

Sometimes *Chrónos*, sometimes *Aion*: childhood memories of a *bricouler* playing

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ABSTRACT – Sometimes *Chrónos*, sometimes *Aion*: childhood memories of a *bricouler* playing. This article aims to offer a discussion about the different times of play in the past that are made up in the present: playing at school, vigilant and controlling where the game of strategies versus tactics prevailed, and free play in a relationship of child-nature complicity. Antagonistic 'plays' were directed sometimes by *Chrónos* and sometimes by *Aion*. Different times, however, complemented each other. This is qualitative research of a historical nature that is used as a resource for historical testimonies of migrants from Sinop-MT and photographs. The intention is to foster the discussion of the cultural production of childhood within the scope of the theoretical reflections of Michel de Certeau allied to the poetry of Manoel de Barros.

Keywords: Education. Childhood. Children's Cultures. Memories. Play.

RESUMO – Ora *Chrónos*, ora *Aion*: memórias de infâncias de um brincar-*bricouler*. Este artigo tem como objetivo oferecer uma discussão sobre os diferentes tempos do brincar de um passado que se perfaz no presente: o brincar na escola, vigilante e controlador onde imperava o jogo das *estratégias versus táticas*, e o brincar livre, numa relação de cumplicidade criança-natureza. 'Brincades' antagônicas direcionados ora por *Chrónos* ora por *Aion*, tempos díspares, entretanto, que se completavam. Trata-se de uma pesquisa qualitativa, de cunho histórico que como recursos utilizou-se de testemunhos históricos de migrantes de Sinop-MT e fotografias. A intenção é fomentar a discussão da produção cultural da infância, no âmbito das reflexões teóricas de Michel de Certeau aliadas à poesia de Manoel de Barros.

Palavras-chave: Educação. Infância. Culturas Infantis. Memórias. Brincar.

Presentation: playing communion with things

Because if we speak from being a child, we make communion: of dew and its spider, of an afternoon and its herons, of a bird and its tree (Barros, 2010).

To speak from being a child and, in this way, to commune with things. To commune with a time that we still are present and past co-exist in the instant of memories “that shine on occasion” (Certeau, 1998). Remembering Passos (2003, p. 172), “I am time and the passage from one time to another, I make it, I do not think it, I do not contemplate it; I do it.” We are time, and we commune with it, we carry it out and, therefore, as well as in the poetry of Manoel de Barros, it is possible to perceive the conciliation between past and present under poetic images, and, at the same time, to feel that what we were still living in us, because “in the house of memory we are who we were before” (Barros, 2010, p. 135, emphasis added).

In this way, we commune in this work with the memories we heard in the doctoral process with the research subjects, migrants who lived their childhoods in Sinop, state of Mato Grosso, during the process of territorial occupation and accentuated migration of the city (1973-1986), with the past experiences of the other, intertwined with their carnality, with their own lived experiences, we commune with the childhood that dwells in each one that is composed in this writing, a childhood that is not called *Chrónos*, which “indicates an objective duration, a measurable quantity [...] of time” (Agamben, 2005, p. 89), but, for a time *Aion*¹ that makes “time in its original character, [...] like a child who plays dice” (Agamben, 2005, p. 88), which suggests “the vital force, to the extent that it is perceived, in the living being, as the temporalizing essence of the living” (Agamben, 2005, p. 89, emphasis added).

Thus, we conceive the essential time of childhood, which is not external to any of us but which becomes alive and pulsating every time the present touches the past, every time memories move in a “non-place” (Certeau, 1998), of a “metis that, taking advantage of the occasions, does not cease to restore in the places where the powers are distributed the unusual pertinence of time” (Certeau, 1998, p. 165).

In the face of this “non-place” of time, history, memories (Certeau, 1998), the question proposed by this work is inserted in a historical-poetic perspective about the cultures of play: to conceive the different times of the game of a past that is made up in the present: playing in the vigilant and controlling school where the game of strategies versus tactics prevailed (Certeau, 1998), and free play, in a relationship of child-nature complicity. Antagonistic 'plays' are directed sometimes by *Chronos* and sometimes by *Aion*.

However, we do not intend to classify the ways of playing, pointing out degrees of superiority and inferiority between one and the other, but to present and discuss such ambiguities and pluralities without excluding them since “play is, among other things, a means for the

child to live the culture that surrounds him, as he truly is, and not as he should be" (Brougère, 2008, p. 59).

It is interesting to point out that the narrators of their stories – migrants from Sinop-MT, subjects of the research, when narrating their experiences, bring us uniquely and peculiarly their formative experiences, as well as their memories of a children's universe full of imagination, invention, construction, arts of making (Certeau, 1998), bricolages made from their relationships with the other, with nature, with the remains, with childhood dreams. The narratives sound like gestures of liberation, of the fluidity of life that pulsates, of non-linear childhood, not time by a time outside the subject; in this way, each migrant, when narrating his experiences, "went to childhood and returned" (Barros, 2010, p. 42). As explained by Benjamin (2002, p. 101), "the adult, by narrating an experience, relieves his heart of the horrors, enjoys doubly happiness. The child recreates for himself all the facts experienced; he starts once again from the beginning".

Thus, in this 'going back once again to the beginning,' the boys and girls that remain in each of the research subjects when narrating their childhoods in a space where everything was forest², where children and nature lived intrinsically, playing appears "there, close" (Barros, 2010, p. 162) as if 'time had been tied to the post' (Barros, 2010, p. 162) 2010, p. 162) and then, everything else 'was just distance' (Barros, 2010, p. 162).

It is in this time and space that the researched games transit in this work in two ways: in a historical-educational dimension, discussing the formation of the child, the learning space offered by playing, in the perspective of the historical, social and cultural production of childhood and in a philosophical and poetic dimension, which conceives play as a human experience, as a return of the lived, "on the edge of history and legend" (Bachelard, 2009, p. 85).

Methodological Paths: bird's views

Catch a bird's eye. Contract vision Fontana (Barros, 2010). To look to hold the vision in the small, in what we do not usually see, which often goes unnoticed. Look at the details, at the seemingly banal things. Educating the gaze – sensitizing it. Seeing stuff like birds is perhaps one of the significant challenges of a bird researcher. A broad and, at the same time, meticulous look. A look that sees something more in singularities, not in truths. In this way, a methodological path is not restricted only to the Cartesian view of methods, samples, data, analyses, results, etc. But also of looks. Bird-looking! Binomial looks! Blue looks! (Barros, 2010), since "things no longer want to be seen by reasonable people. They want to be looked at in blue – Like a child you look at in a bird" (Barros, 2010, p. 302).

Thus, this research is a composition of memories that suggest one of the many possibilities of narrating history, corroborating what Pesavento (2005, p. 117) suggests when she says:

The classic way of being of history – construction of knowledge as a status of science and objectifying truth – is replaced by another, in which the sources, the raw material of history, are considered as “indicative” of what could have been and with which the historian builds his version. In this case, history has a creative function, by selecting documents, composing a plot, unraveling an intrigue, recovering meanings.

However, in the methodological paths to propose historical research, we are faced with some challenges, among them the construction of oral testimonies. To this end, a script of semi-structured questions was prepared only for guidance since it was not intended to be 'stuck' to the script. On the contrary, we wanted the subjects to narrate their memories of playing in childhood freely, only with interruptions when necessary.

Thus, to assist in the recollections of the interviewees and to make the interview more welcoming, the Box of Stories emerged, hand-crafted with reused wood, bringing inside replicas of toys of the time (made by artisans from the city of Sinop-MT, as well as pebbles, sticks, wood scraps, etc.). In the Box of Stories, there was also an album of photographs of games and toys of the time collected on the internet, and a peel of the fruit of the Brazil Nut, which was named “Fruit of Childhood,” which had inside the so-called “Verses-Seedbeds,” which were nothing more than little papers with writings of some poems by the poet from Mato Grosso Manoel de Barros, offered to each subject participating in the research.

At first, these artifices were designed to “break the ice” at the beginning of the interview. However, it was noticeable that the interview flowed more with such artifacts. There was an adult who sat on the ground, took the little wooden truck, and began to talk about his memories without noticing for a moment that he was a boy again, playing while narrating. There were others that the pebbles and the scraps of wood were reasons to call the children at the time of the interview to teach them how to play five-marias or to set up small towns with the wooden blocks saying: “- look, the mother/father played like this at your age” (Migrant 7)³ and then, we understand that sensitivity does research, as Pesavento (2005, p. 02) points out:

Let us begin by understanding sensibility as another form of apprehension of the world beyond scientific knowledge. **Sensibilities would correspond to this primary nucleus of perception and translation of human experience** at the heart of constructing a social imaginary. Sensible knowledge operates as a form of recognition and translation of reality that springs not from the rational or the most elaborate mental constructions, but from the senses, which come from the depths of everyone.

Figure 1 – Story Box (inside the box)



Source: Rohden (2019).

However, we emphasize that we do not intend here to present a prescription or a map of a methodological approach to be followed, nor is there the intention of engendering knowledge and sustaining it “permanently through the omnipresent production of a knowledge that guarantees it” (Bujes, 2007, p. 16), on the contrary, the desire is to present the fissures, the concerns, the anxieties, the “new 'moves' or 'sacações'” (Bujes, 2007, p. 16, emphasis added) experienced in the experience of an analytical-perceptive approach, which we call historical-poetics in this work.

In this sense, to compose the reflections, the perceptions that we rehearse here, we sought a procedure that would be as close as possible to groping, visualizing, listening, tasting, smells, all the synesthesia that affects us and that each one of us brings in a unique way in our childhood memories, as a way to be an experiment for writing: Why not infant, playful, who is making himself, molding himself like clay in the hands of each reader, like modeling clay in the hands of a child, inviting him to play? “A writing that is an invitation to thought, an invitation to experimentation, an invitation to move away from a pretense of knowledge to distance oneself from the effects of the given meanings” (Chisté, 2015, p. 11).

With this, writing in a child's playful essay has the premise of affirming life; this is what we intend to do in the trajectory of this research.

Between *Aion* and *Chrónos*: “in our childhood, everything was transformed into something make-believe”⁴

This is because we were raised in a place where there were no toys manufactured. This is because we had to invent our toys: bone oxen, sock balls and tin cars. We also pretended frogs were cell boxes and traveled by frogs (Barros, 2010).

Everything was make-believe, everything became play, and everything else became a toy in the hands of the children of the historical

context researched. The childhood memories of the subjects and narrators of their stories bring the landscapes of memories of the different ways of playing, whether at school, on the street, in their homes, with nature, with the other, or with the world.

Thus, referring to the childhood memories of the subjects who experienced their childhoods in the middle of the Amazon forest, when opening the city of Sinop, playing was presented sometimes by the Aion time, sometimes by the Chronos time. In this sense, in an Aion time, the child and nature were intimately linked. The children's culture manifested itself in the child-nature, in a chiasm of ambivalence, where everything was completed. And, on the ground where the abyssal lines were intended, the liminality of the border conflicts in the process of colonization took place; these children contributed to composing the history of the locus investigated: whether at school, in the socio-cultural events promoted in the city, or at work (since many worked to help the family), or in play – a peculiar moment to constitute a specific culture among their peers. Thus, it is this ambivalent play that this text discusses from a historical-poetic perspective.

Benjamin, about the ways of playing, brings us some important inferences, which allow us to relate them to the narratives we heard from the memories of the subjects researched; among them - the possibility of the child creating toys from the most differentiated materials and the fact that these materials, often discarded, represent the bond between parents and children when the toy was built by this connection that united them. It is essential to hear from the author:

If [...] we reflect on the child who plays, we can speak of an anti-nomic relationship. On the one hand, the fact is presented as follows: nothing is more suitable for the child than to bring together in its constructions the most heterogeneous materials – stones, plasticine, a pinecone, or a pebble bring together in the solidity, in the monolithism of their matter, an exuberance of the most different figures. [...]. Wood, bones, fabrics, and clay represent the most important materials in this microcosm, and all of them were already used in patriarchal times when toys were still part of the process that linked parents and children (Benjamin, 2002, p. 93).

In this sense, the constructed narratives can reflect Benjamin's inferences about the child's capacity for creation in play, as well as this first bond between parents and children. We understood that the forest scenario, in which the adults researched experienced their childhoods, enabled a mutual child-nature relationship. Access to industrialized products was also tricky, and the country was beginning to boom. The absence of means of communication and the time between parents and children, among other factors, contributed to this play of creation, invention, and reciprocity, existing effectively in the researched context in the 1970s and 1980s of the twentieth century.

In the universe of play, especially in the world of the child who played, in the context historically under analysis, the most different artifacts approached and mixed: wood, cans, pebbles, paper, fabrics, elastic bands, plastics, glass, wood, wax dust, metals, sand, bone, clay,

sticks. These materials were “mimicked and transformed into toys in a relationship of surrender, emancipation, contemplation and supremacy about the object, resistance to trivialization, creation and repetition” (Alves; Silva; Oliveira, 2011, p. 50). We then describe some testimonies that we associate with the proposed discussion:

01) Migrant 4: We built toys and made sock balls to throw at the clown; it was creative! We used cans of olive oil to play bets We used cans of olive oil to play bets⁵; we made the tacos from wood scraps. He gathered all the children on the street to play bets all afternoon. It was all of us who built and organized the pairs and the rules. We didn't need an adult, we got along alone⁶.

02) Migrant 6: [...] I had to invent my toys. I would take old things or leftover things, for example, boxes, plastic pots, and I would cut and model my toys. So, I built ships and cars; I remember that with a bottle of fabric softener, I made the Scubby Doo⁷ Kombi. So, I created my toys, and I played a lot. I liked to play mixing the aniline colors; I made them fall in the same place, and the colors mixed⁸.

Figure 2 – Child playing with wood scraps and other waste, 1981



Source: Migrant 6, Personal Collection (1981).

(03) Migrant 2: At that time, there was no television, internet, or any of today's toys. It was just a matter of inventing it. We collected cans in the garbage, made holes in them, tied one can to another, took some pieces of wood, mounted some tractors, and went out pulling; the fun was more in assembling than in pulling afterward. We spent days collecting the remains of cans, wood, and pots in the neighborhood, and then we did a whole project of assembling little tractors with them⁹.

In this way, the toys of the “invention” (Barros, 2010) emerged as mirrors of the autonomy of those children, and it was on earth that the “most incomparable objects of attention and action of children” (Benjamin, 2002, p. 103) were found, and therefore, children created, imagined, invented, formulated, made, remade, built, and rebuilt - “This is how children form their own world of things, with a small universe inserted in a larger one: they imitate and create, they do it again, with new arrangements and interpretations, based on what they have as a model” (Alves; Silva; Oliveira, 2011, p. 54).

With this, the non-linearity of events and the almost 'anarchic' state of dismantling, reused remains, and new 'fittings' without containing the classic traits of an object made by the adult world created a universe of ideas, becoming, flows, and assemblages, which were offered by play, which allowed the child to construct "childhood experiences, situations of resistance and autonomy in the face of managed life" (Sanches, 2017, p. 7).

Living nature, playing with it, the children of historical time were like *Aion*, as a vital force, as a "temporalizing essence" (Agamben, 2005), who synchronously played "that game of the pebbles that we threw upwards, we threw them on the side of our hands, threw them up and quickly had to pick up another one" (Migrant 3, 2016)¹⁰, "the five-Marias, I remember it well!" (Migrant 5, 2016)¹¹, and for not obeying a timed, anthropocentric time, they lost the notion of it, because "[...] We always thought that today was still yesterday. We got used to seeing from the past" (Barros, 2010, p. 426), and thus:

(04) Migrant 5: [...] We woke up playing and slept playing (laughs) [...]. It was a perfect childhood; it was all very simple, and everything was natural [...]. It was a childhood of simplicity, of things of nature, of playing a lot; we woke up on the street and slept on the street because we played so much.

Thus, in this becoming historical, what Merleau-Ponty calls a "mating between bodies and things" occurred. In the author's words:

The thing can never be separated from someone who perceives it; it can never be effective because its articulations are the same as those of our existence and because it is placed at the end of a gaze or at the end of a sensorial investigation that invests it with humanity. To this extent, all perception is communication or communion, the resumption or completion by us of an alien intention, or, conversely, the realization of our perceptual powers externally and as a mating of our body with things (Merleau-Ponty, 1994, p. 429).

Finally, in the face of this free play where there was more "communion with things than comparison" (Barros, 2010, p. 97), where children learned to 'like the little things on the ground even before celestial things,' still using the poetics of Manoel de Barros in line with the historicity under study, we can affirm that "there was nothing more presto in us than childhood. The world begins **there**" (Barros, 2008, p. 119, emphasis added). And so, in play, childhood began **there**, in that universe built by/with children.

And if, on the one hand, there was a play, on the other, there was also a supervised play, the play in the school space of the first school in Sinop, the Nilsa de Oliveira Pipino School. Playing at school was present even if 'fictitiously controlled,' even if with a demarcated time at recess, even though *Chrónos* believed that he was the 'owner of time' and then, the bells established time to study and time to play, time to start, time to end. Time for everything. But even so, the children played. They played precisely because they knew how to play with the strategies of a place like no one else (Certeau, 1998); they played because they did not need a 'set

time' for the game to happen – making a paper airplane and playing hidden from the teacher in the classroom¹² or scribbling a book at a time when the teacher was not watching, were ways of subverting the order, but also to become moments of fun, of 'deviant play', even if this would cause a possible punishment. Such examples of playing inside the classroom, a place with sacred status, the profane was also established in subtle ways in which the child showed his tactical mobility of leaving marks of his authorship, of his existence in front of that place, because as Certeau (1998, p. 94) points out, “a child still scribbles and dirties the school book; even if he receives a punishment for this crime, the child gains a space, signs his existence as an author.”

In the historical context researched, as in most schools of the time, there was an incessant concern about organizing school time-space. To this end, the “panopticon” (Foucault, 2009), which was intended to be established in the face of the play of the boys and girls of the “invention” (Barros, 2010) of that city in the forest that was being formed, did not count on the fact that it would have to deal with the incisive way of culture as pure creation, with the distinct practices of appropriation of such pre-established models, and that then, these would subtly resist, “bend without breaking” (Certeau, 1998) and, thus, reinvent in their own way the sense of being in that environment (Rohden, 2016). According to Certeau (1998), the art of the weak “feigned obedience to the strategic powers but did not initiate an explicit war against them” (Azevedo; Araújo, 2011, p. 483). Given the above, we highlight these statements:

(05) Migrant 6: I think the sisters didn't like us to play anything. I really think they didn't stimulate much. It was a time like this that we were rewarded for certain adult behaviors. [...]. When you ask me: Did the school do anything to play? No, the school was oppressive in this way (referring to an episode where he and another were taken to Sister Xaveres by the ears and left grounded, kneeling all morning in the sister's room doing chores). It was a culture of repression, where children had to learn to be workers, they had to learn from an early age to be laborers, and they didn't have to learn to play, but we played! We played even though they didn't want to, even though the school didn't encourage them. The bell rang, there was a stampede out the door, and everyone went to play something at recess; they had no way to keep us out of the classroom.

(06) Migrant 1: Recess time was the time to play and eat snacks. It wasn't a directed playground, so we played a lot of running. The sister didn't like it very much because she sweated, but the patio was big. I don't think she even saw that we ran¹³.

So many other examples that circumvented the established order constituted lines of flight (Deleuze; Guattari, 1997) when children took advantage of any spaces to play. A vigilance that could not contain the “tactics” (Certeau, 1998), which moved, ambiguous, without their own location, arising from the contingencies of the situation, in order to take advantage of the gaps in the place, which were made bricoleur (Certeau, 1998), improvised, the result of the “intelligibility created in the here and now, demanding living intelligence, seeming to despise pre-established models, constantly apprehending the situation and acting on it, improvising ways out” (Azevedo; Araújo, 2011). With this, we highlight:

(07) **Migrant 2:** The sisters were brave. They wanted to maintain order and discipline. They just wanted us to play cirandas or things that didn't get dirty or didn't make noise. The cirandas were also cool, but what we really liked was to run, play tag, and hide and seek. They taught one thing, and we did another. No one held us back at recess. It seemed like a liberation [...].

(08) **Migrant 3:** Once, a boy from school was given a plastic ball and took the hidden ball to school. At recess time, all those kids wanted to play ball. The recess was short, so we stayed after class playing. The boy did not fail to take the ball hidden until it pierced for good.

In these examples, we perceive that there was the 'fear' of punishment. Still, on the other hand, the game was revealed, which overcame fear and found in the 'flaws' that opened breaches in the surveillance of power, promoting "mobility, but in a docility to the misfortunes of time, to capture, in flight, the possibilities offered by an instant" (Certeau, 1998, p. 100). The cunning, blows, arts, the arts of jugglers, tightrope walkers, were present, in micro details. As Certeau (1998, p. 101) would say, "Then you go hunting. It creates surprises there. He manages to be where no one expects it. It's cunning."

In this sense, the moment when those students saw themselves free from the "panopticon" (Foucault, 2009), which was manufactured for them, the space opened up with possibilities, new flows, new assemblages (Deleuze; Guattari, 1997), to create, invent, live with their whole body the experience of play, to formulate deviant practices that promoted their autonomy, that left marks of their authorship as subjects, as bodies that pulsated in the phenomenological interconnection with everything and everyone, and then, they were able to "negotiate and fight for their happiness, for their desires, appropriating each crack, from every corner, from every breach, sneaking, slipping, sliding" (Albuquerque, 2006, p. 40).

However, even in the face of the timed play time that the school determined, the children took advantage of every minute the clock struck. The children did not stop playing, and in this way, they recreated the ways of living in that space:

(09) **Migrant 6:** For the games they had at school, it was necessary to have justifications, for example, scavenger hunts – it was to raise funds, theater contests – it was because of art education or Portuguese classes, everything that was different was to justify something, because the child's role was to be there, to grow, there was no concern about playing. It was growing up to work. [...] Even so, the children played a lot of tag, ball, and hopscotch. Sack race in scavenger hunts, jumping rope, in physical education classes.

In this sense, even if the school tried to 'pedagogize' play, always associating some 'major event' to justify the presence of play, on the contrary, for the child any moments in which they found means to "circumvent surveillance" (Certeau, 1998), whether inside the classroom or at recess, there were infinite possibilities of playing, of exercising the "thousand practices of doing" (Certeau, 1998). Thus, there were the 'norms and rules' coming from a place under the institutional panopticon gaze, but on the other side of this chiasm, there was also "the space of doing, the ways of proceeding of everyday creativity, the

scams, the escapes, where the multiple inventions and creations gave space to a constantly reinvented childhood, a true art of doing and being a child” (Rohden, 2016, p. 158).

One relevant point is that given the narratives and the memories of a play-bricoleur (Certeau, 1998) that we hear, most of them refer to the existing play at school. However, they are already thinking about the end of the class, when they could then play in the street, meet friends in the neighborhood, play bets in the street, 'steal' guava in groups, make toys with leftovers, play on top of trees with no time to get down from them. It is interesting to note that when they talk about playing 'surrounded' in the school, quickly, as if by 'magic,' playing jumps over the school fence, goes to the street, and there it finds an infinity of living, a rhizome (Deleuze; Guattari, 1997) of arts of making, a multiplicity of affections (Deleuze; Guattari, 1997), who seemed to be waiting for the child for his happiness, for the fulfillment of his intimate childhood desires:

(10) **Migrant 4:** We barely left school and were already playing. We entered school already thinking about the time to leave so that we could play freely and stay with friends. Playing at school was also cool, but it was certainly better on the street.

(11) **Migrant 2:** On the street, I could play anything! [...]. I jumped a lot of hopscotch. I also played a lot of bolita and shuttlecock. But, hopscotch, jumping board, jumping elastic, jumping sack, it was a kid... We stayed until night on the street, in front of the house, playing. My brothers and all the kids on the street. In the beginning, it was just us on the street because Sinop was starting. But then more children arrived, all those kids on the street. What we really liked was freedom [...].

(12) **Migrant 7:** Playing at school was very limited, unlike playing outside with friends. [...]. As I told you, we made the toys with the remains of things that we found in the neighbors' garbage in the middle of the buildings that appeared. Otherwise, there really wasn't. [...] Our fun was us inventing.

A plural world of those children, a space-time in which creating, inventing, and reinventing became a single body, a single flesh. Child-nature-school-family, they 'with-lived' together in their most different ambiguities without excluding each other. Everything was the same space and a single time of imagination, and the children with their tactical mobility 'docilely' knew how to deal with any strategy of a place, those boys and girls 'from the forest' had “[...] ways of artists [...]”. “Run, run the ferret: a thousand ways to do with” (Certeau, 1998, p. 91).

However, the children of this past teach us to 'com-live' with such a cairolological¹⁴ imposition of history, as well as to live between opposites: for they played subtly with the order, they dealt with the diachronic and synchronic movements of the bricoleur-plays, in a balanced way, they escaped into space without leaving the place, and therefore 'space became a practiced place'¹⁵, they (the children) elaborated lines of flight, formulated other and new flows, assemblages (Deleuze; Guattari, 1997) and then, tactically armed, they dealt with a synchronic-play and a diachronic-play, and in this way, their bodies moved, as sexual beings, desiring beings, affective beings. Children, without abruptly opposing calendars and clocks, lived in the 'eternal of an instant' of playing the “full, discontinuous, finite and com-

plete time of pleasure” (Agamben, 2005, p. 126), and, in this way, metaphorically eternalized themselves as a “fugue from Bach” (Barros, 2010, p. 134), recalling the verse of the poet Manoel de Barros. The adults in this story, children of yesterday, affirmed life and knew how to play among themselves even in the face of order and power, they knew how to reinvent their ways of living childhood, creating toys from any rag, scrap, or garbage.

The children of yesterday bring in their narratives the possibility of reflecting on a play as a production of children's cultures, as a social, historical construction of childhood, as a formative condition of learning, of human development, of poiesis of life, so that we do not forget how good it was/is to hear/feel the “red noise of cashews and the stream passing at the back of the yard...” (Barros, 2010, p. 114).

Final Thoughts

By researching the experience of play as an educational dimension and as a human experience of childhood, we try to perceive in the adult body of the now, of the subjects participating in the research, the sensitive body of the child who lives there, in a dimension of a past presented in the now, as human time circumscribed by ambiguities that are together and that Western science in general, he insists on separating them instead of finding a balance in them.

However, we emphasize that all these memories of a play-bricolage between times lived, sometimes synchronous (*Chrónos*) and sometimes diachronic (*Aion*), “it is always the look and reflection of the adult that, when remembering, reconstitutes the gaps through the prism of the present, in search of the paths not yet traveled” (Sanches, 2017, p. 10), as well as childhood highlighted as an experience and, therefore, it is history, that is, “human time” (Agamben, 2005, p. 91). “In this sense, the memory of childhood is not idealization but rather the realization of the forgotten or repressed possible. The experience of childhood is the experience of what could have been different, that is, a critical rereading of the present of adult life” (Gagnebin, 2005, p. 179), even because “when we interpret our own experiences, at different moments of life, we resignify the perceptions of what has been lived and experiences” (Guimarães, 2017, p. 2).

Finally, this work sought, based on childhood memories, to highlight the child as a co-author of his own history and as an active agent in cultural and social production, both in the past and in the present. Children who, when they played, when they invented toys or games, learned from the other, placed themselves in the world and built other invented worlds, of make-believe, of imitation (which recreates adult actions by interpreting them in their own ways), of repetition, of “undoing the norm.” Children who, from the perspective of surveillance, dribbled from their tactics, playing with the strategies of a place of power (Certeau, 1998). Children in the forest who played and lived in the core of their being the profane and sacred of playtime, where the synchrony and diachrony between *Chrónos* and *Aion*, while making themselves disparate, were completed in the dreams of the child who

“played even in his sleep” (Migrant 2, 2017). And in this “dream world, you don't fly because you have wings, but you believe you have wings because you fly. Wings are consequences. The principle of dream flight is deeper. It is this principle that the dynamic aerial imagination must rediscover” (Bachelard, 2001, p. 28) so that one can continue to play “[...] in the yard: among shells, macaw bones, pieces of pot, cobs, casserole wings, etc.” (Barros, 2010, p. 367) so that the next childhood memories still have in the future, “[...] I miss pulling a dirty string, some sad cans” (Barros, 2010, p. 367).

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Notes

¹ Agamben (2005, p. 89) guides us about Chrónos and Aion: "Plato presents the relationship between Chrónos and Aion as a relationship between copy and model, between cyclical time measured by the movement of the stars and immovable and synchronic temporality. What interests us here is not so much the fact that, in the course of a still living tradition, aion is identified with eternity and Chrónos with diachronic time but that our culture knows, from the beginning, a split between two different notions of time, correlated and opposed."

² In reference to the city of Sinop during the colonization process, the forest still prevailed before the violent process of environmental degradation.

³ MIGRANT 7. Interview. [Interview with Josiane Brolo], Sinop, 2017.

⁴ MIGRANT 1 (2012).

⁵ Betting is a sport that descends from British cricket. The main objective of the game is to make runs extremely with the ball thrown by the opposing player, and during the time that the opponent runs after the ball, the pair that batted must cross the bets in the center of the field, thus making two points each time they cross the clubs.

⁶ MIGRANT 4. Interview. [Interview with Josiane Brolo], Sinop, 2011.

⁷ It is an American animated television series produced by Hanna-Barbera and created in 1969 by Iwao Takamoto. Such a cartoon was broadcast on Brazilian television and became famous among children in the 1967s, 80s, and 90s. It is necessary to point out that in the testimony of this research subject, he knew the drawing and probably watched it when he lived in the south of the country since he arrived in Sinop at the age of 7, and at the time he arrived there was still no television transmission.

⁸ MIGRANT 6. Interview. [Interview with Josiane Brolo], Sinop, 2016.

⁹ MIGRANT 2. Interview. [Interview with Josiane Brolo], Sinop, 2017

¹⁰ MIGRANT 3. Interview. [Interview with Josiane Brolo] Sinop, 2016.

¹¹ MIGRANT 5. Interview. [Interview with Josiane Brolo], Sinop, 2016.

¹² These are some of the examples that the subjects of this research narrate in reference to the school's daily life.

¹³ MIGRANT 1. Interview. [Interview with Josiane Brolo], Sinop, 2012.

¹⁴ Expression comes from Kairos, an opportune time to live in the present as an opportunity.

- ¹⁵ For Certeau (1998), the place is transformed at all times into practiced spaces and vice versa, a place that suggests a game, a dynamic where its 'inhabitants' transform, create, and recreate their ways of living.

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