

EDITORIAL: CUIR POETICS

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In its trajectory, Revista DOXA, always reaffirming its commitment to science and the quality of the content to be published, reached new heights, new indexes and, with that, greater visibility for its publications and for the authors who collaborate with the journal. By adopting continuous publication, the journal not only streamlines the process of publishing articles, but also offers a space for dynamic and interconnected discussion of current and highly relevant topics. Furthermore, the bilingual publication allows overcoming language barriers and adapting to the agile demands of the digital society. This scenario provides a fertile field for sharing ideas and debates on issues related to education and psychology.

In this special issue of Revista DOXA, we bring you the Dossier: *Cuir Poetics*, which addresses a crucial theme for education and psychology and promotes a debate that has taken place over several decades, becoming even more relevant in today's world. Especially at a time when the lives and experiences of people who do not conform to compulsory cisheteronormativity are constantly challenged and threatened in many parts of the world.

In our society, there is a demand for conformity with rules imposed under the justification of moral “values”. However, these impositions end up creating a homogenizing violence, which goes back, albeit in a veiled way, to the hygienist movement of the past. This pressure requires everyone to adhere to pre-established standards and disqualifies everything that is considered different. At the same time, there is a tendency towards individualization, separating entire populations from the socio-historical conditions in which they were compelled to develop and live (COLOMBANI; MARTINS, 2017).

Thus, simultaneously with the demand for an almost Foucauldian docility of all bodies, the subjective conditions in which these bodies were constituted are also denied. Such denial dilutes identities and groupings that do not “fit” what is called “normal”, invalidating their expressions and individualities. Those who do not conform to these norms are left with no alternatives, and their existence is labeled as deviant, being made invisible and suffocated by a process that is as violent or more violent today than it was in the past. This process mobilizes mechanisms to control not only the biological body, but also behavior, language, clothing, everything filtered, standardized and universalized through a heteronormative prism (BLANCK, 2022).

One of the experiences most permeated by violence in Brazil is the one that suffers from the medicalization of bodies and the binarism between gender and sex, imposed as an alleged scientific truth that acquired a dogmatic character in a reality that distorts studies and science for its own interests and maintenance of an established comfort (status quo), even if this comfort

can be uncomfortable. Aggressiveness and disgust are directed at people who do not conform and try to live their identities without submitting to such dualistic dogmatism, being silenced even by the language that permeates our reality, which becomes a field of oppression in this “war” that society wages.

This violent character, both in Brazil and in different parts of the planet, is revitalized and renewed with even more cruel and excluding facets. No longer covertly threatening the existence of these people, these attitudes are announced with fervor, denying the very existence of difference, as can be seen in the case of recent laws passed in the United States (Revista Veja, 2023, online). This phenomenon is not limited to abroad, as Brazil has also faced an increase in this explicit violence in the last four years, and it is uncertain the size of the escalation that these discourses conveyed through podiums can reach in relation to this genetic fascism.

In the face of all this, it becomes even more important to reaffirm the existence, life, voice, art and poetry of these people, also giving space to manifestations that defend the rights of all, seeking to deny the “colonial ethics” that so much oppresses them. In this context, it is essential to understand that there is no:

necessary relation between gender and organ. That is, phallus and mamma do not form the basis for sexual difference and identity does not necessarily go hand in hand with body parts [...] the body does not form the solid basis for identity which raised several questions about relations between identity of gender and subjective identity, these are the questions that guided the third strand that was inspired by post-structuralist revisions of the subject and by psychoanalytic theory (MONTEIRO, 2018, p. 18, our translation).

Aiming to foster this debate and highlight the experiences and resistance against cisheteronormative dogmas, we present the art, poetry and scientific debate of the voices of those who seek to understand and make people understand that the right to existence is universal. We seek to transverse linguistic, imagery, white, colonial, cisheteronormative and social patterns, representing a multifaceted, plural and fluid experience that transcends binaries. An example of this is the representation that embraces and illustrates this edition, an art created by Saul Fonseca, a 31-year-old trans-man artist, practitioner of candomblé and son of Ogun.



Just as art leads us to reflect on existence, resistance, reinvention and the right to authentically exist, we invite everyone to read this Dossier, which presents studies addressing a wide range of topics related to education and existence, portraying experiences and overcoming violence. To start this reflection, in connection with the image, we share the words of the artist Saul Fonseca in his poem “Cura e TRANSformação” (Healing and TRANSformation):

Tudo desabou inúmeras vezes;
Infinitas e incansáveis;
Desmoronei quando me queria,
mas não me encontrava.
Pude me ver,
mas não me enxergava;
Refazer quem eu fui para me encontrar;
Esse foi o caminho para eu respirar.
Reconstruir.

Plantei e esperei o momento certo;
Mostrei-me ao mundo.
Pus para fora toda beleza que há em mim.
Quem sou.

Saul Fonseca

Everything came crashing down countless
times;
Endless and tireless;
I fell apart when I craved myself,
but was unable find me.
I could sight myself,
But I could not really see myself.
Redo who I was to find myself;
That was the way for me to breathe.
Rebuild.

I planted and waited for the right moment;
I showed myself to the world.
I put out all the beauty in me.
Who I am.

Saul Fonseca (our translation)

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