Thoughts about the culture history and analysis of documents
Reflexões a respeito da história cultural e a análise de documentos

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Abstract

Ao considerar as temáticas da história cultural e da análise de documentos, é importante ressaltar as práticas que forjam modos de ser, de pensar e de agir, no presente, e como elas atualizam um campo de possibilidades de existências. O presente artigo pretende problematizar algumas práticas historicamente fabricadas que, todavia, não são causais deterministas, pois são correlatas e imanentes. No intuito de refletir sobre aspectos da contemporaneidade, foi utilizado um trabalho de análise baseada nas contribuições da teoria da história para a Psicologia Social. Para tanto, empregamos alguns conceitos de Michel Foucault, de Michel De Certeau, de Roger Chartier e de Nietzsche, no campo dos estudos históricos. Com base na análise, foi possível interrogar as práticas que forjam a relação entre história cultural e documentos, propor um olhar pautado na filosofia da diferença como posição ética, estética e política, a fim de colocar em xeque a dualidade cultura popular e cultura erudita, além de problematizar os efeitos racistas e de discriminação que essa divisão enseja.

Keywords: **Cultura popular e erudita; Contemporaneidade; História cultural; Relação saber-poder; Documentos**

Resumo

Ao considerar as temáticas da história cultural e da análise de documentos, é importante ressaltar as práticas que forjam modos de ser, de pensar e de agir, no presente, e como elas atualizam um campo de possibilidades de existências. O presente artigo pretende problematizar algumas práticas historicamente fabricadas que, todavia, não são causais deterministas, pois são correlatas e imanentes. No intuito de refletir sobre aspectos da contemporaneidade, foi utilizado um trabalho de análise baseada nas contribuições da teoria da história para a Psicologia Social. Para tanto, empregamos alguns conceitos de Michel Foucault, de Michel De Certeau, de Roger Chartier e de Nietzsche, no campo dos estudos históricos. Com base na análise, foi possível interrogar as práticas que forjam a relação entre história cultural e documentos, propor um olhar pautado na filosofia da diferença como posição ética, estética e política, a fim de colocar em xeque a dualidade cultura popular e cultura erudita, além de problematizar os efeitos racistas e de discriminação que essa divisão enseja.

Palavras-chave: Popular Culture and Classical; Contemporary; Cultural History; Knowledge-Power Relationship; Documents.

Introduction

It is intended with this article, briefly describe and analyze the cultural practices in the relations of proximity to the cultural history and the problematic documents. We depart from Foucault, De Certeau and Chartier, writing this text. Historiographical studies of culture begin with the analysis of the uses of the term "culture" as problematic object and effect of practices and enable moving concepts, objects, approaches, issues and broaden the scope of documents to be analyzed and, finally, writing the new cultural history as resistance practices disavowal of values and norms called popular culture versus a supposed erudite culture device.

Until the sixteenth century, the word "culture" was used to refer to actions or processes that referred to "take care of something", which may serve to both animals for harvesting and land cultivation. From the late nineteenth century, the objectification of culture undergoes a transformation, defined as development of human faculties, in comparison to care for agricultural development. During this period, the works of art and the practices involved in the construction of artistic activities come to represent the very culture (Cush, 2002).

Notions derived from the French Enlightenment thought show that culture is a state of mind cultivated by education, as a set of knowledge that have been accumulated and are transmitted by mankind throughout history. Associated with the ideas of evolution, progress and education, the term culture was also closely related to that of civilization, with the only difference that culture indicated individual progress and civilization referred to the collective progress (Canedo, 2008).

These individuals were designated as those with culture. Hence also comes the notion that traditional communities could evolve culturally, thus reaching the stage of progress of civilized nations (Canedo, 2008).

The French conception of culture, understood as characteristic of mankind acquisition and transmission of knowledge engineered a universalist concept of culture. Meanwhile, the notion of culture, seen from the German perspective, referred specifically to the set of artistic, intellectual and moral productions of a nation, considered as the founder of a national heritage unit, which resulted in particularistic and nationalistic concept of culture, feeding varied racism and totalitarianism of different orders. The development of sense of culture in the plot of tension in relations between France and Germany marked the emergence of this event, unfolding in two currents of thought which are the basis of studies in Social Sciences (Cush, 2002).

Contemporaneously, we highlight the importance of dilating the concept of culture, considering it as the fruit of the collective creation of symbols, values and ideas, which make up the individuals and groups of individuals as cultural subjects. Thus, also the intangible cultural heritage is assigned value, such as oral traditions, traditional forms of social organization, beliefs and customs of popular culture dating back to the notion of founding myth of each community. In this case in particular, the prospect of culture as folklore was politically appropriate to generate consensus, particularly in the practice of national integration, the National Security Doctrine, the Brazilian dictatorship periods (Chau, 1995).

In this respect, history has produced analyzes on extensive documentation about the dictatorships and authoritarian regimes in Brazil, for example, questioning the use of culture as a vector for spread of totalitarian ideology as we follow the studies at Fundation Getúlio Vargas, in recent years. These studies have debated aspects of dictatorial political culture, describing how the values of everyday life were used to create a vision of modernity and development of the country (Gomes, 1996; Pandolfi, 1999).

Another factor expensive to cultural studies relates to the analysis of consumption of cultural productions and broadcasts, its modes of circulation and appropriation. The creation, distribution and consumption of goods and services that constitute the system of cultural production have become elements considered strategic for the development of nations, since these activities have put into motion a booming supply chain, including generating jobs and income. The culture became an instrumental market in contemporary capitalism, an industry that extracts surplus value of subjective modes of thinking, acting and feel-

ing, as pointed Félix Guattari and Suely Rolnik (1996).

Historians such as Thompson, Le Goff, Foucault, Chartier, De Certeau, among others, began to examine documents in the history of this, bringing tales of cultural practices, the movement called New History. Several theorists have studied these events, like questioning the culture was historically appropriate as a relevant practical knowledge in the social sciences, economics, geography, psychology, education, among other areas and fields, pointing to the expansion of studies culture and criticism of the trivialization of the same, especially when used technicist mode and political economy (Burke, 1997).

In addition to traditional activities (literature, music, theater, dance, visual arts, architecture), other sectors that have emerged more recently as fashion, design, marketing and advertising, decoration, travel, technology, gadgets and video games, internet, etc. the relationship between culture and consumption stem from two processes that require attention in the field of Humanities and Social Sciences:

The relationship between culture and market, held two separate processes: the commodification of culture, where cultural activities are designed to be aimed at the mass distribution and hence the generation of commercial profit; culturalisation and merchandise, which occurs by assigning a symbolic objects of everyday use value. Even the cultural characteristics of a particular location or people can be transformed into marketable for tourism or as a locus for audiovisual production (Canedo, 2008, p. 6).

With respect to the binomial, culture and consumption underlies an important dichotomy to cultural studies, what is the distinction between high culture and popular culture. Roger Chartier argues that the radical separation between production (high culture) and consumption (popular culture) reveals a conception that assigns self-sufficient life to the field of ideas, regardless of their ownership by social groups. The attitude to take cultural products, text or images, as if they had themselves a complete and independent reading meaning given to them, would be to give them status as universal categories, ahistorical (Domingues, 2011)

In this sense, the production of historical knowledge refutes the interpretation about through cultural essentialist approaches that divide rigidly classical and popular culture. This polarization emerged in the mid-eighteenth century, through the concept of "folklore" as "knowing the people", demarcating the boundaries between cultural manifestations of the social elites and their spread among the majority population.

From the nineteenth century, the inhabitants of rural areas and their ways of living have become idealized by intellectual stratum of urban centers, their cultural practices were portrayed as "pure" and "natural", which gave rise to the attempt to discover a culture supposedly "primitive" (Domingues, 2011).

According to research on folklore, cultural demonstrations were meant to disappearance, due to increased contact with the destructive influences of urban centers. However, with the advancement of studies on popular manifestations, throughout the twentieth century, this notion just unsustainable; restricting the term "folklore" then gave way to the category "popular culture". Traditionally, popular culture has been defined as the set of symbolic and material produced by the uneducated strata of society values, while high culture that would be produced by the holder of knowledge literate elite. This division does not hold empirically, as shown Petronius Domingues:

> In the traditional view, popular culture consists of all the material and symbolic values (music, dance, festivals, literature, art, fashion, cuisine, religion, legends, superstitions etc) produced by the extracts below, the illiterate and lower layers of society, while scholarly (or elite) culture that is produced by the upper or extracts by literate, educated and endowed with layers illustrated know. However, this strict division is not confirmed empirically, at least that's what the research in the field of cultural history, anthropology, sociology and literary theory have been showing lately. (Domingues, 2011, pp. 403-404).

Following the same line of interpretation, Roger Chartier (1995) considers irrelevant try to impose a watertight separation between popular culture and scholarly; for him, it was important to identify how the relationship between the dominant and imposed forms of culture and the strategies developed by the reception and appropriation dominated segments occurred. The hypothesis was that there was a space between the "embarrassing

injunctions" and receiving "rebel", where diversified ways to use objects, speech, habits, beliefs, cultural models among others, by the so-called "popular".

The emergence of the New History, aiming to discuss the events through cultural practices, shifts in the second half of the twentieth century, the historical approaches, historical problems, objects and sources in historiography. In terms of popular culture, it goes on to describe and analyze the culture of so-called losers or low. In this aspect, the oral history gained notoriety and relevance in research, revealing strength and finding other ways to write the history of those who, previously, were silenced in the archives and bibliographic narratives (Le Goff, 2005).

The text in the life of infamous men, Michel Foucault (2006a) notes its concern with the culture of which were narrated as deviant, in public documents. He was interested in doing the job with a gun documents alleged destruction of evidence created by rationality defense company, in which the targets of power-knowledge were called bodies infamous lives, people who were only noticed his actions and had entered the social perspective devaluation of their social practices.

Foucault (1979) pointed out that genealogy is the insurrection of knowledge that have been subjected. She is also an anti-science of knowledge. Indeed, working with documents in the genealogy points to a new story problematizes the binary division between high and popular culture. In the case of bodies that were administered by the social and judicial, educational and health facilities there is a production of dossiers that devalue the cultural practices of these segments, constituting them as infamous lives. Conduct a historic writing the genealogy files that moving entails forging the knowledge and power to break through the disqualification of the modes of being of certain social groups whose cultural practices are devalued.

A critical to the manufacture of duality between popular culture and high culture

The term "popular culture", according to studies by Roger Chartier (1995), refers to a classical category created for the purpose of describing and circumscribing practices or cultural productions located outside the dominant literate culture. Therefore, the term refers to the set of relations established between high culture itself, symbolized here by the figure of Western intellectual.

Chartier has two distinct ways of thinking about popular culture, which lead to research strategies and opposing theoretical proposals. The first ignores any form of ethnocentrism, considering the popular culture as a coherent symbolic system and autonomous, completely independent and irreducibly the dominant culture. The second design brings the popular culture intricate power relations inherent to the social world defined by exactly the distance that acquires cultural legitimacy of which is private. The contrast between these two perspectives creates alternative movements of description and interpretation of popular cultures that cross all disciplines in the humanities.

Classically, it is described in the mid-seventeenth century, a time of crucial cut between a supposed golden age of popular culture, in which she would have been practiced freely, throbbing alive in the midst of society, and then later in that traditional culture had been suppressed and subjugated by the disciplines of the State and the Church. Historiographical analysis by several authors (Muchembled, Burke, Le Goff, as quoted in Chartier, 1995), one realizes that there is not a tight moment in history to which they assign this cut. Rather, a continuous and cyclical renewal movement indicates other cuts between splendor and misery of Western popular culture, always pointing to the tendency of the erudite attempt to stifle popular culture and this reborn again.

In order to discuss this question of power relations that cross the cultural field, it is interesting to note some statements of Foucault (1989/1996, pp. 8-9), in his inaugural lecture at the Collège de France, which presents his hypothesis about the materiality of discourse. In his words:

> I suppose that in every society the production of discourse is at once controlled, selected, organized and redistributed by a certain number of procedures which are designed to summon her powers and dangers, to dominate its uncertain, dodge their heavy and formidable materiality.

One of the principles of exclusion of discourse described in this text concerns the banning of

the word: the subject taboo, ritual and circumstance of exclusive right of the subject who speaks, those aspects that are seen as the three forms of forbidden related to each other, revealing their power mainly in the fields of sexuality and politics. Breaking devices sexuality and ritual hindering truth and silence the speech of fools, those who deviate from gender norms and sex is a practice of cultural resistance, the new story. Thus, it is possible to critique the processes that forbid talking to some to promote circulation of the multiplicity of cultural practices through genealogy as insurrection of knowledges that were disallowed by the learned culture and the sciences.

With respect to popular culture, it is noted that, however there are no entry and process rule, it is necessary to perceive the perspective of strength, since, according Chartier (1995), there is a state of submission cultural total but a space between what is imposed and what is lived. Therefore, it remains empty try dating an alleged disappearance of traditional culture. However, it is important to consider how they relate to the forms imposed identities and other more or less affirmed, in every age, in their own way. How exposes Foucault (1989/1996, pp 35-36.):

> You can always tell the true within a wild exteriority; but we are in real but obeying the rules of a discursive "police" should we reactivate in each of our speeches. The discipline is a principle of control of speech production. She will set the limits for the game an identity that is shaped like a permanent updating of the rules.

From this idea, one might think that, in culture as well as in other fields of human production, usually there will be disciplinary methods to be followed in order to differentiate between speeches. Thus, it is important to note that popular culture is therefore located in that space between the coping mechanisms of symbolic domination, which seek to disseminate popular culture as inferior and illegitimate, and modes of appropriation of culture that is imposed.

An example of such disqualification of lifestyles process is the case of administrative files and how to perform record keeping only calls infamies of social groups classified as deviants of society. For example, in the situation of archives and sources of the judiciary, there are a number of reports of cases of production, through knowledge-power relations,

which capture the bodies by social deviations from hierarchical comparison of ways of living classes disadvantaged with the wealthier, reissuing the binary logic of popular culture versus high culture, where it is positioned as a model and standard to be followed.

Differ from the standards shall mean being the target of a disciplinary framework and the standard law relationship. This action involves the appropriation of cultural biography as a device for surveillance and judgment, formulated with disciplinary mechanisms exams and creating cases document-files. Such technologies of power-knowledge are used in criminal selectivity, which operates the vengeful and racist criminal policy in recent centuries.

The complaint, complaint, cross-examination, the report, espionage are interrogation. And all that it is said, is recorded in writing, accumulates are dossiers and files. A single, instantaneous and without a trace of penitential confession erased evil by deleting voice itself is henceforth replaced by multiple voices that are deposited into a huge mass and documentary are so over time, as the incessantly increasing memory all the world's ills. The tiny evil of poverty and lack is not sent to heaven by the barely audible whisper the confession; it builds upon the earth in the form of written tracks. It's a completely different kind of relationship that is established between power, discourse and everyday life, a totally different the rule and formulate the way. (Foucault, 2006b, p. 213).

> A power of writing is constituted as an essential piece of gear in the discipline. In many respects-if models for traditional methods of administrative documentation. (...) The other relations of disciplinary structure refers to the correlation of these elements, the accumulation of documents, the ranking, the organization of test fields for classifying, training classes, establish averages, setting norms. (Foucault, 1987/1999, pp. 157-158).

Foucault (1999), contemplating the "subjects knowledges", knowledge unskilled, seen as insufficiently elaborated, addresses the importance of rescuing them through initiatives that enhance the "know people". In that sense, think of culture as such local knowledge can enhance the valuation process of the productions of the general population, regardless of social class.

According Chartier (1995, p. 186),

"popular culture", so this means situating space clashes relations that unite two sets of devices: on one hand, the mechanisms of symbolic domination, whose goal is to become acceptable, dominated by themselves, representations and modes of consumption that precisely qualify (or disqualify before) their culture as inferior and illegitimate, and on the other hand, the underlying logic at work in the uses and modes of appropriation of that is tax.

Starting from the above, it is interesting to think about culture as the ratio of power-knowledge (Foucault, 1987/1999), since its legitimacy depends on aspects of social acceptance and qualification of what is produced in popular and / or scholar. So problematize knowledge created by cultural manifestations necessarily mean reflecting on the power networks in which this knowledge is and that control according to a logic of domination.

The use of history, culture and the analysis of documents and production of difference

To interrogate the knowledge and power, genealogically, it is essential to perform an analysis and historical description of candied and naturalized cultural practices, operating for the organization of files and the custody of documents, monuments.

The monuments are buildings constructed by the appropriation of culture and the closure of memory, narratives that select which events should receive care and perpetuation - and what not. This selection is the result of an evaluative look that evaluates cultural practices to make them documents, monuments or not.

Therefore, it is relevant to denature by means of historical analysis and thus break with any form of cultural hierarchy. Criticizing the construction of racisms of state and society, through research files in criminal and medical institutions has been a concern of Foucault (1979), so as to put into question the ethnocentric and xenophobic projects as gifts, in the narratives of documents operated exaltation of the culture of some groups and trivialized and silenced what differentiated in terms of values.

In this sense, Cultural History, via the New History, allowed the manufacture of a philosophy of difference, which differs became a possibility of existence and not a tracer of

stigmatizing behaviors. We are not alluding to the difference by the difference in aesthetics without ethics and without politics. Instead, we deal with a political and an ethic in which the creation of possibilities can be a process of subjectivity that is not discarding existing subjectivities. The act historically, stressing that all manner of living, feeling, and thinking it was manufactured and can be criticized and modified, thus not being natural objects (Veyne, 1998).

This does not mean that we advocate a nihilistic society in a desire for anything, just highlight everything has history and that this stance gives us freedom to act and think, considering the past, without, however, erect it as a monument to be just played and narrated as a marker of superiority of any group and / or forward to other people.

Friedrich Nietzsche (2003) highlights in his studies, especially on Mondays untimely considerations, how was forged monumental story and how she did in the past while exalting tradition and exalted be reproduced, preventing us from living in the present. Already antiquarian culture is linked to idolatry and reverence of museums and called rare works, resulting in uplift of erudite cultural forms in front of others, called common sense or smaller cultural practices compared. The author also points out that the story was a critical conception of culture to always be overcome, evolutionary continuationist way towards the progressive teleologies of future operating contempt for the past and the present. At study end, Nietzsche (2003) argues in favor of a story time and against time, appointing as effective, bringing the earlier marks and at the same time, operating out of the bloated memory, resentment and xenophobic racist ethnocentrism.

So, when thinking about culture in this way, we note the importance of observing the specifics of the productions in natural and heterogeneous processes. It is not just about making distinctions, but to think about ways of access to spaces and production qualification, based on social values created from the distance between the groups. It also means thinking and break with selectivities that make some values are presented as more important than others, implying decisions about their lives in the field of racism, embodied in historical archives and scriptures.

The exam also makes individuality enter a field documentary: its result is an entire file with details and minutiae that is the level of bodies and days. The examination that places individuals in a field of surveillance also lies in the network of written notes; commits them across a number of documents that capture and fix them. Examination procedures are followed immediately by a system of intense registration and of documentary accumulation. (Foucault, 1987/1999, p. 157).

Amid the debate over these issues that permeate the subject of culture, it is essential to resume the aspects mentioned above, in order to problematize the notion of access. This study, to propose a critical analysis, sought to reflect on the ways of realization and consumption of culture, since the contexts of contemporary change, to some extent, some candied ideas. For this reason, it is important to think about the production of difference that enables the traffic and the possibilities of stocks, a process of cultural transvaluation. In Genealogy of Morals, Nietzsche (2009) examines the history of culture and makes an ethical defense of the stylistics of existence, considering the production of truth and culture, through a genealogical philosophy studies the history emergencies and sources of events. We are alluding to a political history of truth and courageous critique of a culture that suffered by resentful and vengeful morality. Thus, out of the notion of natural values to be imitated by traditions and populist nationalism is a historical practice that presents an ethical, aesthetic and political life.

In Paul Veyne's work How to write a story (1998), we can see a way to chronicle, analyze and describe the cultural practices as dated effects, which are included in space and time and are not natural, therefore. The historian delimits a questioning of the uses and universal concepts that would serve as ideal types out of time and place. le Veyne criticizes the principle of review and dogmatism repeater concepts, taken as cultural universals.

This action not ruled out the conceptual work of the historian, the review of documents and historical writing, just alerted to the fact that they could not be universal and should not work as an explanation for anything, at any time. Accordingly, Veyne thought a conceptual history without creating a hierarchical grid of epistemologies and more and less important sciences, more or less interesting sub-

jects etc. Therefore, Foucault (1979) was concerned with making genealogy as an insurrection of knowledge devoid them.

Numerous social projects have been developed, providing the participation of low-income individuals in activities that, mostly, would be performed by elite groups. However, it is important to keep in mind the nature of such actions, since the welfare principles and insertion are synonymous, often for utilitarian practices. In this context, interrogating access to different cultures also reflects on the politics of inclusion and assistance aimed at forging social integration, through consensus building and compensation policies. But high culture has been offered by social programs as a way to tame poverty and the groups classified as social deviants, reiterating the hierarchy of values, while the use of apparatus such as an artistic mediator of a process of social integration uncritical.

However, there are situations in which elements of the so-called popular culture are also exploited to forge consensus on policies for social groups classified as either endangered or vulnerable by experts of social norms. We can envision this practice in projects and workshops with hip hop, capoeira wheels with making kites with dances such as funk, among others, who aim to manage life and discipline behaviors through mass culture dictates.

In both cases, there remains a dual logic and racist social hierarchy. It is part of a disciplinary practice which segments the culture, values and exalts some praises and discredits others. Oppose the popular scholarship is a Manichean vision that does not help us to question our evaluative productions historically, it creates tribes and supposedly unitary groups that enhance discrimination and prejudice. So don't advocate nor scholarly popular culture, as both only work on deterministic causal and hierarchical duality of life.

The goal at hand, in this paper, is to operate social change and the breakdown of the modes to be guided by values established as normal and that support the dissemination of models to be imitated by those who are branded as outcasts and rejects of society, in a security policy increasingly established as the capital. At this point, documents are used to make cultural practices capital, in terms of ownership of dances, songs, sculptures, paint-

ings, rhythms, different habits, dialects, ways of eating, poetry, clothes and buildings in a recognition device cultural identities.

Considerations

The article presented aimed to conduct some brief remarks about the cultural history, in particular the New History, to put into question the division high culture and popular culture, questioning this division in its conditions of possibility for invention and its effects racist, creating documents-cases-monuments to be managed in social, cultural and economic policies today.

We also aim to offer resistance, for a critique of this allocation system and its modes of operation in traditional history, especially in terms of populism, nationalism and totalitarian in discrimination cases, materialized in files on factual historical writings and formulations document the square of infamy on deviant social norms, naturalized as crystallized models.

Thus, the article brought into play by the writing philosophy of difference in a perspective dimension, moving documents, culture and history in their approaches, their objects in its themes and its problems, to bring up the courage to act in time and against time.

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