

Silencing and teaching aftermath, in art and comedy

Silenciamentos e resultância da docência, na arte e na comédia

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Abstract

The article points out that in the process of constructing images of educational professionals that circulate in social networks and advertisements in homage of Teachers' Day 2019, the exacerbation of characteristics, attitudes and conditions of teaching in social representations associated with art and comedy are central elements. The theoretical frameworks dialogue with social representations in a consumer society, delimited at the intersection between education and communicative processes, and digital anthropology, which studies digital experiences as part of the socio-cultural process of subjects. In addition to art and comedy, the methodological path discusses nine other discursive lines: aggressive expressions that generate fear; the demand for motivational and entrepreneurial behavior; a heroic attitude of overcoming limits; political and economic transgressions; affection and self-sacrifice; resistance to barbaric attacks; moral values as a premise; religious and exoteric references; and identity orientations associated with the demand for mobilization. We found that the desired pedagogical behavior separates the reference point from the daily practice of pedagogical activities and focuses on the goals and expectations expected as results of the pedagogical work, which we call aftermath.

Keywords: digital anthropology; digital social networks (medias); social representations; teachers; psychosociology.

Resumo

O artigo argumenta que, no processo de construção de imagens de profissionais da educação que circulam nas redes sociais e em anúncios publicitários em homenagem ao Dia do Professor 2019, a exacerbção de características, atitudes e condições da docência em representações sociais associadas à arte e à comédia são elementos centrais. Os referenciais teóricos dialogam com as representações sociais, em uma sociedade de consumo, delimitadas na interseção entre a Educação e os processos comunicativos; e a Antropologia digital que investiga experiências digitais como parte do processo sociocultural dos sujeitos. Além da arte e da comicidade, o percurso metodológico discute outras nove linhas de discurso: expressões agressivas e geradoras do medo; demanda da conduta motivacional e empreendedora; atitude heroica de superação dos limites; atravessamentos políticos e econômicos; afeto e da abnegação; resistência aos ataques bárbaros; valores morais como premissa; referências religiosas e exotéricas; e pautas identitárias associadas à demanda de mobilização. Verificamos que a conduta desejada da docência desvincula a referência da prática cotidiana das atividades pedagógicas, centrando-se nos propósitos e expectativas que se esperam como resultado do trabalho educativo, o que nomeamos de resultância.

Palavras-chave: antropologia digital; redes sociais digitais; representações sociais; docentes; psicossociologia.

INTRODUCTION

Teaching is a profession that involves 2,4 million people directly all over Brazil, 2,376,777 of which are directly involved in Basic Education and 374,501 in Higher Education, as the School Census of 2024 and the Higher Education Census of 2024 reveal (Brasil, 2026a, 2026b). This is a category of great presence that also possesses a link to the formation of professionals of other

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fields of knowledge. Because of their capillarity in worldwide society, teachers are frequently remembered by their students in homage days and even become recurrent characters in fictional productions. In this article we seek to explain the meeting of these two axes of social representations in a depiction of how educators are presented in homages of Teachers' Day, with the use of elements related to the universe of art and comedy. This appreciation is related to the research "Social representations of docents in propaganda and in social network: the aftermath of projected images on professional perception" (Rosa, 2022)¹, which examined Twitter posts from the 15th of October 2019; posts on that same platform and on Instagram and Facebook, by institutions of representation and gestion on the field of education; answers of education professionals to a digital survey; and in-depth interviews done with teachers. In this article, we'll stick to the posts which pay homage to teachers on Twitter, as demonstrative elements of the ways of producing social representation in references that present education as being attached to artistic and comical issues.

The research shows that the illustration of teaching activities through artistic and comical resources, in different media, promotes the erasure of regular teaching activities in the name of exacerbation or of a fictional conception of characteristics regularly indicated as elements of the actions of such professionals both in school environment and in other spaces of social relations. The misconception about teaching activities, which are legally defined, contributes to the deconstruction of real references and establishes new standards of acknowledgement to what the educational practice would be. To this new construction, we propose a provocation of the denial of correspondence between the representation and reality with the use of the French expression "*Ceci n'est pas un professeur*".

For this investigation, we established a dialog with the appointments developed by Michel Foucault (1988), in what concerns art representation, along with the perspectives of the Pedagogy of Autonomy by Paulo Freire (2002). The composition of the worlds of life of education follows the propositions of Denise Jodelet (2015a, 2015b) in respect to social representations, amplifying the debates on that field done by Serge Moscovici (2007, 2015). The reflections on net-agent by Bruno Latour (2012) and those of Gilles Deleuze (2006), on the individuals' subjectivity also compose the scope of our analysis. In the following segments, we start with the reflections about the production of meaning through the use of art; subsequently, the ways of production of aftermath with the representations of teachers with the use of artistic and satirical elements; and finally, the remarks on deterritorialization and silencing as effects on subjectivity, intersubjectivity and transubjectivity of the worlds of life of education professionals.

THE EXPOSED IMAGES AND THEIR SOCIAL REPRESENTATIONS

Two works by René Magritte are analyzed by Michel Foucault (1988) while seeking to discuss what things really are and what social representations they have. The works are *La trahison des images*² (Figure 1a), painted in 1928, and *Les deux mystères*³, of 1966 (Figure 1b). In both, the Belgian painter illustrates an image that resembles a pipe, followed by the question "*Ceci n'est pas une pipe?*"⁴. The first only shows the painted object and the phrase, whereas the second has a doubled image, apparently on the back and a painting canvas.

The bewilderment before the negation promoted by the phrase, in the first work, before an object which is socially recognized as a pipe, becomes even more intense in the second with the duplication of the illustration. The simple manuscript, without being like any title and not having any static relation with the objects; the absence of the painter; the rustic aspects and the wooden floor cause us to:

[...] think of the black board in a classroom: maybe a light sweep of a tissue over it would erase the drawing and the text; maybe it might still erase one or the other just to

¹ The research process of the thesis was submitted to the Committee of Ethics in the Center of Philosophy and Human Sciences of the Federal University of Rio de Janeiro, approved under the Opinion number 4.499.297, from the 14th of January 2021.

² "The treachery of images", in English.

³ "The two mysteries", in English.

⁴ "This is not a pipe", in English.

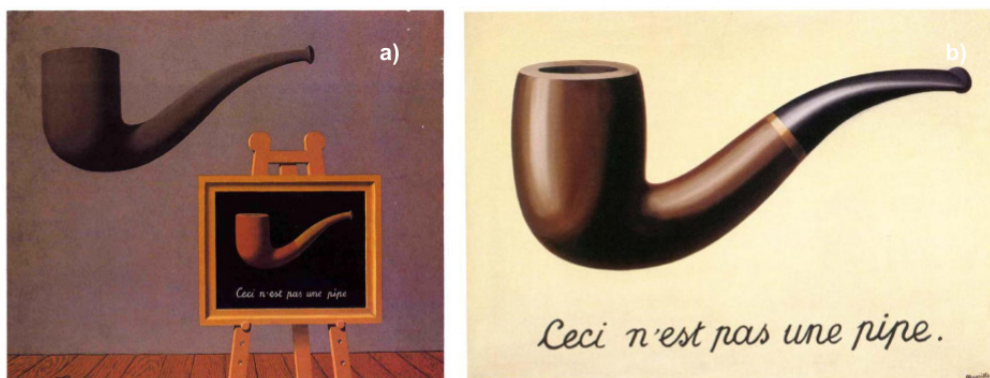


Figure 1. Paintings by René Magritte. Work from 1929 - Los Angeles County Museum of Art collection (Museum Associates, 2021); (b) Work from 1966 - personal collection (Wikiart, 2021).

correct the “mistake” (to draw something which actually isn’t a pipe, or to write a phrase stating that it is indeed a pipe). A provisional wrongdoing (a “miswritten message”, such as one would say of a misunderstanding) that a gesture will dissipate into white dust? (Foucault, 1988, p. 12).

Would both images on a single board be a double representation or is one of them the original and the other the copy? Does the phrase refer to or denies one or both paintings? Anyway, this illustrated pipe is just an icon which is used by us to refer to the concept of the real object, the same way language makes us presume and name what is being represented. The contradiction of the phrase’s denial is evoked by the impossibility of dissociating it from the image that sends us to the object and, at the same time, stops us from establishing parameters of what is true, false or the contradiction between both. The same way as a calligram, Magritte’s works present a principle decomposed between the image and the text, conditioning the immediate association to failure, with the subversive irony before the pretended contradiction. The text names describes and denies, at the same time, an image of ample knowledge by singular shape. It’s also necessary to highlight the role of the pronoun “this” which promotes the recapture of referential within the work itself, even if negatively, which opens a gap between signifier and meaning, conditioning us to try to find understanding in the void of emptiness, “[...]” an erasure of the ‘common place’ between the signals of writing and the images’ lines” (Foucault, 1988, p. 33).

The reflection about text and image can be raised to discuss the perception of how western painting was conceived, between the XV and XX centuries. In the oldest phase, the goal was to faithfully represent the scene, in an attempt to produce illustrations that resembled reality and icon. On the latter periods, the difference is highlighted and the parallel with reality is dismissed. Both integrate a dialogical relation with perspectives beyond the frame, which allows the association by similarity or by signs. Within the uncomfortable silence of the gap between the meaning of the expression and representation, we place the artistic and comic references concerning education. The proposed game lies between the signaling of similarity, on the search to portray reality; and likeness, with the empowerment of the senses, aesthetics and concepts. The parallel thus traced identifies an originating pattern, which establishes the order and the hierarchy of the progress of replications. Similarity presupposes randomness, since it doesn’t present beginning and end. This distinction between likeness and hierarchy is aligned to what Jodelet describes as a tendency in Modern thinking, containing differences in interiorities and likeness in physicality, which distinguishes both guidelines and the “[...]” relations based on the equivalence of actors, - exchange, donation, predation - and those based on dependency - production, protection, transmission”⁵ (Jodelet, 2015b, p. 111, our translation).

In this process of approximation and wider view, we refer to the panorama propositions and those of Bruno Latour. Looking for the break in the bidimensional perception, the author refers to the

⁵ In the original: “selon que l’on considère la similitude ou la hiérarchie des existants entrant en rapport: les relations fondées sur l’équivalence des acteurs - l’échange, le don, la prédation - et celles qui sont fondées sur la dépendance - la production, la protection, la transmission.”

possibilities offered by photography and by painting to propose the search for elements situated in depth and in second plan, within a panorama. With that axis it would be possible to have a major focus on content, having it in a more explicit way, as it is proposed in oligoptic concept:

[...] I propose calling panoramas the new clamps, obsessively turning to those questions. Opposite to oligoptic, panoramas, as etymology suggests, see everything. But they may also see nothing, since they simply show a painted (or projected) image on the miniscule wall of a room completely sealed to the exterior. (Latour, 2012, p. 271).

We may also employ the propositions of Moscovici (2007, 2015), in the description of the processes of anchorage and objectivation of social representations. Anchorage equates elements which could be considered uncomfortable with references that have greater social acceptability, such as the heroic characteristics of teachers even before real human limitations, for example. In another movement, objectivation names and reinforces iconic characteristics, in such a way that it generalizes the conducts identified as inherent to the category, such as the abnegation attributed to educators as a natural condition of the profession. However, it was verified on the research that the potentialized use of such elements, added to other factors, causes the effect we call the aftermath of education. This term was coined to identify the targeting of the metrics of education performance with an immediate relation to the purposes indicated to category, which is distinct from the usual activities. Estrangement as an icon and standardizing symbol contributes to deterritorialization and reinforces discourses that define how the behavior, the logic of thinking, the ideological target, the value that teachers possess, and many other factors related to the realities of teachers.

Amplifying this discussion, Denise Jodelet (2015b) proposes looking at this subject under the perspective of the existence of worlds of life that involve the subject in a multifaceted production, involving aspects of subjectivity, intersubjectivity and transubjectivity.

[...] the system of beliefs to which the believer adheres is located within the cross section of three worlds of which he necessarily participates. The surrounding world, that is, the transubjective context which offers the common frameworks of beliefs, the world which is shared with others and gives base to the meaning forged intersubjectively, the specific world of the subject which refers to imagination fed by their fears, dissatisfactions, desires, their needs⁶ (Jodelet, 2015b, p. 579, our translation).

That way, besides anchorage, objectivation and social roles, conventionalization and prescription, it is thus verified that subjects are crossed by other conditions that promote comfort and discomfort. This constitution of the worlds of life is verified in an existence intertwined by many levels of social relations, even if it is not possible to identify their isolated operations. The effects are felt and produced both individually and in the personal relations and general mentality of society. It is within that context that we find the feelings, the conditioning, the goals, the interests and the searches that represent education in a deterritorialized fashion besides being suppressed from its own functions, within its own worlds of life, through the process of the aftermath.

THE AFTERMATH OF TEACHING IN SOCIAL NETWORK POSTS

In this segment, Twitter posts which date from the 15th of October 2019 whose objective was to pay homage to Teacher's Day will be demonstrated and analyzed. The selection of the digital positionings was done using Twitsearch⁷ software (Gomes; Pimenta; Braga, 2021). From the initial selection, which made 53.699 posts available, with the use of the hashtags #DiaDoProfessor, #Professor, #DiaDosProfessores, #FelizDiaDoProfessor,

⁶ In the original: "le système de croyance auquel adhère le croyant, se situe à la rencontre des trois mondes dont il participe nécessairement. Le monde environnant, c'est-à-dire le contexte trans-subjectif qui fournit les cadres communs des croyances, le monde que l'on partage avec les autres qui donne ses bases aux significations forgées inter subjectivement, le monde propre au sujet qui réfère à l'imaginaire que nourrissent ses craintes, ses insatisfactions, ses désirs, ses besoins".

⁷ A software that allows final users with no expertise in computer programming to collect data from twitter base on predefined search criteria. The information collected is exported in CSV format so that they're used in electronic spreadsheets or in other software for analysis of social networks. The resource was made available by Josir Cardoso Gomes, then a doctorate student in Information Science at PPGCI/IBICT/UFRJ and a managing partner of the RDX Institute of Teaching.

#FelizDiaDosProfessores, #DiaDaProfessora; 7.427 were highlighted as being original content and 46.272 were shares of these publications. The texts of the posts and commentaries were submitted to a word count and, afterwards, to a group which presented conceptual and meaning similarities, culminating in ten categories. Segmenting the references related to art and comedy, 47 words were selected (3% of the total), giving a total of 329 mentions (2%). Both terms were agglutinated by the intrinsic relation, the first being a field with the predominance of artistic expressions, in which social values associated with emotion and imagination are produced, disseminated and explained; the second highlights the use of these manifestations of social representations, exacerbating the characteristics of laughability and comedy (Jodelet, 2015a, 2015b).

The use of the ponderations verified in social media as references for the production of social thought is defended by Digital Anthropology (Machado, 2019; Machado; Rosa, 2022; Miller et al., 2016; Miller, 2015, 2016), which defines this field as a component of the mediations of the recurrent relations in society. However, this intermediation is not marked by the romanticization of its benefits or with propositions that might present them as redeemers of humanities' evils. In the same manner, it does not carry harmful values liable to causing damage, without the intervention of the motivations that follow. For that reason, six guiding principles were drawn for the investigation of subjects, in their relation to digital media: a) dialectics, indicating the openness to contact possibilities, at the same time as it allows more individual projection. That is, it is intensified in universality as much as in particularity; b) mediation of authenticity, considering the same level of potency the effects and the digital experience in relation to the rest, even if with distinct effectivities; c) holism, highlighting the possibilities of cultural relativism in the compared analysis of the aspects of the ways of living; d) cultural relativism and globality, exposing the mediated cultural experiences and showing that they don't configure in accordance with the users' brains, not being necessarily homogenizing; e) access to digital culture judging that digital projection promotes an opening and closing of worlds, since the results are not always the same; and f) materiality, weighing the fact that the digital environment places itself less as a space of abstraction and more as a space of cultural production, the same as other possible environments.

By showing the process of the aftermaths of teaching, through the dislocation corroborated by the social representations of the daily practices of the preconized objectives to the educators, the propaganda in homage to teachers, posted on the profile of the city councilor Jair Di Gregório, from Belo Horizonte, on Twitter and referring to another post from Facebook (2021), asserts that "[...] exerting the art of teaching is extremely noble!". The text is followed by an image (Figure 2) of a black woman who dresses a white shirt, holds a white paper sheet and a white marker. The gesture indicates that she intends to write on the white board, affixed to a white wall. The superior part of the image is superposed of a white reticule, in which the indication of the homage is written. Even though it seeks to value the profession, it is noticeable that there is an emptying of the meaning of the educational activity. It is also possible to carry in that sense the racial intersectionality of the iconization, since the color of the skin of the chosen character is black, with typical curly hair. However, ethnic representativity is charged with elements of the white color in a process of whitening and symbolic sanitization process of the graphic piece, bringing elements of western Caucasian culture, which associates development to hygiene, knowledge and good aesthetic taste as patterns regularly associated to white people.

The analysis developed by Foucault (1988) on the paintings by Magritte shows that the gap that exists in the process of denying or affirming without confirming carries satirical elements, since it uses the subterfuges of the senses to mock the represented objective. Using a composition of audiovisual productions a professional from the Communication (Twitter, 2021a) field posted an homage (Figure 3) justifying that "[...] this art was too pretty not to be posted just because the boss didn't approve it, so here it goes". Each character corresponds to a different manner of teaching conduct: the presenter of a TV show, teacher Tibúrcio used playful strategies for the teaching of content that targeted children; in a film, the teacher John Keating proposes literature as a means to break social standards; the teacher Helena, who is the only woman, from a soap opera produced for children, is known for her tenderness, even before adversities; the professor and headmaster Albus Dumbledore, from the school of wizardry of Hogwarts,



Figure 2. Propaganda of city councilor Jair Di Gregório (Facebook, 2021).

is described as severe and just; professor Charles Xavier, leader of the X-Men, who defends the acceptance of the differences between humans and mutants through dialog; the comic teacher Raimundo, who highlights the difficulties of teaching such as the low salary, facing the many mistakes and few right answers of his students; and finally teacher Girafales, who is involved in the feuds of a villa and on the attempt to conquer Dona Florinda, in a fictional production, having are appearances within the classroom.

Among these characters the most regular appearance in the investigated posts is teacher Girafales. However, as indicated before, this association is not attached to the activities regularly known as teaching activities. One of the regularly found texts highlights the value of characteristics that could be morally contested:

I WANT TO SPECIALLY CONGRATULATE TEACHER GIRAFALES FOR TODAY, BECAUSE HE:

SMOKED IN THE CLASS

BANGED A STUDENT'S MOTHER

AND STILL WAS CONSIDERED A GOOD ROLE MODEL

A HERO! (emphasis added) (Twitter, 2021d).



Figure 3. Twitter post (Twitter, 2021a). Characters: 1 - Professor Tibúrcio, played by Marcelo Taz in the *Rá-Tim-Bum* program, broadcast on TV Cultura; 2 - Professor John Keating, played by Robin Williams in the film *Dead Poets Society*; 3 - Professor Helena, played by Rosanne Santos Mulholland in the telenovela *Carrossel*; 4 - Professor and headmaster Albus Dumbledore, played by actors Richard Harris and Michael Gambon in the *Harry Potter* film series; 5 - Professor Charles Xavier, played by Patrick Stewart in the *X-Men* film series; 6 - Professor Raimundo, played by Chico Anysio in the comedy program *Escolinha do Professor Raimundo*; and 7 - Professor Girafales, played by Rubén Aguirre Fuentes in the comedy show *Chaves*.

Once again, in this case, we have a sarcastic tone which, at the same time promotes affirmation and causes the conduct of the character to seem questionable. A dubious game between the object and its representation, that finds meaning in the intermezzo of its perspectives, making it possible to align the perception with the constituted subjectivity of each individual. The perception of professionals themselves on the correlation between the artistic practice with that of their own career also carries a dubious and biting sense, targeting their positions in physical action and neglecting the concept involved in both processes. Education being attached to art is the object and methodology for the activities of an educator, as asserted in:

[...] being a teacher is to: Draw maps in the blackboard, because the school doesn't possess any kind of support of that type to be used in class. But doing that out of love for the students and feeling well as they have fun, learn about art, history and geography as they try to draw as well (Twitter, 2021b).

The artistic skill of teachers is given more importance than their technical knowledge about the subject, gaining a central role in the valuing of the profession. With that, the images that follow the post come from two moments of illustration on the blackboard of geopolitical maps related to historical events, with the use of chalk of varied colors (Figure 4). The object alone illustrates the motivation of the homage on Teacher's Day, with the image of professional himself suppressed from the register.

The possibilities for the use of art on an interaction with education gain a different configuration on Teachers' Day homage posted by tv channel Canal Futura (Twitter, 2021c). The video presents the development of *Projeto Conteúdos* (Figure 5), at the State School Professor Fidelino Figueiredo, on the capital of the state of São Paulo. The project, guided by teacher Jacson Matos, was awarded the *Prêmio Arte na Escola Cidadã* (Instituto Arte na Escola, 2021), in 2018, on Highschool category. Made in documentary format, the video contains declarations



Figure 4. Images of maps drawn on the blackboard (Twitter, 2021b).



Figure 5. Prints of the video published by Canal Futura about the Projeto Conteúdos, of the State School Professor Fidelino Figueiredo, in São Paulo (Twitter, 2021c).

from the teacher and from some students, whose speeches are covered at times by images of the school's activities. The purpose was to use art as a means of expression and engagement for the students, before the demands they had for maintenance of the teaching establishments, which led them to occupy the schools which had been signaled to be closed.

Unidentified student – We claim our right to study!

Jacson Matos – It was a very awkward politic moment in the country! The government was going to reorganize the schools, and the students didn't agree because that school would be closed. The students occupied the school, and the teachers could not enter. I want to have culture here! I want sound! I want the wall to be the color I want! I had to listen to that student.

Rebecca Assumpção – This is no joke, we're not doing it for mere fun, to skip classes or because we don't want to learn! We want art with knowledge! We want to understand, we want to touch, we want to feel.

Gabriel Alexandre de Lima – My body is also a way to manifest, a means of expression! It is a support! It is a tool! It is everything!

Jacson Matos – They understand that there must be a reform, but this reform doesn't have to be imposed from above. It must be a reform with listening that focuses on the improvement of teaching.⁸

During the occupation, teacher Jacson was the only one authorized by the teenagers to go into the school space, with the justification that the use of art was a means to potentialize expressions and the possibilities that it could generate for reflection. The relation between teaching/learning explained in that video involving art shows a different relation, a more horizontal one, similar to the processes indicated by Paulo Freire (2002) in the proposal for the Pedagogy of Autonomy. In this perspective, the formative processes should be developed in a dialogical way, understanding that everyone has something to learn, which puts the teacher in the position of instigator of the learning process, not its owner. With the development of the action "[...] students will become real subjects of construction and reconstruction of knowledge teaching, besides the educator, equally subjected to process" (Freire, 2002, p. 14).

On the previously analyzed examples, we notice that artistic expression doesn't have an effective compromise with the exact representation of reality, even when the content it presents shows proximity to real situations, characters and elements. Such as with the pipe illustration, in the works of Magritte, the social representations of teachers do not synthesize the diversity of perspectives that involve the work of the educators. That variety cannot be understood within the panorama concept, which makes it necessary to couple wider perceptions, along with isolated approximations (Latour, 2012). Different to that proposition, the indication comes from the oligoptic movement, with investigation on the connection nets, highlighting the fragilities and lack of control. In this sense, in manifestations of artistic and comic character related to teaching, we verify the use of perspectives, situations, social conditions and other elements as means of provocative exacerbation. However, it isn't possible to use such distinctions as an effective resource to return to illustrating the corresponding teaching practice.

Even so, the description of the conduct, of the characteristics and the profile with which the teachers are indicated in artistic and comical productions establishes prototypes of how teachers are seen by society, whether it be in positive aspects or in negative ones. These ponderations use references in an allegorical way, which causes us to verify an alienation in the discourses in the field of art and comedy about teaching, in regard to the daily conditions of the professionals of education. Distinguishing these discourses between similarities and likeness, we verify that the first brings with it the icons of models to be followed, causing a parity between characters and acting professionals in the field of education. The latter, however, works in the production of possibilities in the provocative gap of art for the construction of knowledge.

This dubiousness of movement which we verify is shown in the denial that causes an automatic affirmation, both in our proposition of "*Ceci n'est pas un professeur!*", as much as in the one contained in the work of Magritte, "*Ceci n'est pas une pipe?*". Productions of social representations that try to contradict and reinforce their own social representations, "[...] in the measure that the difference is already presented in a certain way, in a thread extended over identity, in the measure through which identity compels it that far" (Deleuze, 2006, p. 57), as we can also verify in the discussion about the calligram, which includes the relation between text and image previously presented.

If we ask people what professional is responsible for preparing pedagogical activities, for teaching, for correcting the students' tests, for incentivizing learning, for elucidating the

⁸ Transcription of the testimonials in the video (Twitter, 2021c).

students' questions, among others; probably, we'd have unanimity in the answers referring to the professionals of education. However, this is not the main correlation in the social representations located and discussed in another research of the field. In a general way, the posts and other forms of illustration of the teaching work refer to the purposes of acting on the parameter of students' success. That is, it is defined by the objective indicated and assumed by and for educators before what is pointed out to be more adequate. The word "objective", which gains centrality, could induce an approximation with the concept of objectivation, although this nomenclature is already used by Jodelet (2015a; 2015b) and Moscovici (2006, 2007, 2015), when the characteristics of objects are indexed to subjects, even though there are differences between both authors on the process of its production. There could also be an apparent similarity with the concept of objectification, which distinguishes itself from anchorage due to the comparison developed by the exaltation of iconic attributes. In another line, Miller (2002) highlights materialistic culture as a definer of the relation between subjects and objects, considering that the second is seen as part of the first and constituent of people. In this sense, both expressions "objectification" and "objectivation" could have different associations, having the synthesis of the work of teachers established in the objectives, but without regular conceptual uses, being also able to present approximations and distinctions in other authors. Because of this diversity, the term "aftermath" is proposed, seeking to explain the contexts and mentalities that contribute to the definition of parameters for teaching attached, essentially, to what is expected from to students to have as results.

DETERRITORIALIZATION AND SILENCING IN THE PROJECTION OF THE IMAGE OF NON-TEACHING

Even though we verify some tendencies in the social representations of teaching shown in the productions related to art and comedy, we confirm that in the field of Education there are no rigid formats in the propositions of professional conduct, which causes those elements to be an affirmation and construction of meaning adverse to the perception of educators, which we named with the provocative denial "*Ceci n'est pas un professeur!*". By bringing references befitting reality and exacerbating them, in these abstractions, they impact both the teachers themselves as much as the relationships inside and outside the school environment. Even with the suppression of the elements that compose daily teaching, educators may construct identifications with the explained stereotypes and eventually replicate such patterns. We see this attempt at fitting in certain formats as a trace of subjectivation of these subjects, replicating discourses, acknowledging the conditions as adequate for himself and others, trying to reject the conditioning and adverse positions, or, even still, in the lack of perception of the need to break with these directives.

In the same way, the stances of these professionals who reaffirm the discourses in the expectation that their peers are fit into the same perspective shows the interference on teachers' intersubjectivity. Perceptions of adequate attitudes are guiding lines for the approximation and distancing inside the school, as they also reverberate to the external environment, impacting the acceptability of other teachers, of students, of the parents and legal guardians, of the establishment gestion, and of other entities involved in the system. Contiguously, the transubjectivity corroborates for the dissemination of patterns of conduct and valuing of the teachers. Especially when they're exposed in channels of great mediatic exposition, causing comparisons, inducing behaviors and possibly promoting reactions that go from acknowledgement to discredit.

We acknowledge that the three dimensions proposed for the worlds of life present imbricated directions and may feedback indefinitely. However, we have also verified that these discourses don't always follow the same line in each of the instances, tending more to self-protection in the manifestations of subjectivity; of comprehension and demands, in intersubjectivity; and of greater critic and deconstruction, in transubjectivity. Anyhow, in the whole search, the tendency to dislocate the roles exerted by the teachers for the achievements and goals traced by themselves, by the students, by the families and managers directly implicated in that field was verified. This deviation occurs with the suppression of the structural deficiencies, of

the intense routines, of extracurricular activities and many other elements that compose the teaching routine. We name this movement of deviation 'aftermath'.

In another ideological perspective, we also noticed the aftermath in the propositions of other pedagogical ways to promote the process of knowledge development, as indicated by the Pedagogy of Autonomy and verified in the video that shows a teacher using the artistic manifestations to discuss and reverberate the activities and manifestations of the students showing discontentment with the closing of the schools. In this dialogical process, the centrality of knowledge isn't any longer on the person that occupies the role of educator and starts to be a result of the relationship with the students, as he is an encourager and a guide in the process. This deconstruction is acknowledged and valued by peers, but it isn't always well accepted and understood, as it is recurrently associated with propositions of communist and subversive character. Even so, the involvement with the artistic manifestations made it possible to develop pedagogical activities that allowed the students to acknowledge their worlds of life and use their views in this scenario to expose their contestations over the governmental actions to which they disagreed at the time. The use of different dialog strategies with the means of production of social representations along with the educational activities is still a gap, in general, within the formation of education professionals. As much as the artistic activities, the social media which are the object of analysis of this article are potent paths for the students to express their world view and are open channels of dialog to produce knowledge, tutored by teachers.

With the use of the expression that gives this article its title "*Ceci n'est pas un professeur!*", we highlight the recurrence and exacerbation of behavior characteristics of the teaching profession, which promotes a distancing from the daily life of that profession and from school environment. We reinforce the denial of the relation between such references with teaching. However, at the same time, we cause a direct connection of such graphic and textual elements with teachers, the same way it is shown through the double movement in the paintings of the artist René Magritte. Either way, the comical or dramatic expressions show aesthetic standards which are replicated in large scale and find echo or produce effects in the composition of the worlds of life of education professionals. At the same time, we show a positive relation of development of artistic actions in the school environment, having the teacher as a guide in the process of production of artistic interventions by the students in the school environment. Art has become a means to contest the conditions made available by education and political decisions of the gestions, which directly involve the school. In other words, when exacerbation and ridicule are used to deterritorialize and silence the real aspects that are involved in the teaching profession, they're seen as damaging to the production of social representations of that profession. On the other hand, when art opens the field for dialog within and outside the school environment, it becomes an important tool for the strengthening of the mediator role that teachers have.

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RMR: Initial writing, based on the elements contained in the Doctoral dissertation. MM: Doctoral advisor who gave rise to the research, which did the conceptual review and supplementation of analytical elements.

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