

SPACE AND TECHNIQUE IN THE TRIÂNGULO MINEIRO: A GEOLITERATURE OF THE RURAL WORLD

ESPAÇO E TÉCNICA NO TRIÂNGULO MINEIRO: UMA
GEOLITERATURA DO MUNDO RURAL

ESPACE ET TECHNIQUE DANS LE TRIÂNGULO MINEIRO:
UNE GÉOLITTÉRATURE DU MONDE RURAL

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Abstract

This work aims to understand the relations between the space and techniques in the geoliterature of the rural world of *Sertão da Farinha Podre*. To do so, we are going to use the *Sertão da Farinha Podre* works: the historic novel *Ipiacupa* (2013) by Ernesto Rosa, and the book *Nos Confins do Sertão da Farinha Podre*, by Mario Lara (2009). The themes approached are dear to the philosophy of science, so we resorted to the contemporary literature to interpret the relations between society and nature pictured in the literary works analyzed. The rural world constituted where it was once *sertão* emerges slowly from the advances related to modernity, guided by the technical mediation that appears in the constitutions of territory and landscape that constitute the present geographic space. In the experience lived by the authors and readers, we found contexts of the narrative's general outline where the world images about the passage through *Sertão da Farinha Podre* are also pictured. Thus, representations of the rural world surround the space of the works analyzed, contributing to liberating interpretations as not only the limits of techniques, but also the advances of a whole society are recognized.

Keywords: Geoliterature, rural world, technique.

Resumo

Este trabalho tem como objetivo principal compreender as relações entre o espaço e a técnica na geoliteratura do mundo rural do Sertão de Passagens, antigo Triângulo Mineiro. Para isso, utilizaremos as obras *Sertão da Farinha Podre*. Romance histórico dos primórdios IPIACUPA (2013), de Ernesto Rosa, e o livro *Nos confins do Sertão da Farinha Podre*, de Mário Lara (2009). Para os temas abordados, recorreremos a uma "literatura menor" que possa contribuir para uma interpretação das relações entre a sociedade e a natureza que se desenham na região. O mundo rural, construído no lugar do sertão de outrora, surge aos poucos, a partir dos avanços relacionados à modernidade, orientando-se pela mediação técnica que aparece na constituição do território e da paisagem, e compreende o espaço geográfico em sua completude. Dessa forma, representações do mundo rural cercam o espaço das obras analisadas, contribuindo para interpretações do espaço, à medida que se reconhecem não apenas os limites da técnica, mas também a essência do espaço.

Palavras-chave: Geoliteratura, mundo rural, técnica.

Résumé

Cette étude cherche à comprendre les relations entre l'espace et la technique dans la géolittérature du monde

rural du Sertão de Passagens. Une région placée à l'ouest de l'état du Minas Gerais, au Brésil. Cela dit, nous allons utiliser des œuvres, telles que: *Sertão da Farinha Podre*, roman historique des commencements – IPIACUPA (2013), de Ernesto Rosa, et *Nos Confins do Sertão da Farinha Podre*, de Mário Lara (2009). Pour bien travailler les thèmes la littérature contemporaine à fin d'interpréter les relations entre la société et la nature qui se dessinent dans les œuvres littéraires étudiées. Le monde rural mis en place sur le sertão d'autrefois se montre peu à peu, à partir des progrès de la modernité, guidé par la médiation technique qui apparaît dans la constitution du territoire et du paysage de l'espace géographique actuel. Ainsi, des représentations du monde actuel se mélangent avec l'espace des œuvres analysées, ce qui contribue à interprétations de l'espace, à mesure qu'on reconnaît pas seulement les limites de la technique, mais aussi l'essence de l'espace.

Mots clés: Géolittérature, monde rural, technique

Introduction

The objective of this article is to initiate a theoretical reflection about the space and the technique as an axis guiding the geoliterature of the rural world of the Sertão de Passagens, the place that gave rise to the region of the Triângulo Mineiro, in Minas Gerais. From the notion of geoliterature, we intend to demonstrate how the different readings propose complementary theoretical perspectives, which enunciate the formation of a disciplinary methodology, as well as to analyze the way in which the literary work is understood by art from science and vice versa.

There is a first need to establish a comparative analysis of the selected works so that the narratives overlap with the spatiality of the Triângulo Mineiro. We oppose, therefore, two rationalities that provoke the process of investigation of the space within its geography and lead us to an approach of the theme in the epistemological field. Thus, we propose a dialogue between geography and literature from processes whose disciplinary interest is common to both fields, so that the disciplines are oriented to the search for the method of space research.

The first book selected for the research is a romance by Ernesto Rosa (2013) with the title *Sertão da Farinha Podre: Romance Histórico dos Primórdios*. The author writes of an adventure of a protagonist who flees to the region but faces a sertão that is at the same time empty and promising and that affirms, the sertão in that period, as a backcountry to the interior Brasil. This characteristic also concerns the corresponding divisions located between Minas Gerais, São Paulo, and Goiás, states that dialogue forming the joint triad that contributes to the occupation of the territory. The name "Rotten Flour" refers to the common habit that the travelers had to weave sacks of flour into the branches of the trees

in order to mark the way back. This strategy was used by the “tropeiros” (herdsmen) to mark the route they traveled from São Paulo to Goiás.

In this regard, we consider that the novels selected for this work belong to the scope of what Gilles Deleuze (2015) treats as a “minor literature,”¹ in which signals fulfill the role of activating or, as the philosopher himself would say, force the thought so that you derive an image (Deleuze, 2010, p. 91). In another way, already conventional and instituted, a “major literature” invests in the logos considering the same thought about the images, or a only thought, characteristic of a social form, believing that the form reflects the society and the culture. Meanwhile, “lesser literature” undoes all logic. In the transposition of a minor literature to that which interests us here, Michel Collot (2013) discusses “Landscape Thought”, a concept very close to what Deleuze considers to be “The Image of Thought”. In discussing types of signals, Deleuze asks: “How could we have access to a landscape that is no longer the one we see, but rather the one in which we are seen?” (Deleuze, 2010, p. 7, our translation²).

Mário Lara wrote a romance entitled *Nos Confins do Sertão da Farinha Podre: Povoamento, Conquistas e Confrontos no Oeste das Minas* (2009). The work is a historical remembrance of families and society from a genealogy that through the memory of archives, seeks to recognize the way of life and the reality of an era. Thus, the author uses sources such as public historical archives, institutional collections, registries, as well as private collections, to reveal a more concise narrative of the territorial organization of the region. The presentation of his work confesses many particularities of figures known in the “formal” history of the region and reveals aspects that are subjugated, as Deleuze treats, by a “greater literature”.

It is important to emphasize that the two novels presented here address the same theme, one that deals with the beginning of the settlement of the region. To think of “literary machines”³, we can say that Rosa talks about an adventure that is projected in the escape of the protagonist and in the local occupation of the region; Lara, in turn, develops her narrative based on historical legacies of the traditional families of the Triângulo Mineiro. With the usual elements of investigation and extending the arc of presentation of the local essence, from the period before colonization, the reader perceives Lara’s interest in the historical rigor of the research,

the need to verify the truth of the facts from the materiality that forms the “technical machine” itself. The “technical machine”⁴, in its states of desire, is that it undertakes the narrative. The authors bear a subjective experience of the literature and are distinct in relation to their purpose. Rosa takes on the imaginative and the imagination; Lara is historically committed to reality.

We are witnessing changes of paradigm in which new territorialities are designed, which interrogate the boundaries between the real and fiction and are configured as new ways of approaching the geographic space. At times, the analysis of this space, which is rather a social space, stems from a more centered researcher, determining an egocentric world perception, which values the space represented through multifocalized and geocentric approaches. At other times, however, the researcher is limited to the object of study in a systematic way, fragmenting social reality and creating a distance from the subject and its essence. However, the essences are still embodied in the worldly signals, but in the ultimate level of contingency and generality (Deleuze, 2010, p. 76). Thus, the study of geography demands, at the same time, other instruments for the understanding of its relationship to the real, defining new limits to the scientific discipline.

In addressing the question of method and disciplinary boundaries, we highlight the use of the technique. Thus, understanding the role of technique in the works leads us to an analysis of the duality in which it is inscribed since the world of the invasive technique is also the world of invading technological capital, which seeks and is able to infect the various rural tasks (Santos, 2002, p. 305). The imaginary in the literature on the “Sertão da Farinha Podre” is therefore marked by the advent of industrialization in its most emblematic stage in relation to capitalism: the creation of the clock, as warned by Sibilía (2005, p. 42). The space-time relationship changes the worldview, enhancing time in relation to space; a hiatus that began in the late nineteenth century and lasted for most of the twentieth century.

On these premises, we propose to make an analysis of the production of space in its relation with the technique from an interdisciplinary point of view, between geography and literature, with a critical approach to human geography, since it considers the social character as implicit to the thematic.

Authors such as Deleuze, Lefebvre, and Foucault bring to the discussion the category of intricate space between the territory and the landscape pointed out in literary works. The concepts appear as mechanisms of interpretation or reflection of space production that deals with the question of modernity as a spectrum of modernization, of the literary machine, which points to the formation of the Triângulo Mineiro region, a space marked by the technical sophistication of the rural world.

Sertão de Passagem, Sertão da Farinha Podre, Sertão do Triângulo Mineiro

The rural world in the Sertão de Passagem, before it became a specific and strategically located territory in the Portuguese colony, is a fragmented image of the past tense. Thus, it was not the objective of the colonial administration to effectively settle these lands (IBGE, 2016, p. 92), since they emerged as an important region of passage and intersection of territory.

Sertões de Passagem, because this was a relatively long-lasting feature of their existence. [...] implanted in the context of the colonial economy when being crossed by the Caminho do Anhanguera, in order to make viable the displacements of bandeirantes between São Paulo and Goiás (IBGE, 2016, p.12, our translation⁵).

The migratory flow valued by IBGE, the Brazilian Institute of Geography and Statistics, makes reference to the Anhanguera road, an official route, and symbol of the first crossings in the region. However, it is possible that the blog officiated the crossing, we must also remember that the region, still inhospitable, becomes a type of refuge both for criminals and those wanting to isolate themselves from the high taxes charged by the Portuguese crown. Under the image of a place conducive to the refuge, the Sertão de Passagem became a shelter for these new residents and thus began its formation.

From the beginning of its occupation in the mid-eighteenth century to the most recent configurations, the notions of progress associated with technical and technological insertion give a dynamic perspective based on capital and its relations of power. Lara (2009, p. 243) considers that beginning in 1830, and as a result of the transfer of the Royal family to Brazil, gold and silver watches became habitual in the wrists of the

Arakanese elite. The measured time, under the aegis of capitalist progress, has led rural and agricultural practices to levels of sophistication such that today they leverage the local economy of the Triângulo Mineiro and reverberate to the national and international scale, consolidating the center of agroindustry production in the country.

In this rural world so domesticated, an empire of measured time is implanted, in which new regularities are sought. Many of them only become possible when the will to abstract the natural laws is successful. Traditional respect for natural conditions (soil, water, sunshine, etc...) gives rise to a new agricultural calendar based on science, technology, and knowledge depending on the products and the regions (Santos, 2002, p. 305, our translation⁶).

The Caminho do Anhanguera reaffirms its name in the road constructed at the end of the nineteenth century, whose path had been initiated by Bartolomeu Bueno da Silva and that took the Bandeirantes from Sao Paulo to the mines of Goiás. Paulista, pioneer of the crossing, of the 38 horses that he took on the trip in 1722, only five could resist the roughness of the journey that he commanded.

It can be said that this region has its colonial occupation linked to displacement, rather than to fixation itself. This would come much later, even because the strong indigenous presence represented a great difficulty for the Euro-descendant settlement (IBGE, 2016, p.88, our translation⁷).

The indigenous presence, quilombos, and small proprietors who settled in the region were organized based on the subsistence that the economy offered and on the solidarity among the few inhabitants. In a short time, the technique of capital and progress was installed by converting all exchange relations established culturally into a larger scale of production. Therefore, the technique necessary to ensure the proper use of local natural resources in the rural Triângulo Mineiro has replaced traditional mechanisms, making the economy key to representatives of technocracy and patriarchy. In this way, the new economy established its difference in relation to forms of resistance – indigenous, quilombolas and rural workers - to the technique associated with capital. The economic tradition bequeathed policies of economic cooperation that undo the logic imposed by the institutional sectors of the Church, the Empire and the

Republic of Brazil, promoting a relationship of exchange based on living with the land; and from the relation with the earth, we observe the value and the essence of man.

The relativity of the “location of the space” in which it determines the value of man in society, its essence, appears clearly. It is present in the argument of Buarque de Holanda (1975) that compares the acceptance to the negation of the technical appropriations to which we refer through the following narrative:

The acceptance of an imported element did not correspond, among them [Indians], an indiscriminate acceptance of the traditional adventitious forms of exploitation of this element. Whereas the European compromised, in everything, with the indigenous processes, without giving even the care of perfecting them (Buarque de Holanda, 1975, p. 202, our translation⁸).

It is worth highlighting the transition from indigenous labor to slave labor. While São Paulo and Goiás fought for the extinction and domination of the Caiapós Indians, many slaves from the held captive of Minas rebelled, forming the quilombos in the Sertão de Passagem. With the demographic growth and economic expansion of the region, the Indian was no longer interested as a labor force or as a settler (Lara, 2012, p. 159). The entire region between the Grande and Paranaíba rivers was inhabited by Caiapós Indians since it was not known for how long. Then some quilombos began to appear (Rosa, 2013, p. 81). Among them, the best known are Tingo Tengogo and Ambrósio.

In the complex set of quilombos confederate villages, the quilombolas (escaped black slaves), indigenous people of various ethnicities, whites, goldminers, bankrupt merchants, and all types of persecuted people, formed a heterogeneous population. Passing in the region that emerged, only drovers marked the path. In trade, the activity of the herdsmen was visible, they mined and exchanged gold and stones for weapons and ammunition, salt, cloths, jerky, and everything else they needed. These herdsmen lived autonomously by means of subsistence agriculture, with the eventual surplus being used for trade.

The rustic style of the first farms are observed by the authors and, oriented to the local economy, this became a reason of concern for the inhabitants in regards to the fees that became increasingly present in the commerce of the region.

In the farms were produced wool and cotton, which were beaten, spun on the wheel, woven in the loom and sewn to make the clothes. There was produced what was necessary for eating, and the garden for medicinal teas. Ball soap was made from the ashes. For all this, there were monjolos (a primitive hydraulic machine, used for the processing and grinding of grains), mills, pots, drains, wood stoves, cheese makers, looms, canisters and varied tools (Rosa, 2013, p. 84, our translation⁹).

With the intensification of trade, occupation, and land control in search of new frontiers, the region receives a new political and territorial configuration: Brazil ceases to be an empire and becomes a republic. New frontiers and administrative political processes are consolidated as a result of the imminent political articulation and the economic pretensions related to the ideological project of growth and progress that was installed in the region.

For Deleuze (2010, p. ?, our translation¹⁰), “the thought is nothing without something that forces it to think, that does violence to the thought.” As the authors narrate the organization of the territory in the Sertão de Passagem, the texts of Rosa and Lara produce the effect of an “image of thought”, which follows the rationality of space from a critical perspective. The emergence of an opposition seeks a third technique, a third way of doing things, which forms the third space.

Commenting on this type of literature and its conflicts, Ettore Finazzi-Agrò observes that

The choice of mirroring, on the other hand, Brazil in the sertão and of presenting, on the other, the sertão as a metonymy of the world – that is to say, to include the country in the confines of the Region and to expand the regional dimension until it merges into a universal space-time – ends up by delineating a peculiar ideology, or rather a “possibility of political coexistence” in which they combine, they mix without ever solving or dissolving one in the other, two different (and even opposing) images / ideas of the Nation: one linked, once again, to the historical vision of a Brazil-archipelago, composed of different traditions or different realities (racial, ethnic, rural, geographical ...); the other, considering the country as an ideal and at the same time characteristic, which places it as a unique and incontrovertible entity as continental space-time in the global historical and socio-political context (Finazzi-Agrò, 2001, p.105-106, our translation¹¹).

The citation, although inspired by the work of Guimarães Rosa, reaffirms the argument presented previously that conflict and violence impel the formation of a thought. In the case of *Caminhos e Fronteiras*, the theme seems to be included in the lineage that associates modernity with the territories separated from contemporaneity at the moment of history. If there is a permanence of the theme, there also seems to be an inflection. While in *Raízes do Brasil* the focus was the temporal issue, in *Caminhos e Fronteiras* the question is spatial and is translated in the notion of border and movement.

Caminhos e Fronteiras could also be seen as a sort of collection of past events, or rather as a set of “remains”, of “shards” of an integral history and unattainable in its fullness, of which they nevertheless keep a plot, a blurred reflection: only in their combination, within the precarious and nostalgic space of the book, are these ruins of a perfect past able to rediscover their reason for being, their necessity and their evidence, though far from any illusion of continuity or coherence, outside of any consequential organicism and cause (Finnazzi-Agro, 2005, p. 156, our translation¹²).

It is in this sense that the structure of *Caminhos e Fronteiras* seems to move in no direction. Was there no meaning? Men, too, do not move in a progressive direction. And even the transformations, typical of a frontier culture, do they not necessarily lead to a better situation? What remains, in the end, is a strictly impressionistic landscape, which, seen from a short distance, becomes a mere tangle of traces. The stroke, the line, the color and its handling must be of great aesthetic wealth. For the geographer Maximilien Sorre (1948, our translation¹³), “the technique extends to everything that belongs to industry and art, in all domains of human society” (SORRE, 2002, p. 49).

The narratives about the Caiapós, based on theories of modern science and conditioned by rationalism that resized the notions of time, are analyzed on the basis of colonial studies that interpret the conflict as if the ethnic group were composed by a barbarian and violent people, when this behavior could be justified on the basis of a reaction to the Bandeirante’s interest of invading the lands inhabited by them. The exploration turned both to mineral extraction and to the enslavement of natives and the appropriation of lands by the Bandeirantes.

At first, the clashes between miners and natives were only meant to push the caiapós inland, away from the mines. From the decline of mining, however, there was an increase in agricultural activities and the new settlers began to invest against them in order to permanently expel them from the land to occupy it with subsistence agriculture and cattle herds, especially in the SFP and the southwest of Goiás (Lara, 2009, p.183, our translation¹⁴).

The narratives of Rosa (2013) and Lara (2009) are impregnated by this vision that shares the idea that the Caiapós are the true “villains” of the sertão. In addressing the development of the Desemboque Village and the beginning of the occupation of the region, Rosa (2013) points out that

The village is growing very fast. [Villa de Desemboque] [...] First it was necessary to end the Caiapós Indians. The gold miners came and started the movement. [...] The caiapós are very angry! – Without a doubt! The first Village of the gold miners, right there, near Desemboque, was called Taboleiro and was decimated by the Caiapós.[...] They killed and burned everything down around 1740. There wasn't anything left. Just ashes. [...] - They say that the caiapós eat people's flesh! “They eat human flesh and anything else, without ceremony or ritual.” (Rosa, 2013, p. 21, our translation¹⁵).

It is possible to perceive that the authors' interest in explaining a condition of occupation and a process after the invasion rests on the delimitation of a location and a historical context, which rests on nature, or essence, of the narratives. Like this,

the essence no longer appears as the ultimate quality of a singular point of view, as was the artist essence: individual and even individualizing. It is undoubtedly particular: but it is rather the principle of localization rather than of individuation. It appears as a local essence [...]. It is also particular because it reveals the differential truth of a place, a moment (Deleuze, 2010, p. 58, our translation¹⁶).

Santos (2002) reminds us of the close relationship between space and structure since space is not a structure of acceptance, of framing, but of a social structure such as others. We consider that the value of man, as well as that of Capital in all its forms, depends on its location in space (Santos, 2002, p. 82) and offers not only a history of local geography but also a geography of history of the place where the region of the Triângulo Mineiro originated.

Space and the rural world

Rosa and Lara present approaches that go back, from narratives to the history of the place through the experience lived during the process of territorial occupation, which culminated in the domain of land by the bandeirantes and in the political and administrative establishment of the regions of Minas Gerais. The (re) production of space from the post-invasion process takes up some of the particular characteristics of the rural world that are noted in the notions of progress and local functionalities. All these relations, in turn, are noted in the continuous process of social construction and offer scope for highlighting the production classifications of lived space, conceived and perceived.

According to Brandão (1989, p. 77), the Triângulo Mineiro has the historical inheritances that privilege its location in regards as points of passage, supply, and intersection. The shape of a triangle is represented in the region since the colonial period, when the passages from São Paulo to Goiás began, towards the Central Plateau. For Brandão, the regional question of the Triângulo Mineiro is not only regional (1989, p. 176), because, throughout its history, it is marked by internal and external constraints that insert an integrating infrastructure, both locally and nationally.

The impressions of the selected works on the Sertão de Passagens, Sertão da Farinha Podre, and on the rural world that is observed here recall original aspects of the patriarchal society, the notions of progress and interest in the local insertion of the national and global economy. The customs, habits, and traditions are narrated, ways of dealing with the earth and of taking advantage of the nature that the environment of plateaus and cerrados offers to the human activity. In this sense, the way in which social, human and environmental relations are approached highlights the power relations themselves, once they have infiltrated society from everyday life and modernity.

It is worth highlighting the possibility of convergence of theoretical bases that assert themselves on the geographical and literary space, revealing a geoliterature, of Deleuzian and Derridian references.

Assuming a change and a movement in the way time is observed, deterritorialization raises the issue of alterity and displacement of thinking in relation to space. To speak of geoliterature, therefore, concerns the

territoriality contained in the narrative, which, constructed in a certain “space-time”, from a form of disposition of the constituent elements, legitimizes the geographical space based on literary space. The discourse considers a proper way of valuing the environment and a vision of the world in which a relationship with the earth is established. Deleuze (2010, p. 89) mentions the construction of the “image of thought” against the conventional and Cartesian maintenance of “image thinking”; with this, it is possible to transpose the idea to the form of space thought, from which we would ask for an image of space to the detriment of the space of images.

These theoretical premises cross the fields of geography, literature and social sciences. Once elaborated by critical geography theorists, such as Edward Soja, David Harvey, and Milton Santos, they distinguish themselves by searching for critical territories that can make geography and literature respond by interpreting a particular space or thought.

To leave, to leave, to escape [...], to cross the horizon, to penetrate into another life [...] The escape line is a deterritorialization. The French are not quite sure what this is. Evidently, they run away like everyone else, they think that running away is going out of the world, mysticism or art, but it is something rather cowardly, for they are escaping from their commitments and responsibilities. To run away is not to give up actions, nothing is more active than an escape (Deleuze, 1992, p. 47, our translation¹⁷).

By forging his own identity throughout the plot, Domingos, the protagonist of Rosa's work (2013), struggles to establish himself in the place of passage from an escape. In addition, he lives the typical conflicts of the unfolding of a “new world” inside the Brazilian lands.

In his time in the passages, he verifies social organization and spatial dimension, suggesting that location would provide a basis for the fixation of the meaning of life. The displacement of protagonists towards the Sertão da Farinha Podre is also present in the work of Lara (2009), as the family of Bartholomeu Ferreira da Silva, patriarch, and protagonist of the novel, sought to escape the high taxes charged by the Portuguese court and started local trade with small sales, and later a large farm. When leaving São João Del Rey, the family of Bartholomeu da Silva finds possibilities of establishing itself in the lands of the region where the city Araxá is located, in the Triângulo Mineiro.

Throughout the narrative of Lara (2009) and Rosa (2013), we describe natural aspects of the territory and the ways of life of the region, which are placed in the context of space production. Throughout the text, close institutional, social and family relations are present, for which rural sociology offers an image of rurality that brings men closer to nature, a necessary source for rethinking the scientific analysis of the countryside. It is, therefore, a question of rethinking these categories in order to answer the questions of our time. In this context, Lefebvre points out that

rural history and sociology were the objects of a bold ideological abduction. If the doctrine of physiocrats reflects the ideas and interests of the great progressive bourgeoisie of the eighteenth century, the theories of Le Play clearly express the concerns and aims of the bourgeoisie in power. Why was Le Play interested in farmers, family and rural communities? Because in them excel virtues, moral values: stability, obedience, resignation (Lefebvre, 1975, p. 22, our translation¹⁸).¹⁹

Prado Júnior, in the book *Formação do Brasil Contemporâneo* (Formation of Contemporary Brazil) (1942), devotes a chapter to the theme “The Sense of Colonization and Settlement”. The author considers that meaning is the essence of the phenomenon (2002, p.1112) and, therefore, emphasizes that the meaning is always dialectical. The essence of the phenomenon is the basic explanatory category for the reconstruction of reality. According to Prado Júnior, two movements are important for the apprehension of reality: the appearance that moves to the essence and the essence to existence. So, if Gilberto Freire analyzes Brazil from its past, Prado Junior, on the contrary, thinks of the country for its potentialities, that is, for what it can be and for its possibilities of creation. Thus, if this view is considered utopian, that of Freire is precisely a passing one.

Henri Lefebvre (1969, p. 17, our translation²⁰) states that “since people believe that technicity is reigning, people are not liking technology”; for him, institutions and organizers accumulate signs of technicality (of technical rationality) to disguise their existence. Thus, the possibilities offered by the technique are lost sight of. The realizable seems utopia, in the most deplorable meaning of that word. It turns to the old way, and the myth of the technocracy perpetuates this cult of the past (Lefebvre, 1969, p. 17).

For Lefebvre, communication, participation, love, rest, knowledge, play are always impossible (as a totality) and possible (at moments). “The

impossible becomes possible with each passing day. [...] such a rationality would assign itself a long-term program, that is, a strategy” (Lefebvre, 1969, p. 38, our translation²¹).

We start from the assumption that all difference defines a limit of identity since the difference is the logic that is realized in the phrase “this is not that” and it refers to a denial of the identity, although, also, to an awareness of the rural forms acquired in space.

In proposing a reflection on the difference as repetition or (re) production, we bring to the fore the concept as defined by Derrida (1995), for whom difference is an unfixed point that can be anywhere on the scale imposed by hierarchical binary oppositions. Thus, each textual element, each linguistic sign, is not interpreted by itself, but by means of a whole chain of signifiers and meanings that compose a system of language. Each sign has two halves: it designates an object and means something different (Deleuze, 2010, p. 26). This is due to the fact that language is a system that is characterized precisely by oppositions, offering, in the first instance, a sense of identification, maintenance and, intrinsically, of difference. It constitutes a limit of signification. For Deleuze, the objective side of the signal is the side of pleasure, immediate enjoyment, and practice. And, along with this path, the side of “truth” is already sacrificed (Deleuze, 2010, p. 26). Going the same way, Derrida will say that:

Everything in the design of the difference is strategic and adventurous. Strategic because no transcendent truth present outside the field of writing can theologically command the whole field. Adventurous because this strategy is not a simple strategy in the sense that the strategy guides tactics from a final design, a telos, or a theme of domination, control or ultimate reappropriation of movement or field.[...] If there is a certain wandering in the tracing of difference, it no longer follows the line of philosophical-logical discourse [...] (Derrida, 1991, p. 38, our translation²²).

It is a deconstruction of contemporary logocentrism²³, so that writing is no longer seen as a representation of something, but rather from the infinity of its own dialectical play, through interpretation. Raffestin (1993, p. 26) warns that only relational analysis can overcome this dichotomy between the conceived-lived that underlies the duality of an absolute, relative, total and particular space.

The “strategist” does not see the terrain; moreover, he should only see it conceptualized, otherwise he would not act. It is from a distance that its action is possible and, since then, this distance is the only one to create the “space”: The strategic space is not an empirical reality ... It is, in fact, created by the concept of action, which can be war, but which can also be any kind of organization, distribution, knit or cut. The strategist does not see the terrain, but his representation. That is why these elements of the syntactic code, which are dimension, form, and position, remain essential in the language of the territory but must be retaken as a plane of expression of a connotative semiology (Raffestin, 1993, p. 25, our translation²⁴).

We draw here a parallel between the differences present in analyzes of space, in view of creation and production that are affirmed in the theory of geography. For if language takes advantage of a finite set of elements for its representation under the signs of social dynamics, it unleashes, on the other hand, inarticulate and infinite forms that correspond to the construction of a collective plane of landscapes of thought and thoughts space, whose target is the space of representation and, therefore, a subjective space.

Final considerations, a spin on the margins

Thus, the Promethean project, we may say, fits into the design of the first work we have selected for this analysis. The novel *Sertão da Farinha Podre: Romance Histórico dos Primórdios IPIACUPA*, by Ernesto Rosa (2013), delineates signs of the Enlightenment spirit, positivism, and utopian socialism, by faith in material progress, in search of a perfect, technical, rational, scientific and industrial society. Already the Faustian tradition “strives to unmask the Promethean arguments, revealing the essentially technological character of scientific knowledge: there would be a dependence, both conceptual and ontological, of science in relation to technique” (Sibilia, 2005, p. 47, our translation²⁵). In this way, scientific procedures would not concern themselves with the truth or with the knowledge of the inner nature of things, but with the phenomena on which they could exercise foresight and control. Phenomenology, as a method and therefore as a technique, carries with it the centrality of history in an analytical way to the development model of modern science,

while the critical conception endeavored to challenge this model while recovering the centrality of space.

Space has taken the measure of time with some of the greatest names in contemporary Anglo-Saxon theory in literature, sociology, and geography. And to put it all: the spatial turn invoked by Edward Soja is not an exclusive fashion of American thinkers. Gilles Deleuze goes on to repeat that “appropriation is geographic.” Like others, he mentioned this geographic development illustrated by American literature as a form of historical amplification that would be made by the French: we do not have the equivalent in France. The French are too human, too preoccupied with the future and the past. They do not know how to become, they think in terms of past and future history. It can be seen again that it is a judgment [...], at the limit of the stereotype. It should be noted, however, that for Deleuze “what matters is to become present: geography and not history, the means and not the beginning or the end, the grass that is in the middle and that grows in the middle, and not the trees that have taken root. [...] Michel Foucault did not feel the same passion of Deleuze for the spatial or geographical dimension of the existence. However, he wrote some important texts, such as *Other Spaces* (Westphal, 2007, p.44-45, our translation²⁶).

In recent years, under varied inspirations and influenced by geographers such as David Harvey, Henry Lefebvre, and Edward Soja, the scientific literature has sought to dialogue with what many call a *spatial turn* of the social sciences and incorporate the spatial dimension as an essential element in analysis about the world of technology.

Bustamante Lourenço (2005), when addressing a historical geography of the Triângulo Mineiro and Sertão do Farinha Podre, warns that the works of Carl Sauer deal with traditional societies and the Lablachean geography, peasant populations or countries where the cells of the rural world were not hit by progress. (Bustamante Lourenço, 2005, p. 37). Bustamante Lourenço invests in the recommendation of three steps proposed by Sauer for the reconstruction of past stages of a certain cultural area. They are the use of files, fieldwork, and mapping (Bustamante Lourenço, 2005, p. 37-40). In this way, it is possible to affirm that Sauer uses aspects of the culture to propose a work in geography about the Triângulo Mineiro in its early stages of development. As Lara (2009) defines, they are the search for documents and newspapers of the time, public and family archives, private journals and travelers' reports,

which make up the research methodology that reconstructs the region's literary geography based on cultural perspective.

Thinking of the rural world from literary narratives contributes to the search for new research perspectives in this field of knowledge. One finds, in literature, a geography that predates the structuring of formal history. The search for geoliteratures presents an emancipatory character to the discipline, based more on the relationship with space than with time.

Thus, the rural world that appears in the works considers that everywhere there are relations of the territory with the land and the culture with the rural landscapes. Be it from a profit-centered rationality, specialized competence, and legitimized competition as an embodiment of "progress"; or in the relations of trade within the group that imply the conservation of traditional cultures. While the former obstructs what remains of visions and traditional rural-time experiences, the latter ensures the survival of local identity in the form of differences and their multiplicity.

The "truth" questions the real spaces, translating past culture into the present and its renewal. When reflecting on the past on a past space, or on the social involvement that occurred in the past of a given territory, social, economic and human relations move from a lived space to a conceived space, when internal and external relations manage to affirm the territory, although it alternates the sense of the point of view.

Notes

1 The "minor literature", according to Deleuze, assumes three main characteristics: first, the language is affected by a strong coefficient of deterritorialization; second, everything in it is political; third, everything in it takes on a collective value. (In: Kafka. *Por uma literatura menor*. Belo Horizonte: Autêntica, 2015. p. 35-37).

2 Original language: Portuguese.

3 Against all hermeneutics of the imaginary and the symbolic, the smaller literary machine does not reproduce the established codes, but it does move from the real through writing to transform our ways of seeing and feeling. Literature has nothing of a harmless leisure, but it is a war machine, a political experimentation.

4 The "technical machine". "It is this set which at the same time entails subjection and servitude, taken to extremes, as two simultaneous parts that constantly strengthen and nourish one another. For example: we are subjected to television in that we make use of it and that we consume it, in this very particular situation of a subject of the statement

that is taken more or less as the subject of the enunciation (“gentlemen, dear television viewers ...”); the technical machine is the medium between two subjects.” DELEUZE, G.; GUATTARI, F. *Mil Platôs: capitalismo e esquizofrenia*. Tradução: Peter Pál Pelbart e Janice Caiafa. São Paulo: Ed. 34, 1997. p. 139. (v. 5).

5 Original language: Portuguese.

6 Original language: Portuguese.

7 Original language: Portuguese.

8 Original language: Portuguese.

9 Original language: Portuguese.

10 Original language: Portuguese.

11 Original language: Portuguese.

12 Original language: Portuguese.

13 Original language: Portuguese.

14 Original language: Portuguese.

15 Original language: Portuguese.

16 Original language: Portuguese.

17 Original language: Portuguese.

18 Original language: Spanish.

19 The studies of Le Play and Lefebvre point to opposite meanings in rural sociology, since in Le Play these studies are characterized by the empirical and descriptive aspect whose inconsequence of reactionary ideology appears clearly in the works. Thus the bourgeoisie enriched the development of the market and, at the same time, exalted, for obvious political reasons, previous and external forms of life to the mercantile and industrial economy (Lefebvre, 1973, p. 22). Old dichotomies remained, like the opposition between the archaic and the modern, and therefore did not have the reach of the regal, possible only from the meeting between sociology and history.

20 Original language: Portuguese.

21 Original language: Portuguese.

22 Original language: Portuguese.

23 For the philosopher Jacques Derrida (1995), logocentrism is the centrality of logos in Western thought, questionable because of its metaphysical character, the fruit of an interiorized consciousness that is expressed through spoken language and undertakes an ontological investigation of reality. In Western rationality, what is not within this context is not taken into account.

24 Original language: Portuguese.

25 Original language: Portuguese.

26 Original language: Portuguese.

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The Authors' contributions

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author Adriana Lacerda de Brito was especially responsible for the initial theoretical-conceptual development; for her part, the author Joelma Cristina dos Santos made fundamental additions and corrections based on her research experience. The final text expresses a collective work, especially as a result of the master's dissertation written by the author Adriana Lacerda de Brito, under the guidance of the professor and author Joelma Cristina dos Santos.

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