

Scenes, fables and bricolages: a decolonizing theoretical-methodological approach for research in Communication

Cenas, fabulações e bricolagens: uma aposta teórico-metodológica descolonizadora para pesquisas em Comunicação

Francine Altheman

Abstract: *This article proposes a reflection that seeks to organize a theoretical-methodological path for research in communication, especially those that are configured around images, collectives and aesthetics, correlating the methods of equality and the scene, proposed by Rancière, as well as his fables and emancipatory experiences. To this end, I bring the observations arising from research that explored this approach and the preliminary aspects that involve this commitment to a research process that allows itself to be affected by the object being researched. Thus, the proposal is to invest in a kind of bricolage, reconstructing scenes with the various pieces available to the researcher, which involves reframing the perspective and a poetics of knowledge so that the scenes can be revealed, formulated from an anti-hierarchical and decolonizing process.*

Keywords: *Method of the scene; method of equality; fabulation; bricolage; aesthetics and communication*

Resumo: *Este artigo propõe uma reflexão que busca organizar um caminho teórico-metodológico para pesquisas em comunicação, especialmente aquelas que se configuram em torno de imagens, coletivos e estética, correlacionando os métodos da igualdade e da cena, propostos por Rancière, bem como suas fabulações e experiências emancipadoras. Para isso, trago as observações ensejadas em pesquisas que tatearam essa abordagem e os aspectos preliminares que envolvem*

essa aposta num processo de pesquisa que se deixa afetar pelo objeto pesquisado. Assim, a proposta é investir em uma espécie de bricolagem, reconstruindo cenas com as diversas peças disponíveis ao pesquisador, o que envolve um reenquadramento do olhar e uma poética do conhecimento para que as cenas se descortinem, formulada a partir de um processo anti-hierárquico e descolonizador.

Palavras-chave: *Método da cena; método da igualdade; fabulação; bricolagem; estética e comunicação*

Introduction

Considering research methodology is a formal process for anyone who wants to venture into the academic world, and reflecting on the method often becomes an agonizing exercise, especially for those just starting to do research, whether during their undergraduate studies or as part of a project to enter a master's degree. The formal formats of methodologies aimed at Humanities studies, especially my research area, communication, have always caused me some discomfort. Scientific methods, rigid procedures, instruments, and even specific software have become a technical part of the research that does not always account for the power of the researched object. Research objects, especially in the fields of communication and applied social sciences, are complex, mutable, dissenting, and unpredictable. This process of reflection has already resulted in a thesis and a book (ALTHEMAN, 2020, 2022). However, I still see a path to make some considerations clearer and more objective for students who are beginning to take a research interest. Thus, it is worth considering a de-hierarchical research method in which the researcher is involved with the object from the start, vibrating together around a methodological proposal informed by the experiences glimpsed during this journey.

Reflecting on the methodological perspective, I started from the principle that composing a research method requires, first, letting oneself be affected by the object, as proposed by Moriceau and Soparnot (2019). Inspired by the idea of the blind empiricist by Foucault (2003, p. 229), who feels and manufactures “instruments designed to make objects appear”, I understood that more traditionalist and less flexible theories could not capture some research objects and that walking alongside the object under research can lead to the discovery of theories and methods.

Moriceau and Soparnot (2019) explain that defining a methodology that constitutes qualitative research in the social sciences, whether in communication, philosophy, literature, arts, or another area, requires a process of openness, elaboration, and self-invention, like a bricolage process, and, often, denial of what does not fit, which starts with researchers

breaking with deep-rooted ideas, which involves them in three main moments, which are exposing themselves, roaming, and reflecting.

By exposing themselves, researchers are available to the research object for questions. They establish contact with the research corpus, which involves affections, imaginations, performances, and so forth, and let it guide them along the way. The researcher who roams builds the method during the journey. The path defines the research via constructions and deconstructions, bringing methodological innovations and new positions and movements. This entire process also involves reflexivity, thinking about the theoretical framework and method. That is a challenging path, as it leads us to question the assumptions that guide our research and our approach as researchers, ultimately defining our methodology. Why did we choose a given object? What is the influence of the theme on our lives? What is our research position? What is the effect of our political, cultural, gender, class, and racial orientations? (Moriceau and Soparnot, 2019).

We are creating the possibility of allowing ourselves to be affected, of transforming ourselves, of at least getting into motion, of beginning a path of learning that could even be a path of formation. It is embracing what presents itself as an enigma, which can take us where we never imagined (MORICEAU E SOPARNOT, 2019, P. 11).

It was during this research that I came across the scene and equality methods formulated by Jacques Rancière, and I began to pursue them and my object, betting on a theoretical-methodological interweaving. This interweaving has been fruitful in some research projects that I have supervised in recent years.

Thus, the purpose of this work is to present a methodological proposal for studies in communication, especially those prompted by an event, scene of dissent, or insurgency, composed of diverse materials, such as images, and via aesthetic experience. To this end, I present the epistemological proposals that are the basis of this research, showing how we can empirically employ such concepts through two research projects

that I supervised and that used the methods of scene and equality as methodological approaches, one on the uprisings surrounding the death of Marielle Franco and the other on plays written by women during the military dictatorship in Brazil.

Rancière (2016) emphasizes in his book *The Method of Equality* that he does not intend to compose a method as a required how-to protocol. Nor do I aim to do that. The proposal is to work with the methods of equality and the scene as possible ways to research objects in communication, aesthetics, and politics, trying to open space for a more flexible theoretical-methodological proposal that can be worked on in the dimension of affection for the object, in the sense of allowing oneself to be affected.

The scene method and the equality method

To understand the scene method, I assume that a controversial scene, in the sense used by Rancière (2009, 2018a, 2021), is composed of two movements: a fabulation of time and space in which the actors “appear” and make themselves seen and heard, and a montage operated by the one who reports the singularities that make the scene unique, but, at the same time, connected to several broader events and processes. The scene has the following two essential meanings for Rancière: it is the synthesis of his method of equality and, at the same time, the locus of the performative constitution of the political subject and the political sharing of the sensible.

Working with the scene means rejecting the logic of evolution, of the long term, of explanations based on a set of historical conditions, or referring to a reality hidden behind appearances. The choice of the scene is the choice of a singularity with the idea that a process is always understood by delving deeper into what is at stake in this singularity rather than by an infinite statement of conditions (Rancière, 2021, p. 77-78).

It is necessary to assume here that, in this way, the researcher is the one who assembles the scenes, through various scenes identified in the

events, in a temporal and sensitive discontinuity, in a cut in uniform time and in the naturalized modes of perception, which allow another presentation of the political legibility of the subjects and bodies. It is the researcher who highlights the transformation promoted by the scene is not radical or immediate but allows the identification of singularities through which one can consider a series of changes that may occur in the long term. “I am the one who constitutes the scene” (RANCIÈRE, 2021, p. 86). It is the researcher who assembles the scene, traces an articulation, and elaborates an assembly between major events and a multiplicity of sensitive micro-events (among them, the transformation of the gaze), which “expose the different ways in which the same thing can be perceived, configuring a moment in which things can waver, be shaken.” (Rancière, 2018a, p. 31).

For me, a scene is never fundamentally isolated. A specific event is not yet a scene; it is my job to transform this or that event into a scene. The scene exists through the discursive and sensitive *mise en scène* that I construct between the words of commentators and the sensitive events they strive to capture. The scene is never simply an empirical event that I set out to recount and analyze. Each time, a set of connected threads, resonances, and harmonics constitute it. I constitute the scene, keeping in mind the possible reference to other scenes. (Rancière, 2018a, p.121).

I understand, therefore, that the reconstruction of the scene involves more than the mere description of the event (ALTHEMAN, 2022). The process is permeated by scenes within scenes, discursive intertwined webs, the perspectives of the documents and narratives used for this fabrication, the speeches and texts of the actors involved in this movement, and the researcher’s perspective. In other words, it is a network of discursive and communicational bundles that intertwine in the reconstruction of the scene, which automatically links to the method of equality.

The scene is a theoretical entity peculiar to what I call the method of equality; it simultaneously destroys the hierarchies between different levels of reality and discourses, and the usual methods for judging whether a phenomenon is important. The scene is the direct encounter between the

most particular and the most universal. In this sense, it is the exact opposite of statistical generality. [...] I construct the scene as a small machine, which condenses the maximum number of meanings around a central question, the question of sharing the sensible world. From this basis, I construct the scene and consider it as such, as a function of its capacity to challenge all concepts or discourses, all fictions that deal with the same issues, that is, what relationship exists between the fact of having or not having time, and the fact of being able or not to think (RANCIÈRE, 2016, P.74).

In explaining his method of equality, understood and reflected upon over the years after the publication of the book *Proletarian Nights*, released in 1981, Rancière (2016) first clarifies that the equality of speaking beings intervenes in the consensual division of the sensible as a supplement, an excess, a rupture with the “natural” laws that organize and coordinate the gravitation of social bodies. At the same time, he states that equality is not only related to political or economic power but also refers to the potential for parity that exists in the practices carried out by subjects.

Rancière began his studies by questioning the communicative process that erases conflicts, differences, and resistance. When researching the texts produced by French workers between 1830 and 1898, he took the opposite approach to what researchers usually do: he did not think about any methods but rather the object to be researched. To produce his research that gave rise to the book, Rancière spent some time (from 1972 to 1973) studying workers’ texts. His interest was in the speeches, texts, and feelings of those people who, despite the entire context (and precisely because of it) marked by the Industrial Revolution, the advent of communism, and the oppression of that historical moment, showed through their texts that their lives were not limited to that isolated and unique scenario. In *Proletarian Nights*, Rancière (1988) understands that we must approach the misery experienced by workers through their perspective. The book brings to life the stories of those who, for the most part, spent their lives anonymously. More than bringing to life the stories of oppression, the book tells the story of nights taken away from

work, the moments of fabrication, and the experiences that suspend the hierarchy in which they found themselves every day.

To do this, Rancière (2016), drawing from readings of the texts of the proletarians, had to reframe or carry a true work of montages and collages of that material that he spent days and nights reading in the premises of the old Bibliothèque Nationale de Paris to reconstruct the scenes experienced by the characters in the book. There was no a priori method for reading these texts; he consolidated the method throughout the process of roaming with the object.

The word brought onto the scene from other ways of speaking, seeing, writing, and reading can give visibility to that which remains anonymous in the police distribution of the sensitive¹.

What immediately struck me were these texts written by workers who no longer wanted to be workers, who did not care the slightest about traditional working-class culture, about folk festivals, but who wanted to appropriate what had until then been the language of the other, the privilege of the other (Rancière, 2016, p. 25).

When explaining his method based on the work *Proletarian Nights*, Rancière insists on showing that he did not read those texts as documents that expressed the condition or culture of the workers (that is, it was not a question of collecting documents that detailed problems in the language of the people). Instead, he sought to read them as literary and philosophical texts, marks of a struggle to cross the boundaries between languages and worlds.

In *Proletarians Nights*, I needed to remove the workers' texts from the status that social or cultural history attributed to them: a manifestation of a particular cultural condition. I looked at these texts as inventions of

- 1 For Rancière (1996), politics is questioned based on what he calls the distribution of the sensible. There are two types of distribution that, according to Rancière, interconnect through constant tension and do not aim at mutual suppression. They are the police distribution of the sensible (police order and ethics), which defines the unequal distribution of social bodies in their sharing and capacity as speaking beings, and the political distribution of the sensible (aesthetic order), which reconfigures the relations of the parts and those without parts, producing new visibilities and new legibility.

forms of language like all others. The search for their political valence lay in their claim to the efficacy of literalness, in the egalitarian powers of language, indifferent to the status of the speaker (RANCIÈRE, 2000, p. 116).

For Rancière (2009), social history is full of narratives worth appreciating not only as documents of a given regime of truth but as statements about how the imaginative work of the “as if” produces changes in the police distribution of the sensible. In other words, the method of equality helps to reconstruct the scene of the event without erasing conflicts, differences, and resistance. In this sense, it is essential to understand that working with such a method means placing the leading role in the subject of oppression and in their productions, which help to reconstruct the scene.

Thus, Rancière’s method of equality consists of searching in people’s narratives for the insurgent outburst, the muffled cry that subverts inequality, that is, their fabrications. In the construction and writing of their sensitive experiences, oppressed subjects reframe their situation of oppression, which does not cease to exist but is transformed by new perceptions or openness to new interpretations (ALTHEMAN, 2022). Therefore, the idea here is not to use communication or art as instruments of liberation or revolution but instead allow a new conception of freedom, an emancipation of the subject.

Images and fabrications

As we have seen, images and fables are fundamental elements that formulate the scenes and narratives that are also part of this research process. Thus, it is necessary to understand how these concepts shape Rancière’s thinking and how he uses images to capture moments that are essential to the construction of scenes.

In this sense, it is worth returning to the method of equality as a proposal that requires the researcher’s effort not only to focus on the pieces (documents, images, narratives, etc.) that make up the scene but also to prevent the narratives of the subjects involved in the scene from

becoming hierarchical. Rancière always emphasizes that his method is anti-hierarchical, meaning the interlocutors must have a preponderant role in the research, on an equal footing with other theoretical contributions, which requires the researcher to make an effort to decolonize the perspective.

The researcher must, therefore, position himself as “equal” to the interlocutor of the research. This interlocutor must be seen as an emancipated subject and not a mere object to be observed and analyzed. Therefore, the method can be seen as emancipatory.

Social emancipation, in fact, meant the rupture of the agreement between an “occupation” and an “ability” that meant the inability to conquer another space and another time. It meant the dismantling of that working body adapted to the occupation of the artisan who knows that work does not wait and that the senses are shaped by this “absence of time”. The emancipated workers formed for themselves, *hic et nunc*, another body and another “soul” of that body – the body and soul of those who are not adapted to any specific occupation, who put into action capacities to feel and speak, to think and act that do not belong to any particular class, that belong to everyone (RANCIÈRE, 2012, p. 43).

In this excerpt, Rancière is referring to the workers who were his interlocutors during his research in the 1970s. At this point, we can talk about Gauny, one of the workers that Rancière (1988) describes in *Proletarian Nights*. When examining Gauny’s texts and experiences, Rancière realizes the worker experiences something that leads him to transgression and promotes emancipated knowledge, not academic or scientific, but that unsettles what is given in the sensible. “The poet’s lie is not in ignoring the pains of the proletarian but in speaking of them without knowing them” (Rancière, 1988, p. 30). No one knows more about their pains than the workers themselves.

Rancière does not place Gauny as an object of research but as a subject who fabricates his story, producing images with his fables that also constitute the scene. Gauny dialogues with Rancière as an interlocutor, even though they are in different times.

Reclaiming time means transforming this succession of hours in which nothing should ever happen into a time marked by a multitude of events. In the story of the parquet floor layer Gauny, everyday work is a time in which, every hour, something happens: a different hand gesture, a look that deviates and makes the thought drift, a thought that appears unannounced and changes the rhythm of the body, a play of affections that makes the palpable servitude or the experimented freedom translate into diverse gestures and contradictory chains of thoughts. Thus, a whole series of positive gaps are produced with the normal time of reproduction of the worker's being. And these gaps can be brought together in a deviant temporal chain. Through all this dramaturgy of gestures, perceptions, thoughts, and affections, it becomes possible for the parquet floor layer to create a spiral that initiates amid the constraint of working hours, another way of inhabiting time, another way of sustaining a body and a spirit in movement (RANCIÈRE, 2018A, P. 34).

Gauny's texts are his moment of fabulation, it is the moment of any day, the reverie, it is his "as if", it is what he imagines as his emancipation, his rapture, which makes the poetics of knowledge emerge, in the sense of Rancière (2000), that is, a poetics of excesses, of the subversion of the modes of circulation of words and statements, of the forms of their distribution and legitimization. Ângela Marques (2022), who has dedicated herself to studying Rancière's texts, emphasizes that the exercise of fabulation destabilizes the chain of causes and effects, the relationship between prediction and what happens, creating an experimental and dissenting narrative unfolded by the controversial scene.

Gauny's imaginative reverie is not an operation of escape from an oppressive reality but a work of fabulation established by the opening of an interval in space-time, dedicated to questioning the determinism that fixes the destiny of individuals and their significance (MARQUES, 2022, p. 17).

Thus, fabulation is a way of producing new statements and imaginaries that challenge the current order, highlighting hegemonies, injustices, and hierarchies. Rancière (2009) understands that fabulation creates a kind of disassembly of the gaze, which occurs in what he calls

“any moment” or an immeasurable moment (RANCIÈRE, 2018b), and the images are produced in this interim. Thus, he rejects the representative regime of images by proposing his aesthetic regime.

By conceiving images as an intervallic and imaginative operation of de-hierarchization, Rancière sought a way to nullify a consensual and hierarchical mode of thought and production of intelligibility based on the political work of art (MARQUES, 2021, p. 68).

Thus, there is an emphasis on the scene as never being isolated; it is performative and composed of several pieces like a bricolage process. Drawing on these conceptions, I propose experiments according to the method presented below.

Scenes, arrangements, and possible fabulations

To work with the methods of the scene and equality and their possible arrangements and fabrications, it is first necessary to constitute the scene that reorders the hierarchies of speeches and events, questioning the ordering proposed by the distribution of the sensible.

What I seek each time is to find singular cases through which we can experience a given articulation, a consistency of notions, of relations that allow us to say that there is politics, that there is literature, or that we are in one type or another of art regime, or a given figure of power, for example (RANCIÈRE, 2021, p. 87).

The second movement is to consider the interlocutors that make up the scene as equals and their expressions as equivalent to any other texts and speeches, just as Rancière did with the texts of the proletarians. This movement also foresees the reconstruction of the scenes in montages and collages that poetically and performatively reconstitute the images. Marques (2021) already highlights this process of assembling scenes as a kind of bricolage, which involves several overlapping images and narratives. Images reconfigure the experience and the event that reconstruct the scenes, but they are not just any images. They are images produced

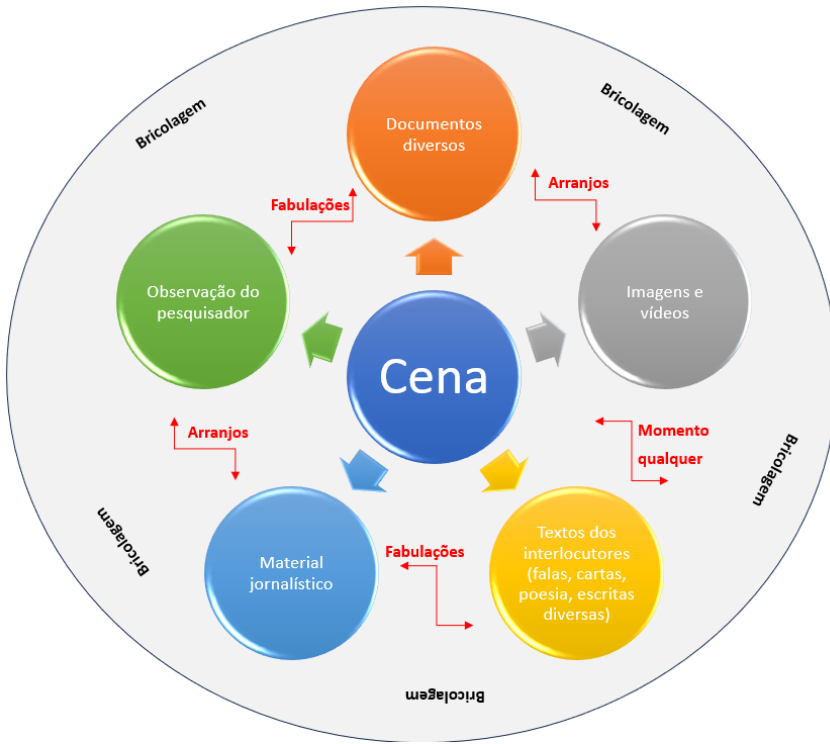
during the act of political dispute; that is, they are conflicting, performative images in which the one who captures the moment is also part of that event.

Altheman, in research carried out with Hernández, Marques, and Jesus, also understands that bricolage has two dimensions: one, the construction of political autonomy, and the other, the production of forms of resistance considered minor but sustained by experimentation and the invention of statements (HERNÁNDEZ et al., 2018). That implies reworking the language and signs, searching for the language itself, and reframing the scene to configure a new statement about the event.

Bricolage alters the forms of existing statements and reinvents their coordinates of enunciation. In this sense, bricolage frees objects, words, images, and signs from their usual functionalities, allowing them the opportunity to be something else or an integral part of something else that did not exist before. This movement enables the classificatory relationship “one thing, one name” to give way to an excess of names and, with this, causes a short circuit in the relationships of control and ordering (HERNÁNDEZ et al., 2018, p. 253).

The third movement, linked to the first, redefines the fabrications, the random moments, and the arrangements that constitute the interval moments of the images. Thus, I propose an infographic to restructure the bricolage of the scene reconstruction process. The infographic serves to help organize the diverse and multiple pieces that constitute the scenes, not stifle the process of scene reconstruction. Therefore, I aimed for an open and flexible infographic, letting other pieces compose the scene according to the research object.

Image 1 - Infographic: bricolage for scene reconstruction



Source: produced by the author

The first case I propose to demonstrate the relevance of this process is the research carried out by Vitória Lima Sanches in 2019 entitled “Marielle Presente: Processos Comunicativos nas Narrativas Insurgentes e na Cobertura Jornalística da Mídia Ninja”. Following the murder of Rio de Janeiro councilwoman Marielle Franco and her driver Anderson Gomes in March 2018, Sanches (2019) began to participate in the Marielle Presente movements, analyzing their communication processes, especially the constituent elements of such events, such as bodies, speeches, posters, and videos with a focus on the demonstration of March 15, 2018, which took place on Avenida Paulista.

Besides investigating the resistance movements that arise from dissent (Rancière, 1996), she observed the journalistic coverage of the Marielle

Presente movement by the independent media website Mídia Ninja, considering that journalists from independent media outlets have a deeper participation, experiencing the protests and causes present there and inviting their audience to participate in the public debate. Thus, one can combine the methods of the scene and equality with other methods, for instance, news analysis, to present the Mídia Ninja reports as one of the pieces of the scene.

To reconstruct the scenes, Sanches looks for the communicative processes that involve the resistance movement around the Marielle Presente cause, such as the bodies, speeches, and posters that appear during the demonstrations.

Image 2 – Mosaic of pieces that constitute the scenes of Sanches' work (2019): publications in the press (Mídia Ninja), interview with Marielle's friend (leader of PSOL), images produced by the author during the demonstrations, and narratives of the participants in the demonstrations.



14/03/2018 © 11:04

Uma SP de silêncio e grito: todos por Marielle

POR NINJA

Milhares de pessoas marcharam no centro da capital contra o assassinato da vereadora carioca

13 de março de 2018. Nessa data, o calendário escorre sangue. Estes números estão borrados pelas lágrimas. Esse dia será lembrado para sempre. 15M. 15 Marielle. 15 mil corpos. 150 mil vozes. Infinita a dor.

Fonte: Mídia Ninja, 2018.¹³

FAÇA PARTE NOTÍCIAS QUEM SOMOS OPINIÃO LOJA FINANCEIRO CONTATO

"Vamos lutar até o fim, mesmo que caiam os nossos, como Marielle e Zumbi".



"O que eu me pego pensando é como a gente luta, se está pensando primeiro em como se manter vivo", conta o estudante, Guilherme Marcelino.

"É importante destacar que o fato de Marielle ser uma pessoa mais conhecida merece barulho. Mas o que aconteceu com ela representa algo maior, que é o racismo. Se não atacamos diretamente o racismo, o jogo não vira", afirma Paula Santos.

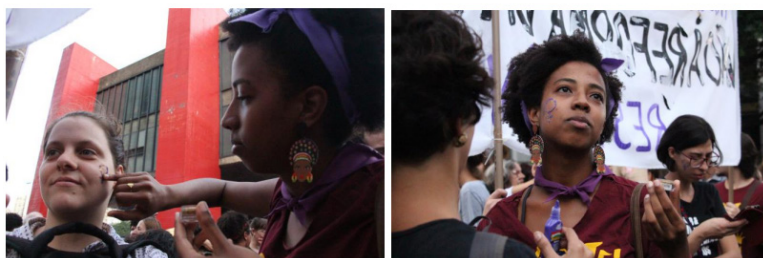
Fonte: Mídia Ninja, 2018.²⁰

*Lutamos juntas contra as tropas
Que assassinam nosso povo
E somos todas Marielles
Tropas do Rio não passarão*

Os gritos também trazem críticas à Polícia Militar:

*Não acabou
Tem que acabar
Eu quero o fim da Polícia Militar
Polícia racista! Polícia racista!*

Figura 23 e 24 - Manifestantes pintam em seus rostos a Vênus, símbolo do feminino também utilizado pelo movimento feminista, em manifestação do 8 de março.



Fonte: Vitória Sanches, 2019.³¹

Source: produced by the author from Sanches' (2019) work

Sanches (2019) anchors her work in an event, the murder of Marielle, which gave rise to scenes of insurgency and dissent. In this mosaic that contains some of the pieces of the scene reconstructed by the researcher (the scene contained other pieces, but it was not possible to include them all in this article), it is possible to perceive the fabrications that occur in this interval between images, besides highlighting the appearance of the insurgent bodies performing their pain with the murder of yet another of their own. It is possible to identify the arrangements in the demonstrations, in the speeches and posters produced by the protesters in the heat of the urgency of an event, in the cries of Black people who feel the effect of racism in Marielle's death, among other factors pointed out in Sanches's text (2019). The researcher experienced this moment with the protesters, being part of the scene and conceiving them as interlocutors.

On the other hand, by appropriating this painful event, which marks their lives, the protesters create a new symbolic production, giving rise to the poetics of knowledge in the sense of Rancière (2000), that is, a poetics of excesses, of the subversion of how words and statements circulate, of the forms of their distribution and legitimization. The protesters reorganized and recreated the way of knowing and learning about the object in question through language, narratives, and the body itself, which generates countless images to compose the scene. Letícia Denoni's (2022)

research reconstructs the scenes of three Brazilian playwrights in 1969, during the Brazilian military dictatorship, which she could not have experienced.

The work consisted of observing the narratives and productions of three women involved in the artistic theater world during the military repression, an extremely turbulent period of authoritarian repression that affected the paths of Brazilian art. The playwrights chosen for this analysis were Leilah Assumpção, Isabel Câmara, and Consuelo de Castro due to their importance in the context of theater, feminism, and resistance to the military dictatorship.

The work observed the productions and trajectories of the playwrights, who were very prominent at the height of the counterculture period, and the repercussions of their main plays, staged in 1969, in the press of that time, through the analysis of journalistic texts published in that period, especially the reviews of the plays. These women are relevant because they marked the 1969 season as the “most expressive” in our theatrical history, with texts that broke with classical ideas and sought modern ones in a climate of repression.

Image 3 – Mosaic of pieces that constitute the scenes of Denoni’s (2022) work: press publications of the time (1969), theatrical images, excerpts from the plays and poems written by Isabel Câmara.

ra 14 - O corpo enquanto meio de manifestação, durante o ato do 8 de março de 2019



Fonte: Vitória Sanches, 2019.³²



Fonte: Vitória Sanches, 2019.³⁸

Source: produced by the author from Denoni’s (2022) work

Although the author of the research did not have the opportunity to observe the communication process of the time in person, since the period of the chosen scene does not allow the presence of the researcher, it is possible to reconstruct the scenes through other images, identifying the arrangements, especially those made by the playwrights themselves, who managed to stage extremely controversial plays during a period of censorship of artistic expressions. The three playwrights observed were concerned with discussing in their plays issues of feminism, female sexuality, and lesbianism, among other subjects considered controversial during the period of repression in which they lived.

Moreover, it is in the fiction created by the scripts of the three plays and even in the poems written by Isabel Câmara that any moment becomes evident, and the fables stand out. The images and narratives that constitute the three plays, which premiered in the same year, at the height of the military dictatorship, written and starring women, form a network of meanings around the scene.

According to Rancière (2018b), any moment, such as a kiss between two women at the end of one of the plays, is an interval that tears apart the continuum of the story told according to parameters that tend to separate subjects from their forms of living. Any given moment is a moment selected from a chain of events and often takes the form of a narrated experience that takes on aesthetic and political contours.

Isabel, for example, has a fable-like experience when writing about being a lesbian woman and all the prejudice that she faces in her life. It is a way of breaking what was considered hegemonic at the time while subverting the logic of repression of that period.

Final considerations

This work begins with the assumption that research in the communication field often requires a more flexible methodological approach linked to the affective dimension in which research objects affect researchers. Thus, I propose a theoretical-methodological perspective based

on Rancière's (2016, 2018a, 2021) scene and equality methods, focusing on the fabulations and poetics of knowledge that permeate scenes.

As this article shows, the methodological proposal developed empirically in other research objects. I understand, based on the research carried out, that the reconstruction of scenes involves a complex process of affectation, "cooking", and reflection. Therefore, scenes are not only moments of performances but rather the entire process of bricolage. I understand scene reconstruction (Altheman, 2022) as a jigsaw puzzle with over a thousand pieces that make up the scenes – images, documents, articles, narratives, etc. – and fit together, often perfectly and sometimes a little loosely. Some of these pieces are lost, so the puzzle is never fully assembled. It is not possible to see the whole scene, but it is possible to glimpse its powers and resistances, its fabrications, through what is not always visible in the reconstruction. It is necessary to disassemble the gaze, de-hierarchize it, and do an exercise in fabrication. Ângela Marques (2021, p. 60-61), when presenting the translation of the book *La Méthode de la Scène*, comments on this process of assembling and reassembling scenes. "Thus, it would not be wrong to say that Rancière's method, his poetics of knowledge, is close to bricolage, to reframing through the shifting of the gaze and the choices that lead to it."

The pieces to reconstruct the scenes reveal a reframing that acts as decolonizing devices by producing emancipations in which the confrontation with the forces and agents of institutional power is not offered transparently to the spectator, as an interpretative continuum, which does not allow the shuffling of temporalities because it preserves the causal articulation that constitutes historicity devoid of gaps, intervals, and symptoms. For Didi-Huberman, one of the strengths of the image of insurgency is to "create, at the same time, symptom (interruption in knowledge) and knowledge (interruption in chaos). One must see in the images the place from which suffering occurs, the place from which symptoms emerge, a "secret signal", an unappeased crisis" (2012, p.214). That is what we intend to do with the various pieces that make

up the scenes: to observe what is unclear and what is not given in the image of the puzzle, which also means to see the missing pieces. To do this, it is necessary to allow oneself to be affected and gradually move forward with the research object.

In this way, the methodological proposal I present here is an attempt to indicate possible paths for research in the field of communication rather than turn Rancière's thought into a protocol or a "box". The idea is to "think outside the box" or even break the box and enable more reflective approaches in the field of communication.

Therefore, the proposed infographic can and should be reformulated whenever necessary, according to the needs of researchers and objects of study, inserting more pieces into this puzzle of scene reconstruction whenever the researcher considers it relevant. It is necessary to create escape routes for what is given and break with preconceived definitions to move forward on this research path.

References

- ALTHEMAN, F. **Cenas de dissenso, arranjos disposicionais e experiências insurgentes**. Processos comunicativos e políticos em torno da resistência secundarista. Orientadora: Profa. Dra. Ângela Cristina Salgueiro Marques. 2020. Tese. Programa de Pós-Graduação em Comunicação Social, Belo Horizonte (MG), UFMG, 2020.
- ALTHEMAN, F. **Bololô, vamô ocupar!** Processos comunicativos, arranjos e cenas de dissenso da resistência secundarista. Curitiba, Editora Appris, 2022.
- DENONI, L. **Teatro e Jornalismo: Análise dos processos comunicativos em torno de produções teatrais femininas durante a ditadura no Brasil**. Projeto de Iniciação Científica. Curso de Jornalismo. São Paulo: Escola Superior de Propaganda e Marketing, 2022.
- DIDI-HUBERMAN, G. Quando as imagens tocam o real. **Pós: Belo Horizonte**, vol. 2, n° 4, p. 204-219, nov. 2012.
- FOUCAULT, M. Poder e Saber. In: MOTTA, Manoel Barros da (org.). **Ditos e escritos IV: estratégia, poder-saber**. Rio de Janeiro: Forense Universitária, [1977] 2003, p. 223-240.
- HERNÁNDEZ, E. B. R. et al. Autonomia política como experiência comunicativa de bricolagem e práticas de resistência na gambiarra. **Comunicação, Mídia e Consumo**, São Paulo, Vol. 15, n° 43, pp. 41-67, mai-ago/2018.
- MARQUES, Â. Apresentação da versão em português. In: RANCIÈRE, Jacques. **O método da cena**. Entrevista a Adnen Jdey. Belo Horizonte (MG): Quixote Do, 2021.

- MARQUES, Â. C. S. O método da cena em Jacques Rancière: dissenso, desierarquização e desarranjo. *Galáxia*, São Paulo, Vol. 47, pp. 1-21, 2022.
- MORICEAU, J.; SOPARNOT, Richard. *Recherche qualitative en sciences sociales*. S'exposer, cheminer, réfléchir ou l'art de composer sa méthode. Paris: EMS Éditions, 2019.
- RANCIÈRE, J. *A noite dos proletários*. Arquivos do sonho operário. São Paulo: Companhia das Letras, 1988.
- RANCIÈRE, J. *O desentendimento*. Política e filosofia. São Paulo: Editora 34, 1996.
- RANCIÈRE, J. Dissenting words: a conversation with Jacques Rancière. *Diacritics*, v. 30, n.2, p.113-126, 2000.
- RANCIÈRE, J. The method of equality: an answer to some questions. In: ROCKHILL, Gabriel; WATTS, Philip (eds.). *Jacques Rancière: History, Politics, Aesthetics*. Durham and London: Duke University Press, 2009, p.273-288.
- RANCIÈRE, J. *O Espectador Emancipado*. São Paulo: Editora WMF Martins Fontes, 2012.
- RANCIÈRE, J. *The method of equality*. Interviews with Laurent Jeanpierre and Dork Zabunyan. Cambridge: Polity Press, 2016.
- RANCIÈRE, J. *Le méthode de la scène*. Entretien avec Adnen Jdey. Paris: Lignes, 2018a.
- RANCIÈRE, J. O desmedido momento. *Serrote*, n. 28, p. 77-97, 2018b.
- RANCIÈRE, J. *O método da cena*. Entrevista a Adnen Jdey. Belo Horizonte (MG): Quixote Do, 2021.
- SANCHES, V. L. *Marielle Presente: Processos comunicativos nas narrativas insurgentes e na cobertura jornalística do Mídia Ninja*. Pesquisa de Iniciação Científica. Curso de Jornalismo. São Paulo: Escola Superior de Propaganda e Marketing, 2019.

About the author

Francine Altheman earned her PhD from the Postgraduate Program in Social Communication at the Federal University of Minas Gerais (PPGCOM-UFMG). She is a winner of the Compós Best Thesis Award (2021). Altheman is a Professor of Journalism at the Escola Superior de Propaganda e Marketing (ESPM-SP). Email: franaltheman@gmail.com. ORCID: <https://orcid.org/0000-0002-1768-7617>.

Date of submission: 12/08/2024

Data of acceptance: 25/10/2024