of 10.
- The names of second main headings (Heading 2) must not include numbers and must be in italics with a font size of 10.

Structure and Format of Manuscript

The recommended size of an original research paper is under 15,000 words and review papers under 7,000 words. Research articles should be less than 10,000 words. Research papers are usually longer than review papers. Review papers are reports of significant research (typically less than 7,000 words, including tables, figures, and references)

A research paper must include:

a) A title which should be relevant to the theme of the paper.
b) A summary, known as an abstract (less than 150 words), containing the major results and conclusions.
c) Up to 10 keywords that precisely identify the paper's subject, purpose, and focus.
d) An introduction, giving fundamental background objectives.
e) Resources and techniques with sufficient complete experimental details (wherever possible by reference) to permit repetition, sources of information must be given, and numerical methods must be specified by reference.
f) Results which should be presented concisely by well-designed tables and figures.
g) Suitable statistical data should also be given.
h) All data must have been gathered with attention to numerical detail in the planning stage.

Design has been recognized to be essential to experiments for a considerable time, and the editor has decided that any paper that appears not to have adequate numerical treatments of the data will be returned unrefereed.

i) Discussion should cover implications and consequences and not just recapitulate the results; conclusions should also be summarized.
j) There should be brief acknowledgments.
k) There ought to be references in the conventional format. Global Journals recommends APA format.

Authors should carefully consider the preparation of papers to ensure that they communicate effectively. Papers are much more likely to be accepted if they are carefully designed and laid out, contain few or no errors, are summarizing, and follow instructions. They will also be published with much fewer delays than those that require much technical and editorial correction.

The Editorial Board reserves the right to make literary corrections and suggestions to improve brevity.

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It is necessary that authors take care in submitting a manuscript that is written in simple language and adheres to published guidelines.

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Author details

The full postal address of any related author(s) must be specified.

Abstract

The abstract is the foundation of the research paper. It should be clear and concise and must contain the objective of the paper and inferences drawn. It is advised to not include big mathematical equations or complicated jargon.

Many researchers searching for information online will use search engines such as Google, Yahoo or others. By optimizing your paper for search engines, you will amplify the chance of someone finding it. In turn, this will make it more likely to be viewed and cited in further works. Global Journals has compiled these guidelines to facilitate you to maximize the web-friendliness of the most public part of your paper.

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A major lynchpin of research work for the writing of research papers is the keyword search, which one will employ to find both library and internet resources. Up to eleven keywords or very brief phrases have to be given to help data retrieval, mining, and indexing.

One must be persistent and creative in using keywords. An effective keyword search requires a strategy: planning of a list of possible keywords and phrases to try.

Choice of the main keywords is the first tool of writing a research paper. Research paper writing is an art. Keyword search should be as strategic as possible.

One should start brainstorming lists of potential keywords before even beginning searching. Think about the most important concepts related to research work. Ask, “What words would a source have to include to be truly valuable in a research paper?” Then consider synonyms for the important words.

It may take the discovery of only one important paper to steer in the right keyword direction because, in most databases, the keywords under which a research paper is abstracted are listed with the paper.

Numerical Methods

Numerical methods used should be transparent and, where appropriate, supported by references.

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Authors must list all the abbreviations used in the paper at the end of the paper or in a separate table before using them.

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Authors are advised to submit any mathematical equation using either MathJax, KaTeX, or LaTeX, or in a very high-quality image.

Tables, Figures, and Figure Legends

Tables: Tables should be cautiously designed, uncrowned, and include only essential data. Each must have an Arabic number, e.g., Table 4, a self-explanatory caption, and be on a separate sheet. Authors must submit tables in an editable format and not as images. References to these tables (if any) must be mentioned accurately.

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Figures are supposed to be submitted as separate files. Always include a citation in the text for each figure using Arabic numbers, e.g., Fig. 4. Artwork must be submitted online in vector electronic form or by emailing it.

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Although low-quality images are sufficient for review purposes, print publication requires high-quality images to prevent the final product being blurred or fuzzy. Submit (possibly by e-mail) EPS (line art) or TIFF (halftone/ photographs) files only. MS PowerPoint and Word Graphics are unsuitable for printed pictures. Avoid using pixel-oriented software. Scans (TIFF only) should have a resolution of at least 350 dpi (halftone) or 700 to 1100 dpi (line drawings). Please give the data for figures in black and white or submit a Color Work Agreement form. EPS files must be saved with fonts embedded (and with a TIFF preview, if possible).

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Tips for writing a good quality Social Science Research Paper

Techniques for writing a good quality homan social science research paper:

1. Choosing the topic: In most cases, the topic is selected by the interests of the author, but it can also be suggested by the guides. You can have several topics, and then judge which you are most comfortable with. This may be done by asking several questions of yourself, like "Will I be able to carry out a search in this area? Will I find all necessary resources to accomplish the search? Will I be able to find all information in this field area?" If the answer to this type of question is "yes," then you ought to choose that topic. In most cases, you may have to conduct surveys and visit several places. Also, you might have to do a lot of work to find all the rises and falls of the various data on that subject. Sometimes, detailed information plays a vital role, instead of short information. Evaluators are human: The first thing to remember is that evaluators are also human beings. They are not only meant for rejecting a paper. They are here to evaluate your paper. So present your best aspect.

2. Think like evaluators: If you are in confusion or getting demotivated because your paper may not be accepted by the evaluators, then think, and try to evaluate your paper like an evaluator. Try to understand what an evaluator wants in your research paper, and you will automatically have your answer. Make blueprints of paper: The outline is the plan or framework that will help you to arrange your thoughts. It will make your paper logical. But remember that all points of your outline must be related to the topic you have chosen.

3. Ask your guides: If you are having any difficulty with your research, then do not hesitate to share your difficulty with your guide (if you have one). They will surely help you out and resolve your doubts. If you can't clarify what exactly you require for your work, then ask your supervisor to help you with an alternative. He or she might also provide you with a list of essential readings.

4. Use of computer is recommended: As you are doing research in the field of homan social science then this point is quite obvious. Use right software: Always use good quality software packages. If you are not capable of judging good software, then you can lose the quality of your paper unknowingly. There are various programs available to help you which you can get through the internet.

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8. Make every effort: Make every effort to mention what you are going to write in your paper. That means always have a good start. Try to mention everything in the introduction—what is the need for a particular research paper. Polish your work with good writing skills and always give an evaluator what he wants. Make backups: When you are going to do any important thing like making a research paper, you should always have backup copies of it either on your computer or on paper. This protects you from losing any portion of your important data.

9. Produce good diagrams of your own: Always try to include good charts or diagrams in your paper to improve quality. Using several unnecessary diagrams will degrade the quality of your paper by creating a hodgepodge. So always try to include diagrams which were made by you to improve the readability of your paper. Use of direct quotes: When you do research relevant to literature, history, or current affairs, then use of quotes becomes essential, but if the study is relevant to science, use of quotes is not preferable.

10. Use proper verb tense: Use proper verb tenses in your paper. Use past tense to present those events that have happened. Use present tense to indicate events that are going on. Use future tense to indicate events that will happen in the future. Use of wrong tenses will confuse the evaluator. Avoid sentences that are incomplete.

11. Pick a good study spot: Always try to pick a spot for your research which is quiet. Not every spot is good for studying.

12. Know what you know: Always try to know what you know by making objectives, otherwise you will be confused and unable to achieve your target.

13. Use good grammar: Always use good grammar and words that will have a positive impact on the evaluator; use of good vocabulary does not mean using tough words which the evaluator has to find in a dictionary. Do not fragment sentences. Eliminate one-word sentences. Do not ever use a big word when a smaller one would suffice.

Verbs have to be in agreement with their subjects. In a research paper, do not start sentences with conjunctions or finish them with prepositions. When writing formally, it is advisable to never split an infinitive because someone will (wrongly) complain. Avoid clichés like a disease. Always shun irritating alliteration. Use language which is simple and straightforward. Put together a neat summary.

14. Arrangement of information: Each section of the main body should start with an opening sentence, and there should be a changeover at the end of the section. Give only valid and powerful arguments for your topic. You may also maintain your arguments with records.

15. Never start at the last minute: Always allow enough time for research work. Leaving everything to the last minute will degrade your paper and spoil your work.

16. Multitasking in research is not good: Doing several things at the same time is a bad habit in the case of research activity. Research is an area where everything has a particular time slot. Divide your research work into parts, and do a particular part in a particular time slot.

17. Never copy others' work: Never copy others' work and give it your name because if the evaluator has seen it anywhere, you will be in trouble. Take proper rest and food: No matter how many hours you spend on your research activity, if you are not taking care of your health, then all your efforts will have been in vain. For quality research, take proper rest and food.

18. Go to seminars: Attend seminars if the topic is relevant to your research area. Utilize all your resources.
Refresh your mind after intervals: Try to give your mind a rest by listening to soft music or sleeping in intervals. This will also improve your memory. Acquire colleagues: Always try to acquire colleagues. No matter how sharp you are, if you acquire colleagues, they can give you ideas which will be helpful to your research.

19. Think technically: Always think technically. If anything happens, search for its reasons, benefits, and demerits. Think and then print: When you go to print your paper, check that tables are not split, headings are not detached from their descriptions, and page sequence is maintained.

20. Adding unnecessary information: Do not add unnecessary information like "I have used MS Excel to draw graphs." Irrelevant and inappropriate material is superfluous. Foreign terminology and phrases are not apropos. One should never take a broad view. Analogy is like feathers on a snake. Use words properly, regardless of how others use them. Remove quotations. Puns are for kids, not grunt readers. Never oversimplify: When adding material to your research paper, never go for oversimplification; this will definitely irritate the evaluator. Be specific. Never use rhythmic redundancies. Contractions shouldn't be used in a research paper. Comparisons are as terrible as clichés. Give up ampersands, abbreviations, and so on. Remove commas that are not necessary. Parenthetical words should be between brackets or commas. Understatement is always the best way to put forward earth-shaking thoughts. Give a detailed literary review.

21. Report concluded results: Use concluded results. From raw data, filter the results, and then conclude your studies based on measurements and observations taken. An appropriate number of decimal places should be used. Parenthetical remarks are prohibited here. Proofread carefully at the final stage. At the end, give an outline to your arguments. Spot perspectives of further study of the subject. Justify your conclusion at the bottom sufficiently, which will probably include examples.

22. Upon conclusion: Once you have concluded your research, the next most important step is to present your findings. Presentation is extremely important as it is the definite medium though which your research is going to be in print for the rest of the crowd. Care should be taken to categorize your thoughts well and present them in a logical and neat manner. A good quality research paper format is essential because it serves to highlight your research paper and bring to light all necessary aspects of your research.

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Informal Guidelines of Research Paper Writing

Key points to remember:

- Submit all work in its final form.
- Write your paper in the form which is presented in the guidelines using the template.
- Please note the criteria peer reviewers will use for grading the final paper.

Final points:

One purpose of organizing a research paper is to let people interpret your efforts selectively. The journal requires the following sections, submitted in the order listed, with each section starting on a new page:

The introduction: This will be compiled from reference matter and reflect the design processes or outline of basis that directed you to make a study. As you carry out the process of study, the method and process section will be constructed like that. The results segment will show related statistics in nearly sequential order and direct reviewers to similar intellectual paths throughout the data that you gathered to carry out your study.

The discussion section:

This will provide understanding of the data and projections as to the implications of the results. The use of good quality references throughout the paper will give the effort trustworthiness by representing an alertness to prior workings.

Writing a research paper is not an easy job, no matter how trouble-free the actual research or concept. Practice, excellent preparation, and controlled record-keeping are the only means to make straightforward progression.

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- In every section of your document, use standard writing style, including articles ("a" and "the").
- Keep paying attention to the topic of the paper.
- Use paragraphs to split each significant point (excluding the abstract).
- Align the primary line of each section.
- Present your points in sound order.
- Use present tense to report well-accepted matters.
- Use past tense to describe specific results.
- Do not use familiar wording; don't address the reviewer directly. Don't use slang or superlatives.
- Avoid use of extra pictures—include only those figures essential to presenting results.

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Choose a revealing title. It should be short and include the name(s) and address(es) of all authors. It should not have acronyms or abbreviations or exceed two printed lines.

Abstract: This summary should be two hundred words or less. It should clearly and briefly explain the key findings reported in the manuscript and must have precise statistics. It should not have acronyms or abbreviations. It should be logical in itself. Do not cite references at this point.

An abstract is a brief, distinct paragraph summary of finished work or work in development. In a minute or less, a reviewer can be taught the foundation behind the study, common approaches to the problem, relevant results, and significant conclusions or new questions.

Write your summary when your paper is completed because how can you write the summary of anything which is not yet written? Wealth of terminology is very essential in abstract. Use comprehensive sentences, and do not sacrifice readability for brevity; you can maintain it succinctly by phrasing sentences so that they provide more than a lone rationale. The author can at this moment go straight to shortening the outcome. Sum up the study with the subsequent elements in any summary. Try to limit the initial two items to no more than one line each.

Reason for writing the article—theory, overall issue, purpose.

- Fundamental goal.
- To-the-point depiction of the research.
- Consequences, including definite statistics—if the consequences are quantitative in nature, account for this; results of any numerical analysis should be reported. Significant conclusions or questions that emerge from the research.

Approach:

- Single section and succinct.
- An outline of the job done is always written in past tense.
- Concentrate on shortening results—limit background information to a verdict or two.
- Exact spelling, clarity of sentences and phrases, and appropriate reporting of quantities (proper units, important statistics) are just as significant in an abstract as they are anywhere else.

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The introduction should "introduce" the manuscript. The reviewer should be presented with sufficient background information to be capable of comprehending and calculating the purpose of your study without having to refer to other works. The basis for the study should be offered. Give the most important references, but avoid making a comprehensive appraisal of the topic. Describe the problem visibly. If the problem is not acknowledged in a logical, reasonable way, the reviewer will give no attention to your results. Speak in common terms about techniques used to explain the problem, if needed, but do not present any particulars about the protocols here.

The following approach can create a valuable beginning:

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- Present a justification. State your particular theory(-ies) or aim(s), and describe the logic that led you to choose them.
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Use past tense except for when referring to recognized facts. After all, the manuscript will be submitted after the entire job is done. Sort out your thoughts; manufacture one key point for every section. If you make the four points listed above, you will need at least four paragraphs. Present surrounding information only when it is necessary to support a situation. The reviewer does not desire to read everything you know about a topic. Shape the theory specifically—do not take a broad view.

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This part is supposed to be the easiest to carve if you have good skills. A soundly written procedures segment allows a capable scientist to replicate your results. Present precise information about your supplies. The suppliers and clarity of reagents can be helpful bits of information. Present methods in sequential order, but linked methodologies can be grouped as a segment. Be concise when relating the protocols. Attempt to give the least amount of information that would permit another capable scientist to replicate your outcome, but be cautious that vital information is integrated. The use of subheadings is suggested and ought to be synchronized with the results section.

When a technique is used that has been well-described in another section, mention the specific item describing the way, but draw the basic principle while stating the situation. The purpose is to show all particular resources and broad procedures so that another person may use some or all of the methods in one more study or referee the scientific value of your work. It is not to be a step-by-step report of the whole thing you did, nor is a methods section a set of orders.

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Materials may be reported in part of a section or else they may be recognized along with your measures.

Methods:

- Report the method and not the particulars of each process that engaged the same methodology.
- Describe the method entirely.
- To be succinct, present methods under headings dedicated to specific dealings or groups of measures.
- Simplify—detail how procedures were completed, not how they were performed on a particular day.
- If well-known procedures were used, account for the procedure by name, possibly with a reference, and that's all.

Approach:

It is embarrassing to use vigorous voice when documenting methods without using first person, which would focus the reviewer's interest on the researcher rather than the job. As a result, when writing up the methods, most authors use third person passive voice.

Use standard style in this and every other part of the paper—avoid familiar lists, and use full sentences.

What to keep away from:

- Resources and methods are not a set of information.
- Skip all descriptive information and surroundings—save it for the argument.
- Leave out information that is immaterial to a third party.



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Results:

The principle of a results segment is to present and demonstrate your conclusion. Create this part as entirely objective details of the outcome, and save all understanding for the discussion.

The page length of this segment is set by the sum and types of data to be reported. Use statistics and tables, if suitable, to present consequences most efficiently.

You must clearly differentiate material which would usually be incorporated in a study editorial from any unprocessed data or additional appendix matter that would not be available. In fact, such matters should not be submitted at all except if requested by the instructor.

Content:

- Sum up your conclusions in text and demonstrate them, if suitable, with figures and tables.
- In the manuscript, explain each of your consequences, and point the reader to remarks that are most appropriate.
- Present a background, such as by describing the question that was addressed by creation of an exacting study.
- Explain results of control experiments and give remarks that are not accessible in a prescribed figure or table, if appropriate.
- Examine your data, then prepare the analyzed (transformed) data in the form of a figure (graph), table, or manuscript.

What to stay away from:

- Do not discuss or infer your outcome, report surrounding information, or try to explain anything.
- Do not include raw data or intermediate calculations in a research manuscript.
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References	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring

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