

WHAT ABOUT NOW, LOBATO? CONVERSATIONS ORIGINATED FROM NARRATIVES DURING THE PROFESSIONAL DEVELOPMENT OF MEDIATOR TEACHERS

E AGORA LOBATO? CONVERSAS CAÍDAS DO BICO DA PENA DURANTE O DESENVOLVIMENTO PROFISSIONAL DE PROFESSORES MEDIADORES

¿Y AHORA, LOBATO? CONVERSACIONES ORIGINADAS A PARTIR DE NARRATIVAS DURANTE EL DESARROLLO PROFESIONAL DE DOCENTES MEDIADORES

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ABSTRACT: This article is an excerpt from a master's research that consulted seven teachers of Basic Education from the State Education Network of Iporá/GO. In this text, we discuss moments in the teachers' professional development regarding the work of literary mediation with Monteiro Lobato's books. The approach was qualitative, using narratives as formative and investigative tools. The study revealed trajectories marked by difficulties, insecurities, but, above all, a lot of accomplishment as educators and literary mediators. These are stories that are similar to those of so many other professionals, which, when seen through the lens of research, reveal aspects of the teacher's subjectivity and their professional paths.

KEYWORDS: Narratives. Literature. Social thinking in Brazil. Racial stereotypes. Professional development.

RESUMO: Este artigo é um recorte de uma pesquisa de mestrado que deu voz à sete professoras da Educação Básica da rede Estadual de Educação de Iporá/GO. Neste texto, discute-se momentos do desenvolvimento profissional das professoras em relação ao trabalho de mediação literária com os livros de Monteiro Lobato. A abordagem foi de natureza qualitativa, utilizando narrativas como ferramentas formativas e investigativas. O estudo revelou trajetórias marcadas por dificuldades, inseguranças, mas, acima de tudo, muita realização como educadoras e mediadoras literárias. São histórias que se assemelham a de tantas outras profissionais, que, quando vistas pela lente da pesquisa, revelam aspectos da subjetividade do professor e seus percursos profissionais.

PALAVRAS-CHAVE: Narrativas. Literatura. Pensamento social no Brasil. Estereótipos raciais. Desenvolvimento Profissional.

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RESUMEN: *Este artículo es un extracto de una investigación de maestría que dio voz a siete profesores de Educación Básica de la Red Estatal de Educación de Iporá/GO. En este texto, se discuten momentos del desarrollo profesional de los docentes en relación al trabajo de mediación literaria con los libros de Monteiro Lobato. El enfoque fue de naturaleza cualitativa, utilizando narrativas como herramientas formativas y de investigación. El estudio reveló trayectorias marcadas por dificultades, inseguridades, pero, sobre todo, mucha realización como educadores y mediadores literarios. Son historias similares a las de tantos otros profesionales que, vistas a través del lente de la investigación, revelan aspectos de la subjetividad del docente y de su trayectoria profesional.*

PALABRAS CLAVE: *Narrativas. Literatura. El pensamiento social en Brasil. Estereotipos raciales. Desarrollo profesional.*

Where to start? Perhaps by placing several question marks

How to begin this article? This question brings us to the words of a talking doll, the Countess of Three Little Stars. According to the character Emília, to finish is always easier: "you dot a period and that's it, or you write a little Latin word: finis". She is right, starting this article or the research process was a difficult task. It was born from the need to delve into dense issues involving the work of literary mediation, with texts by Monteiro Lobato, taking into consideration the clashes that have arisen in recent years about the racial stereotypes present in the author's works. The proposal presented initially sought to rescue the sociocultural experiences with readings built along the participating teachers' training trajectory, observing existing conflicts, positive and negative experiences, important facts that influence pedagogical practice, as well as to discover how literary choices are made for the mediation work, as well as to broaden the view to several aspects of Lobato's works and reflect on complex themes presented in the books, enabling reflections and a critical work.

And why the choice of this theme? Among many reasons, we can cite: the difficulties we have in working with polemic themes; for recognizing the literary value of the author's books, even though there is much discussion about the ideas in them; and for the possibility of presenting to teachers texts that stimulate social awareness, critical/reflective reading, and the improvement of pedagogical mediation work.

It is important to emphasize, however, that before we defined the proposal that was worked on in the research-training, we searched the archives of the electronic databases of the Scientific Electronic Library Online (SciELO), the Brazilian Digital Library of Theses and Dissertations (BDTD), and the Coordination for the Improvement of Higher Education Personnel (Capes), with the purpose of knowing what was produced and discussed in terms of

the theme chosen for the research. We verified that there are few works that address the discussion we present in this research, that is, research-training. Almost in its totality, the works are directed to bibliographical research on the author and there are countless subjects approached, among them: researches that discuss the elaboration and circulation process of Lobato's works, studies on the author as a political subject and bearer of many disquietudes, investigations that direct the search for authors who influenced Lobato, others that deal with the author's relationship with modernism...

We surveyed the works produced from 2010 to 2019 and in these nine years there was research related to the author, confirming that the theme is not exhausted due to the possibilities of investigations. We verified 81 (eighty-one) published titles among theses, dissertations, and articles, all related to Lobato.

The universities that produced the most research on Lobato were: São Paulo State University “Júlio de Mesquita Filho” (Unesp), University of São Paulo (USP), Pontifical Catholic University of São Paulo (PUC - SP), Mackenzie Presbyterian University (Mackenzie), all located in the southeast region. In Chart 1, we list the percentage of works focused on the Lobato theme according to the production of each region.

Chart 1 – Percentage of papers by region

Universities	Region	Percentage
São Paulo State University Catholic University of São Paulo Mackenzie University of São Paulo State University of Campinas Paulista University University of Rio de Janeiro University of Taubaté Federal University of São Carlos Federal University of Minas Gerais	Southeast	69,35%
Pontifical Catholic University of Rio Grande do Sul Western Paraná University-Cascavel Federal University of Pelotas University of Caxias do Sul	South	12,90%
Federal University of Goiás University of Brasília Federal University of Mato Grosso	Mid-west	9,67%
Federal University of Ceará Federal University of Campina Grande Federal University of Juiz de Fora Federal University of Pernambuco	Northeast	8,07%

Source: Prepared by the authors

In relation to the methodology adopted in the research-training, it was inspired by participatory action research, in which we tried to guarantee the active participation of the group of teachers in the search for ways to work with literature. We proposed reflections, search for knowledge, and detailed analysis of the situation studied, thinking, thus, in facing the difficulties in the classroom. According to Thiollet (2011), the investigative process comprises an exploratory phase and an arrival point, but it is important to emphasize that in between the whole path there is a multiplicity of paths that present themselves due to the various situations diagnosed during the action.

Revisiting Literary Memories and Bringing in Between the Lines: memories, thoughts and feelings, now rethought inside out

Beyond the results presented in the research, we observed this multiplicity of directions that the investigative work presented. During the research, there was an exchange of knowledge arising from the participation of everyone involved, which enabled the strengthening of these teachers as social subjects. This brought about awareness and, as a result of the interaction during the process, there was an elaboration of collective and individual knowledge. We noticed these changes in the narratives presented during the research-training.

The narratives that were proposed as reflective instruments provoked a redefinition of practices and enabled new paths for professional development, because while the participants recounted their formative paths, their work as literary mediators recorded more than the events. In these moments, the process of reconstructing experiences was powerful. According to Domingues (2013), in this process, in which the story is told and the context of the scenarios revealed, the accounts are confronted and rationalized by the "actor-narrator", that is, by the teachers. Also according to the author (2013), it can be stated, based on theoretical productions, that teacher education is a privileged locus for the use of narrative approaches, because one can hardly interfere in the training of others without understanding one's own training process - without remembering it, confronting it, rationalizing it, and (re)meaning.

When searching for their memories, the teachers relived their stories and recovered the dormant experiences by giving them a new meaning, that is, they did what Connelly and Clandinin (2009) call re-historytelling. In relation to the whole self-training process, we refer to what Nóvoa (2008, p. 135) proposes, when he states that it is necessary to stimulate self-training practices, encouraging educators to build narratives that contemplate personal and professional life stories.

[...] I am referring to the need to elaborate a personal knowledge [a self-knowledge] within the professional knowledge and to capture the meaning of a profession that does not fit only in a technical or scientific matrix. This touches on something indefinable, but it is at the core of teacher development. The written record, both of personal experiences and professional practices, is essential for each one to acquire a greater awareness of their work and their identity as a teacher (NÓVOA, 2008, p. 135).

The narratives served during the investigation as an object of study and method, and the guiding questions at this stage were: what are the teachers' accounts of reading moments experienced in the family and at school? What are the reading references presented? How did they incorporate the discourses on reading propagated by the school and family? Some answers to these questions are printed in the teachers' narratives and we will present them here in order to understand the processes experienced during the research-training.

The proposal we made to write the narratives brought the following suggestion: "I invite you to take a trip to the past, search for your memories... write about oral stories you heard, remarkable literary texts, stories by the campfire that were registered forever in your memory. Which memory(s) is (are) the sweetest, that was (were) kept as a preciousness, a beautiful memory, that shaped your imagination, polished your sensibility as a reader and provoked many emotions? Or if, on the contrary, you did not have them, what did it provoke in you?"

We requested that these narratives be in the form of letters. Then they emerged with creative writings, bringing events kept in a corner of the memory. They were unique moments with speeches full of meanings and feelings, working as a look inside each one, a dive that brought to surface not only unforgettable moments, but also emotional wounds and the traumas they carried. We found in these accounts remnants of childhood, of the formative paths, of the inevitable dreams and memories. And these narratives came back illuminating the past, bringing the afternoons under the trees, the taste of fruit mixed with the melody of the voice of storytellers, unusual situations filling the eyes with nostalgia and imagination. We noticed that, in these moments, memories conspired with emotions and affective ties.

Through these narratives, the participants shared what life left them learning; it was a journey of self-knowledge. In the beginning, we noticed that there was a silence present in the speeches of each one, which went beyond the paper, a whirlwind of feelings for which few words were not enough. They began to perceive their memories in another perspective, and the experience and the proximity to the voice of the other person often caused strong emotions. Then the feelings came at the right pace and at the right time, often pulling out tears or leaving

us choking up such were the emotions. Looking at these forgotten and almost unnoticed places of memory brought indescribable gains; transforming these feelings that go through us into narratives brought to consciousness the difficulties they faced, as well as the good memories, which left positive marks and serve as an example for the pedagogical work they develop today as literary mediators.

We vibrate with the power of these stories. When we found the thread, the texts unfolded and brought the dreams, feelings that they carried in their baggage, and then we had the pleasure of listening and sharing experiences. These life stories opened a passage to the inner and outer world. In these moments, Cora Coralina's words made all the sense: "I closed my eyes and asked the wind: take everything that is unnecessary. I am tired of heavy luggage? From now on I will take only what fits in my pocket and in my heart. On these occasions, it seems that the teachers did not want to carry heavy luggage such as sadness and pain, only light feelings, positive experiences that will serve as reference for their future journeys.

Teachers who weave memories and tell stories

The textual bodies presented at this point have different categories. Initially, we will present the narratives of the participants, which bring different meanings: the old dreams, some abandoned, others persistent or transient; these are narratives that reflect the personal side of these teachers, childhood moments, their literary experiences. In a second moment, we present narratives focused on professional issues, doubts and concerns about the pedagogical work and here we work with Lobato's works, trying to find out how these stories touch them, how they think of approaching classical works without falling into the error of committing anachronism. For the sake of clarification, in the narratives, the identification of the participants was made through the names of characters from Lobato's stories with whom they identified and would like to be named.

The first story is from the teacher named P3-Emília, with twenty (20) years of experience in teaching. Over the years, she has held several positions: secretary, pedagogical coordinator, basic education teacher, high school teacher, and teacher of pre-university courses. The narrative presented in the form of a letter was very original, creative, and with a poetic language, which made use of a good artifice: a funny dialog with her memory. In the rescue of her memories, we noticed that there were difficulties in her life when she talks about reading moments experienced in the family and at school, which, in a way, could give a

bit of melancholy to the narrative, but we noticed that her optimistic way of seeing the world gave brightness and beauty to her memories.

*Dear memory, how have you been? Agitated as always? Getting lost between the lines of your desires, memories and thoughts? So, young lady, who is no longer so young, today I decided to send you a letter to back up the memories stored in my heart. I know that you are saturated with so many of them, and I also know that sometimes it is necessary to put them all in order, so that there may be a little space left for what is yet to come. The routine has been arduous, here I am at my desk at dusk, thinking about how to retrieve everything you know without so much fatigue [...] The library wasn't accessible, but I wouldn't have to borrow books from my brothers. Ah, how nice it was to record favorite passages to retell to my lunchbox mother. I just wanted to know if you remember that last year I read *Alone in the World* again. The fact is that I grew up in the midst of interests that were not those of many... I learned to like "Reinações de Narizinho" in college; what do you know? That's right! It was at college, during the break time, that I fell in love with it I think *Emília* and her curiosities still live in me. Who would have thought that I would criticize *Iracema* "the Indian who lived in the bush, walked barefoot and had no sores on her foot, more than that, she had soft skin and good breath". I never understood why people didn't like *País dos Bruzundangas*, I was delighted with *Lima Barreto*, I also carry in my sweet memories *Incidente em Antares*, so much audacity from the dead [...]. In truth, my dear, today, going through my personal archives, I understand that the pleasures of reading others so often were not mine. How many successful escapes I had...when reading! [...]. Finally, what I could not expect was that all this would come to light, that all this would be brought out of the cloud of oblivion and a page of this letter could fill. The fact is that it is no longer twilight, night has come, and I want to say goodbye to you. A brief farewell. I know we still have a lot to talk about. Let's agree on a day when we can dig much deeper into our memory? Greetings from that little reader that today in me came the memory to recover (Fragment taken from the letter-narrative about reading experiences, 2020).*

In rescuing her memories, P3-Emília expresses her relationship with books as a means of consolation and escape from problems. The incentive to read came through the example of her brothers. They were books that were not yet recommended for her age, but that made all the difference in her adult phase. The encounter with Lobato's books took place at university, and P3-Emília said that all the literary baggage of her training as a reader contributes to her work as a literary mediator. In P3-Emília's letter, we noticed that her literary trajectory had been forgotten, tucked away in dusty corners of her memory. We confirm, then, what Chartier (1996) states about readers keeping a set of experiences marked by individuality, built in a broad socio-historical context in which the cultural practices of reading are elaborated.

All the participants' narratives presented peculiarities and diversity of paths in their formation as readers, which serve as a basis for their linguistic and cultural knowledge, and which underpin their teaching practice.

Examining their speeches, we realized that their school experiences, lived in their youth and the choices of their teaching work, in a way, marked their formation, not only by the absence of good literary practices, but also by the work with reading, which provoked many reflections. One of the questions that arose was: does the fact that these educators had little experience with literary reading in childhood have any repercussions on their work today as professionals in basic education? In a statement by P4-Miss Sardine, after the elaboration of the narrative, we had an answer to this question:

I relived my childhood. Today I try to be a teacher that is not like many I had, because I agree that the teacher's example makes a difference in the student's life. The teacher that encourages reading, not only in saying, but in reading. I discovered this very late, in college, the need and pleasure of reading. [...] I am not a storyteller, but I make an effort. I try to be a teacher in whom students mirror and I believe that the way we present reading makes all the difference in students' lives (Fragment taken from the letter-narrative about reading experiences, 2020).

This need that P4-Miss Sardine has to be a "better teacher than many she has had" is shared by some members of the research group, who feel the need to overcome practices they consider faulty. Through the discussions of the narratives in a collective way, the teachers were able to exchange experiences and interact. They noticed that their experiences crossed paths, that there was a lot of similarity in their biographies' accounts, and, many times, the descriptions of places, people, and facts intertwined in the narratives, getting closer with such affinity, causing emotion. We can observe the importance of the rescue of memories by the account of P4-Miss Sardine during the meetings:

Writing this narrative was good for me. I was thinking about the phases of life, my time as a child. It was good to relive our memories, our memories. What remained good was wanting to be Aunt Goddess and not wanting to be many teachers I had, because we need to absorb what is good and replicate it. I have been trying to do that day by day in my work (Fragment taken from the virtual dialogues, 2020).

During the research-training, we were careful to make records so that we could rethink our moments of professional development. One of these reports makes clear some concerns that arose during the research period. It was P3- Emília who documented.

On August 13, 2020, so, today is Thursday, the day of the TEACHERS READERS MEETING... and, first of all, it was suggested to us, by the teacher trainer - Ana Paula - that someone would be willing to write about our meeting.... Actually, I didn't want to write about this one, not this time. However, I cannot leave today's experiences blank. To begin with, weak internet, extreme fatigue from two weeks of returning to remote classes left me

feeling down at first. I had to make a tremendous effort to concentrate and manage to stay attentive to everyone's speech.

[...] All present, our beloved Adriana passing badly, started the meeting with the reading of her letter, and here I leave a concern about the negative experiences that many teachers left behind. After the presentation, Ana Paula asked us some questions that proposed reflection on what our experiences have marked us, the conclusions of how they could influence us. [...]. Ah... I want to leave on this page the words STUDY and RESEARCH, first study, to introduce the reading to the students, directing, proving desires; and research. As a starting point, my students, who are my favorite objects of study. I know that much has been put, arguments, opinions about the reasons why reading is abandoned amidst the sand of the beach of oblivion by readers who were once affined in their pleasure; indeed there are many thoughts on such a subject. As a teacher of this age group, experiences are properties of mine that should be exposed so that people can see with other eyes. In fact, practice reveals more to us than good decorated passages of complex works. Today I have learned that I must be careful about forming listeners and not readers. I have kept the experiences of colleagues to understand how not to act and what is positive for the ART of being a teacher.

After all, learning to be able to explore the work is something that invades my thoughts, how? When? For whom? What to use?

(Fragment taken from the letter-narrative about reading experiences, 2020).

It is important to register that, even in the face of adversity, these professionals persisted in the research-training process and, in the report presented, we can see that they reflected on their training courses, but had not stopped to think about the influences they brought to their pedagogical work. They had not stopped to think about the influences they brought to their pedagogical work.

The sentence that closes the record "*learning to explore the work is something that invades my thoughts, how? When? For whom? What to use?*" signals the restlessness in relation to literary work. After a few meetings full of reflections, the teachers demonstrated the need to change the social practice of reading, changing the way it is presented in the textbook, that is, reading proposals and ready answers, without the possibility of other interpretations. They showed that just reading for appreciation was no longer enough for a good understanding of the meanings of the text. The following fragment portrays some of these observations made by these teachers.

Before these meetings in our group, the texts were mostly worked as a moment of delight or for analysis and interpretation as well as reception, but with the studies and meetings addressing the perspectives of how to work the work can vary in actions beyond the moment of delight (Fragment taken from the letter-narrative about reading experiences, 2020).

In the moments of interaction with this group of teachers, we reflected mainly on how to work with classic books that present racial stereotypes and different value judgments, as is the case of Lobato's works.

We consider here the ideas of Calvino (2007, p. 10 and 11) about classic works: "classics are books that exert a particular influence when they impose themselves as unforgettable and also when they hide in the folds of memory, mimicking themselves in the collective or individual unconscious". Lobato's literary productions have all the characteristics indicated by Calvino (2007), because the stories have remained for a hundred years in the imagination of several generations, still influencing writers, bringing current themes, in short, they have not aged and, according to this author, works like this never finish what they have to say and therefore will never be an old book, on the contrary, they will always be current.

Machado (2001, p. 57) also contributes to this discussion when he states: "a classic is not an old and out-of-date book. It is an eternal book, which does not go out of style. For the author, it is important "to keep in mind that what is written does not change, it is we who see new aspects, pertinent to the present time. This is the magic of literature.

Still according to Machado (2001), it is very important to "navigate" through the classics. Especially for the young reader, because in this immersion, when he finishes the last page, he will possibly come out transformed, different from when he started. These are readings that contribute to the reader's cultural and affective baggage. The researcher warns that it is a terrible mistake to imagine that reading the classics has lost its meaning for young people. When it comes to classic books such as those by Lobato, which are under the gaze of censorship, we refer to Leite (2012), when he states: "the classics are not put down if they are judged by a court. Classics remain reigning in the memory of their readers, regardless of the verdict they receive." According to the writer, they are strengthened in the face of controversy and there is no need to question the competence of educators as mediators, since they are able to conduct productive dialogues between readers in the contemporary world and authors like Lobato, who were born in the last century, and there is no need to censor works. It is necessary to have mediators aimed at amplifying the voice of these books and leading readers to be more critical. For Leite (2012, [s.p.]),

To censor Lobato's books is to underestimate the critical potential of every reader to confront the voices in the text and defend himself from them when necessary. In the same way, as "any reader" needs to defend himself with the internal resources at his disposal when confronted with the violent actions of the movies he watches with an astonishing naturalness, or with the gratuitous aggression incited by video games or videos posted on the net, or with the

succession of unworthy and unethical facts announced on the news, or with TV programs that stimulate laughter through disrespect for the living conditions of another human being...

Following these discussions, we proposed questions that guided another stage of the research: Can we work with works that cause perplexity?

With the reports extracted from the training moments, we had the understanding of the difficulties presented by the participants to work with works that present this perspective. We observed that some teachers were unaware of the complaints about Lobato's works, and had not even heard about the debates. Another interesting aspect that emerged in these moments was that most of the participants knew only the children's literature written by Lobato.

We note here the remarks made by P6-Antonica during the virtual dialogues about the issues addressed: racial stereotypes, eugenics in Lobato's works, showing that she was not yet aware of the debates:

About the prejudice discussed, I had no knowledge, I did not know about the debates involving Lobato's works [...] I see that the works are current, everything he discussed in that period are current problems. As teachers, I believe it is important to be aware of this reality, and this training brought me this knowledge, and now I have more baggage to discuss this subject, I also have now the path to seek support (Fragment taken from the virtual dialogues, 2020).

All the themes addressed during the research-training mobilized the group of participants to the point of being disturbing because of the complexity of the issues and because they recognized that the discussions were new and stated that they had no idea about all the aspects pointed out. The record of P4-Miss Sardine illustrates this statement well:

I confess that I didn't have much knowledge about Lobato, I confess that I was left with many doubts and much curiosity. It is hard to hear something about which you have no knowledge. I need to study more about the subjects that were dealt with. Today I feel like working with the students on the works and I think that this is very good. It is one of the goals, to arouse curiosity, to want to know more about the author (Fragment taken from the virtual dialogues, 2020).

In the fragment taken from P3-Emília's dialog, we can perceive her anxieties about working with polemical themes:

[...]. I worry a lot about taking the polemic of the size that is prejudice, racism within the work, but this does not stop me from learning, studying with the student the charm that the work has. I am worried about not working on the charm of the work, the characters, which make all the difference in the literary work. I simply respect the work, this doesn't mean that I agree or disagree,

because I don't know if I am prepared to agree or not for lack of study, of research. This pandemic moment took away our possibility to study more, because we have too many activities (Fragment taken from the virtual dialogues, 2020).

This teacher showed in her speech, in her gestures, the uneasiness she was going through because of the excessive workload, with little time to read the material we made available for a better understanding of the themes dealt with, and therefore often signaled the need to have more opportunity to internalize all the aspects presented in the training. We noticed in the speeches, in general, the need for training moments to work with these issues, allowing more security to act as literary mediators. The participants understood the importance and richness of seeking a more contextualized reading of the works, thus enabling an understanding of the language used and greater clarity of the themes in the books.

Regarding the language in literary works, Gregorin Filho (2010, p. 87) makes notes, indicating that we should understand literature as a "language phenomenon that results from experiences lived by the authors. As per the following quote, it is necessary to recognize and value the relationships between literature, history, and culture. For him:

[...] a) understand that the child, an individual belonging to a social group, is a learner of this group's culture and that formal education, given in schools, should be built as a continuation of this learning; b) understand literature as a language phenomenon that results from experiences lived by the authors of the books. These experiences are existential, that is, they result from the author's experiences in his or her life trajectory; and they are social and cultural experiences, since each individual interprets life and human relations according to the elements provided by his or her society and culture; c) value the existing relations between literature, history, and culture, since each historical moment and each culture creates its own aesthetic for literary making; d) understand reading as a dialogue between reader and text, between contexts that are sometimes quite diverse and understand that this activity promotes an integration between the time of reading (present) and textual production (past), being able to stimulate the imagination and emotions of the child (GREGORIN FILHO, 2010, p. 87). 87).

When it comes to the language aspect in the classic books, we look to the researcher Machado (2002, p. 50):

Understanding the time and not demanding contemporary attitudes from a cultural manifestation from another time and another society. In this sense, there is no point in backtracking. The Thousand and One Nights because they have sexist stories, or Robson Crusoe because he was mercantilist, or Mark-Twain because he used the word nigger (*criolo*), or Ernest Hemingway because he was sexist. The loser in this intolerance is the reader.

In consideration of the need to do literary work in a contextualized way, Machado (2002) states that it is necessary to read in search of the other with the intention of facing changes and differences, it is not necessary to seek the moral of the stories.

There is no ethics of reading. The personal suspension of one's mind and spirit is already, in itself, quite a project. There is no need to turn reading into a utilitarian act or a tool for activism. Readers who improve themselves are already improving the country and the world. They don't need to fall into the fundamentalism of going around wanting to convert others to their reading and opinions. To read well is to become more tolerant and humble, to accept diversity, to be willing to tolerate difference and divergence. Not the opposite (MACHADO, 2002, p. 100).

A concern pointed out by Machado (2002) is in relation to the fact that we may soon have generations that do not understand current literature because they do not know the classics that preceded it. The author is convinced that every literary work always builds a dialog with previous texts. She affirms that without this permanent exchange, one cannot write. We confirm these points in what we call intertextuality. The researcher mentions that Monteiro Lobato brought to his texts the literary baggage he had and incorporated in his children's work several characters, such as those from Greek mythology, besides Alice, Peter Pan and fairy tale characters, as well as he imprinted innovation when he incorporated in the stories the language of the movies and cartoons. The author, in short, made reference to cultural manifestations of all times.

After all the discussions about the aspects related to language and the need to do a contextualized work, it is worth recording the comments of some participants about their final impressions of the research-training moments. Regarding the perception of the literary work with Lobato's works, P7-Narizinho recorded

I read very few books by Monteiro Lobato. I had a vision of Lobato distant from the people and with the meetings I realized that he was concerned about social issues, that he changed his mind, recreated his point of view according to the situation he was experiencing and I could see that he was very human and I liked the meetings very much, it contributed a lot to me, especially for the vision that I have of him today, it made me want to read other books by the author (Fragment taken from the virtual dialogues, 2020).

Regarding the participant entitled P5-Tia Nastácia, we have the following account:

Now we have a different vision, we need to bring to the students the work, the enchantment, as well as a broad reflection on the political and economic issue of the time. [...]. Having this broader knowledge is fundamental, and this is useful for working with any author we propose to study or work with, regardless of whether or not it is Monteiro Lobato. All this will be important for our practice. I think that this will come to our lives and will add a lot to our work,

and our students will have teachers who are more aware of this whole process. So, today I see this proposal that you made with a more loving gaze and it was very important for us. In fact, I have to thank you (Fragment taken from the evaluation of the training, 2020).

In P6-Antonica's dialog, we can also perceive her impressions about the training process:

It was through political and socio-cultural analysis that I realized that his works are very much alive today. The problems he experienced at that time are the problems we experience in our society today. They are current works and there is no reason not to work on them. It awakened in me that Lobato has texts for all ages. I, honestly, only saw Lobato focused on Sítio (Fragment taken from the virtual dialogues, 2020).

Faced with the complex situations addressed in this research-training, we noticed that the teachers reconstructed knowledge and often problematized their actions as reading mediators. These shared moments allowed the teachers to perceive themselves as producers of knowledge and, as a result, it was clear to us how open they were to new discoveries.

To end.... Write a period after the six of question marks. Pills and I have said

To finish is always easier; Emília is right. We put a period here, but accompanied by several question marks, because these are the paths of research: tortuous, unusual, unexpected, and with potential for new investigations; other questions will surely arise. For now, we leave on record the need for trainings that bring reflection, social awareness, and improvement in our pedagogical work.

The selection presented here brought many question marks and tried to analyze the narratives of teachers who work in basic education, who bring in their trajectories doubts, dreams, and accomplishments as professionals. The reports presented remind us of Marcelo Garcia (1999), when he states that the training process involves self-training in which educators become authors of their practice and, in this self-training movement, they become aware of the practice, of their experiences, and discuss the whole process among their peers in a shared training. The teacher, from this point of view, is no longer seen as a consumer of knowledge, but as a subject capable of generating and valuing the knowledge developed by others.

During the research-training process, the group of teachers was challenged to research their actions, which enabled the development of professional knowledge in order to rethink and expand the literary work mediated by Monteiro Lobato's works, and to improve their performance in the teaching-learning process. At the end of the research-training, we left the question: "What now, teachers? We need to remove the stones from the path, whether from

intolerance, or from the lack of critical work. What are your choices? What are your paths regarding the work of mediation?" Here I refer to the last sentence of Drummond's poem: José, where to?

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