The evidentiary paradigm for analysis of narratives[1]

O paradigma indiciário para análise de narrativas

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ABSTRACT

This article aims to present contributions from the evidentiary paradigm for the analysis of narratives in research in the field of Education. The evidentiary paradigm studied and used by the Italian historian Carlo Ginzburg, makes it possible to interpret the reality, sometimes opaque, in search of less showy characteristics, of clues that make it possible to decipher and understand it. However, it was found that there is a restricted use of the evidentiary paradigm in Brazil and for this reason, a question arose: what contributions does the evidentiary paradigm bring to the analysis of narratives and what elements to consider in search of clues? This research is of a theoretical nature and constitutes an excerpt of the doctoral thesis of the first author.

Keywords: Evidentiary paradigm. Analysis of narrative. Narrative clues. Education Research.

RESUMO

Neste artigo objetiva-se apresentar contribuições do paradigma indiciário para a análise de narrativas em pesquisas do campo da Educação. O paradigma indiciário, estudado e utilizado pelo historiador italiano Carlo Ginzburg, possibilita interpretar a realidade, algumas vezes opaca, em

busca de características menos vistosas, de indícios que permitam decifrá-la e compreendê-la. Porém, constatou-se que há uma utilização restrita do paradigma indiciário no Brasil, e por esse motivo surgiu uma pergunta: que contribuições o paradigma indiciário traz para a análise de narrativas e que elementos considerar, à procura de indícios? Esta pesquisa é de cunho teórico e constitui-se como um recorte da tese de doutorado do primeiro autor.

Palavras-chave: Paradigma indiciário. Análise de narrativas. Indícios narrativos. Pesquisa em Educação.

Introduction

The human experience can be, in some way, reconstructed from a narrative. This special type of speech genre (BOLÍVAR; DOMINGO; FERNÁNDEZ, 2001) is currently chosen to investigate life stories, practices, worldviews, senses and meanings. In the area of Education, the narratives highlight the speeches of subjects who are sometimes on the margins of public policies, curriculum, bases and / or regulations. On the other hand, there is a polysemy in the use of the word "narrative". Teacher's writing, (auto) biographical narratives, experience narratives, life stories, memorials and class narratives are some of its current uses (NACARATO; PASSOS; SILVA, 2014, p. 702).

In this scenario, the analysis of narratives becomes, for the researcher, a challenge. Questions like, how to analyze a narrative, what elements to take into account during the analysis, come into existence. This challenge arose for the first author of this article in the development of his doctoral research. Looking to overcome this challenge, I realized[2] in the evidentiary paradigm, in the perspective proposed by the Italian historian Carlo Ginzburg, contributions to the analysis of narratives.

However, like Leonardi and Aguiar (2010), I observed that there is a restricted use of the evidentiary paradigm in articles in Brazil, theses and dissertations; predominant quotations from the chapter "Signs: Roots of an

2 In this text, as in the thesis, the first person of the singular was the predominant one. The self presupposes the other. Here the multiplicity of voices meets in the self and creates a polyphonic text (GIOVANI; SOUZA,2014). There is the self-advisor, the self-theorists, the self-members of the bank, among others. My word is forged by the word of the other, of many others (BAKHTIN, 1997).

evidentiary paradigm", from the book Myths, emblems, signs: morphology and history (GINZBURG, 1989), to the detriment of Carlo Ginzburg's other productions, as occurs in Cabrera's research (2012), Pimentel and Montenegro (2007) and Gomes (2017), for example; that investigative devices are used, as in the case of some types of interviews and questionnaires, which do not seem to dialogue with the paradigm, due to the way in which such devices are constructed and hinder the perception of evidence - central elements of the paradigm; and that the use of concepts associated with the evidentiary paradigm is not clear.

If, on one hand, I realized, in reading Ginzburg's research (1989, 1990, 1999, 2001, 2004, 2006, 2007, 2010, 2012, 2014), contributions to the analysis of narratives, on the other hand, I did not find Brazilian research (mainly theses and dissertations) that would indicate ways for me to use the evidentiary paradigm in my research[3]. Based on this motivation, I asked myself: what contributions does the evidentiary paradigm bring to the analysis of narratives and what elements to consider, looking for evidence?

In order to answer these questions, I present in this article contributions from the evidentiary paradigm for the analysis of narratives in research in the field of Education. This research is of a theoretical nature, and the text is structured in order to, at first, understand the work of "Carlo Ginzburg, the evidentiary paradigm and its assumptions" and, in a second, to present "Contributions of the paradigm for the analysis of narratives: looking for evidence".

Carlo Ginzburg, the evidentiary paradigm and its assumptions

Carlo Ginzburg is an Italian historian. Born in Turin in 1939, son of the Jews Leone and Natalia Ginzburg. His father was a professor of Russian literature, and his mother was a novelist. Within a family of intellectuals, he understood from an early age the "literary dimension in the work of the historian" (GINZBURG, 1990, p. 255). This understanding later reflected on his way of making history and reconstructing and creating his own narratives.

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3 A survey of the research took place at the Bank of Theses and Dissertations of the Coordination for the Improvement of Higher Education Personnel (CAPES) and of the Brazilian Digital Library of Theses and Dissertations (BDTD) in two moments: one in 2017 and another in 2020, with the following terms: "evidentiary paradigm"; "Evidentiary paradigm and narratives"; "Evidentiary paradigm and Mathematical Education". In addition, different journals and articles that used the evidentiary paradigm in different areas of research were consulted.

Ginzburg, one of the founders of microhistory, developed this historiographic genre in which "object clipping is done on a microscopic scale, but exploring this object to exhaustion, in order to unveil the universe of a society beyond the protagonist of the study itself" (COELHO, 2014, p. 3).

The book "The Cheese and the Worms" is one of the best-known examples of a section explored to exhaustion by Ginzburg (2006). The narrative built there focuses on the life of a single subject: Domenico Scandella, an Italian miller who lived in the 16th century, better known as Menocchio. The abundant documentation on the process suffered by Menocchio by the Catholic Inquisition made it possible for Ginzburg to go back to popular culture in a pre-industrial Europe, marked by repression in Catholic countries and that led several people to be considered witches, healers or *benandanti* (expression of the district of Friuli in Italy to designate the sorcerers of good who fought, with branches of fennel, the evil sorcerers, devil worshipers).

Ginzburg (2006, p. 9) follows the tracks left by the documents about Menocchio and, thus, is able to know "what were his readings and discussions, thoughts and feelings: fears, hopes, ironies, anger, despairs". The narrative about Menocchio is built on the assumption of the dialectic between the macro and the micro, without forgetting what position one sees. In the case of "The Cheese and the Worms", the position we see is that of a miller, of the "world seen by a miller" (GINZBURG, 1999, s. p.).

The micro-stories constructed and investigated by Ginzburg, such as the one in The Cheese and the Worms, are possible from the epistemological model for interpretation, called the "evidentiary paradigm". In a broad sense, it can be said that the evidentiary paradigm is not based on the most striking characteristics of the researched situation, but is attentive to signs, sometimes imperceptible, symptoms, pictorial signs, details, marginal data and clues (GINZBURG , 1989).

The evidentiary paradigm emerged in the humanities around the 19th century. However, its appearance dates back to the first men and is related to the development of the narration itself: "the hunter would have been the first to 'narrate a story' because he was the only one capable of reading, in the silent (if not imperceptible) tracks left by the prey , a coherent series of events "(GINZBURG, 1989, p. 152). From apparently negligible data, human beings go back and tell other humans, through narration, a complex reality that they did not experience directly (footprints give evidence that an animal passed by the place, for example).

The hunter, argues Ginzburg (2004), used the evidentiary paradigm as a *venatory* model (designed to understand the past) to affirm: "someone passed through there", while the people of Mesopotamia used it as a divinatory model – when the paradigm was designed to understand the future[4].

The evidentiary paradigm, as a divinatory model, is present in the epic of the Flood of the Sumerian religion, for example. This epic, which later served as the basis for the Old Testament, tells that "full of envy of man, the gods resolved to completely destroy the race of mortals, drowning them. One of them, however, revealed the secret to an inhabitant of the land [...]" (BURNS, 1972, p.82, emphasis added). The revelations, from the indications of the arrival of a flood and the need to build an ark, helped to understand the future, with regard to periods of rain and floods of the land. Thus, the divinatory model is present both in the religions and in the culture of the peoples of Mesopotamia.

Currently, Ginzburg (1989) perceived the use of the evidentiary paradigm in Arthur Conan Doyle's character, Sherlock Holmes, in the method of Italian art historian Giovanni Morelli and in Freud's research for the development of psychoanalysis. In the three cases, argues Ginzburg (1989, p. 150), "perhaps infinitesimal clues allow us to capture a deeper, otherwise unattainable reality. Clues: more precisely, symptoms (in the case of Freud), clues (in the case of Sherlock Holmes), pictorial signs (in the case of Morelli)".

It is not surprising to see that Ginzburg saw in a literary work one of the first examples of metaphor and use of the evidentiary paradigm. In addition to the erudition present in his works and his family influence, Ginzburg (1990, p. 258) says that history books may not have been the most important things he read and states that "novels were the books that most touched him". Thus, Ginzburg understood that discovering the perpetrator of a crime, for Holmes, becomes a process of interpreting the evidence left behind and of paying attention to details that are imperceptible to many.

Garnica (1999) compared Holmes to Agatha Christie's character, Miss Marple. Holmes, from the evidence, builds the picture of a crime; Miss Marple, when she realized that "humanity comes down to cataloged copies of the fishmonger, the maid, the neighbor, the boyfriend of some lady's niece from St. Mary Mead" (GARNICA, 1999, p.12), part of predefined categories to characterize

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4 According to the forms of knowledge, the evidentiary paradigm can be directed towards the understanding of the past (in deciphering, in the case of hunters and in medical semiotics, in its diagnostic face, for example), the present (politics) and the future (in divination, in the case of Mesopotamian peoples and in medical semiotics, in its prognostic face).

anyone. Finally, Garnica (1999) concluded that the differences between inductive and deductive research methods[5] are present in the metaphors of Holmes and Miss Marple, and proposes that research in the specific area of Mathematics Education is associated with Holmes' stance, more than with Miss Marple.

Ginzburg (1989) also noticed this attitude in the work of Giovanni Morelli. With the pseudonym of Ivan Lermolieff, Morelli developed a method to identify copies of works of art: he realized that, to affirm that a painting is a copy of another, it is necessary to pay attention to the characteristics that are unlikely to be imitated by another painter, "it is necessary to examine the most negligible details and less influenced by the characteristics of the school to which the painter belonged: the earlobes, the nails, the shapes of the fingers and toes" (GINZBURG, 1989, p. 144). At the time of painting a picture, these details were purely individual traits, they escaped the control that the artist consciously had of cultural tradition and distanced themselves from the most striking and most easily imitated characteristics of a school. Painters who tried to imitate a work of art forgot the mechanized movements of the artist when painting a toe, for example. Thus "any art museum studied by Morelli immediately looks like a criminal museum" (GINZBURG, 1989, p. 145).

In turn, Morelli was an intellectual influence for the father of psychoanalysis, Freud. The Morellian method was "an element that contributed directly to the crystallization of psychoanalysis" (GINZBURG, 1989, p. 148). Psychoanalysis itself starts from the presuppositions of the evidentiary paradigm, when proposing "an interpretative method centered on the residuals, on the marginal data, considered revealing" (GINZBURG, 1989, p. 149). The clinical case about the man of the wolves is one of the examples analyzed by Freud, based on the evidentiary method. Through recurring dreams of six or seven wolves, Freud discovered the causes of his 27-year-old Russian patient's neurosis.

However, Ginzburg (1989) argues that Freud failed to understand the reasons why six or seven wolves appeared in his patient's dream. Thus, Ginzburg returned to Freud's data in search of other evidence. He discovered that Freud did not consider that his patient was originally from Russia and that in that country there was a fable told to children called "The imbecile wolf". The fable was the missing clue to understand the reason for the number of wolves. In this sense, Ginzburg (1989) indicated an assumption of the evidentiary paradigm not observed by Freud in the narrative of this clinical case: one cannot ignore the cultural context and consider only the individual experience.

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5 Suassuna (2008, p. 369) relates the evidentiary paradigm to the abductive method, as he considers that, in addition to leaving a particular to understand the universal, as in induction, abduction considers different mechanisms of interpretation, such as intuition, smell and the blink of an eye.

From the attention given to the clues, as did Holmes, Morelli and Freud, Ginzburg was able to study different themes in his historiographical research. Throughout his life and for the construction of his narratives, he was also influenced by Marxism, by Bakhtin's philosophy of language, by historians Erick Hobsbawn, Marc Block, Benedetto Croce, Federico Chabod and Delio Cantimori and by Italian philosopher Antonio Gramsci.

When dealing with clues and documents of different types, Ginzburg, using the evidentiary paradigm, found different ways to always reach the same objective: to understand what the clues mean and what the documents reveal.

Other paradigms, such as the Galilean, presuppose a safe path to be followed, even if such a path does not lead to results. For this reason, the rigor of the evidentiary paradigm is sometimes questioned. Some research indicates that the paradigm is not strongly developed and articulated, as is the case of the research by Cabrera (2012). Others claim that the paradigm is unfinished, unfinished and not systematized, but that it has epistemological importance, this is the case of the study by Pimentel and Montenegro (2007). However, these two surveys cited in their references only the chapter "Signs", from the book Myths, Emblems and Signs, by Ginzburg (1989).

Ginzburg (1989), on the other hand, argued in this chapter that subjects, such as history and linguistics, for example, do not fit the scientific criteria of the Galilean paradigm,

> [...] the quantitative and anti-anthropocentric orientation of the natural sciences from Galileo placed the human sciences in an unpleasant dilemma: either assuming a fragile scientific status to arrive at relevant results, or assuming a strong scientific status to arrive at results with little relevance (GINZBURG, 1989, p. 178).

Thus, I understand that terms such as "developed paradigm", "conclusive", "articulated", "finished" and "systematized" are related and make sense in the Galilean paradigm, and that the metric for defining the evidentiary paradigm is based on other terms.

Ginzburg (1989, p. 178) understood that the rigor of the Galilean paradigm, for example, "is not only unattainable, but also undesirable for the ways of knowing more linked to everyday experience". In this way, the fragility or not of the evidentiary paradigm is linked to the paths chosen by the researcher and to imponderable elements, such as the nose, the sight and the intuition.

In this sense, the rigor of the evidentiary paradigm is understood as flexible. The rigor is molded to the researched context, and "the nature of the problem to be studied is that it must determine the characteristics of the propositions, processes, techniques and methodological devices used, and not the other way around" (SUASSUNA, 2008, p. 358). Thus, deciphering the studied problem, for Leonardi and Aguiar (2010, p. 116), "requires a work of 'flexible rigor', which uses both the rigidity of the technique and the fluidity of intuition".

Pre-existing rules and a single path do not exist in the evidentiary paradigm, but I perceive elements that constitute it. In different studies by Carlo Ginzburg, and not only in the chapter "Signs", these elements are dispersed. I searched, from the works Myths, emblems and signs (1989), Wooden eyes (2001), No island is an island (2004), Cheese and worms (2006), The thread and the tracks (2007), The good walkers (2010), nocturnal history (2012) and Fear, reverence, terror (2014), the clues left by Ginzburg on the elements that constitute the evidentiary paradigm, to realize what contributions such paradigm can make to the analysis of narratives in research in the field of Education.

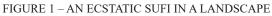## Contributions of the paradigm for the analysis of narratives: looking for evidence

Just as Carlo Ginzburg searches for clues, he also leaves clues. Clues that make me think about how it is possible to use the evidentiary paradigm and what elements to observe in documents. In his research, Ginzburg gives clues about ways to look at them, what to look at and what position to look at.

The documents that interest us to investigate are the narratives. Therefore, when analyzing narratives, we look for specific evidence, which I called narrative evidence. They differ, for example, from the material evidence found by hunters, from the pictorial signs discovered by Morelli or from the clues to the crimes found by Holmes. The narratives bring a type of evidence - permeated in the plot and, therefore, narratives - linked to the subject's history. It is worth noting that there are also indications that are not narrative, such as, for example, those that appear in processes of rationalization of the subject or when describing something. All of them need to be taken into account to understand and analyze a narrative, but in it the predominance of narratives is natural, even if it is perceived and agreed that description, narration and rationalization go together there.

Each narrative suggests the paths to be followed for its analysis, which must always be flexible, but this flexibility does not prevent attention to some elements present in the narratives, in order to find the narrative evidence[6].

Thus, Carlo Ginzburg points out the following elements of the evidentiary paradigm, which I believe can be taken into account in the analysis of narratives:

The body of evidentiary knowledge: The Firasa

FIGURE 1 – AN ECSTATIC SUFI IN A LANDSCAPE

SOURCE: Isfahan, 17th century. Image: Los Angeles County Museum of Art

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6 However, it is not the objective to create a structuralist method of analysis, which focuses only on formal elements (JOVCHELOVITCH; BAUER, 2002), although, at times, such formal elements can assist in the identification of narrative evidence.

The firasa[7] it is "the ability to move immediately from the known to the unknown, based on evidence" (GINZBURG, 1989, p. 179). It designates forms of discernment, it is an organ of knowledge indicative for the Sufis, one of the currents of Islam. For Sufis, the search for self-knowledge and constant questioning that leads to an understanding of the divine are necessary. Thus, Firasa makes it possible to doubt yourself and everything.

Facing and analyzing narratives is related to the firm. It is to pass from the known until that moment to the unknown that appears in the stories told by the subjects, it is to doubt the narratives, it is to question what is said or written, in search of understanding. In this process, it is necessary to arise the acute awareness of the researcher's ignorance (GINZBURG, 2004) and the awareness of the limits of his own historical knowledge (GINZBURG, 2012). It presupposes the removal of preconceived formulations, the abandonment of prejudices and the search for the key of interpretation (GINZBURG, 1989) based on the narrative evidence left. It implies understanding that "the history of humanity does not develop in the field of ideas, but in the sublunar world in which individuals, irreversibly, are born, inflict suffering or are subjected to them, and die" (GINZBURG, 2012, p. 32, emphasis added).

The narratives used in the field of Education are different from the research developed by Ginzburg, in that the research subjects are, in large part, accessible to the researcher. In this sense, Firasa operates in a different way. The testimonies, in part of the research with narratives, are direct, there is access to the narrators to look for other clues, ask questions and clarify part of the story told. In this case, the unknown suggests dialogue. The unknown in Ginzburg's research leads to the search for other historical documents, for other associations that make it possible to observe the subject from different perspectives, given that the subjects no longer live at the same time as the researcher.

On the other hand, it is possible to understand narratives as documents with direct subjects[8]. Ginzburg, when he researched the Sabbat and the inquisitorial processes of the Catholic Church, was faced with documents written by the inquisitors about the subjects of his research, as in the case of Menocchio

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7 Firasa is the form translated into Portuguese in the work of Ginzburg (1989).

8 There is a difference between "direct testimony" and "documents with direct subject". The first term is related to the fact of gaining access to the narrator participating in the research (is the research subject accessible? Is he still alive?). The second term relates to the way the researcher has access to the narrative present in a document (is the narrative present in a document made by the narrator? Are there any influences from third parties in the document and in the narrative present there? Is there any intermediary between narrator and researcher?).

(GINZBURG, 2006) or in the cases of the Benandanti Gasparutto and Basili (GINZBURG, 2010), for example. These narratives were not documents-with direct subjects, given that, between Ginzburg and the subjects of his research, there were intermediaries, the inquisitors.

In any case, the varied and heterogeneous documentation contributes to research from the perspective of the evidentiary paradigm. For Ginzburg (1989, p. 63), "when the documents exist, the images are read in a psychologizing and 'biographical' record; when they are lacking or are not sufficiently eloquent, it bends over a more descriptive and less interpretive type of 'reading'. Thus, the narratives, as documents of direct subjects, provide an understanding of the biographical; and firasa operates and starts with narrative evidence that can sometimes be verified with the research subjects themselves through direct testimonies.

What is fundamental is that the source is *sui generis*, singular (GINZBURG, 1989). In the case of research with narratives, participants must be specific people, who indicate characteristics of the object of study that another person would not indicate. Given the narratives of these subjects, it is necessary for the firm to operate so that the researcher perceives the things that are usually hidden by habit and by convention, it is necessary to be amazed, to discover habits, even if they are obvious (GINZBURG, 2001).

The ability to pass from the known to the unknown, the firasa, is also related to memory, both that of the researcher and that of the narrator. Memory arises from experiences, establishing a vital relationship with the past (GINZBURG, 2001). While the narrator is between conscious allusions to his past and lapses in memory that point to attachment to tradition, the researcher searches his memory for his experiences, which makes it possible to perceive what the narrator's conscious allusions are and what lapses are. It is by operating in this way with the firm that Ginzburg (2001) perceives in the speech of Pope John Paul II, about the accountability of the Catholic Church for anti-Judaism, the conscious allusions that the Pope wanted with his speech and the lapses linked to the tradition that compromised his speech. While, on one hand, the Pope wanted to give a message (conscious allusions) about the accountability of the Catholic Church in relation to the persecution of Jews throughout the ages, on the other, he has a memory lapse linked to tradition and uses an expression that suggests that Jewels, like older brothers of Catholics, are servants of the youngest (GINZBURG, 2001).

In this way, Ginzburg hints that to operate with the firm is to realize that contradictions have space in the narration. The lapses are linked to traditions, they are the generators of contradictions, and to perceive them is to understand the research theme.

The characteristics of the firm that I identified here, such as the acute awareness of the researcher's ignorance, the undressing of preconceived formulations, the abandoning of prejudices, the search for the key of interpretation, the unknown that suggests dialogue, the need for the source to be *sui generis*, the astonishment, the strangeness of habits and the identification of conscious allusions and lapses, are some of the elements that can be observed in the narratives. But they are not the only ones ...

Imponderable elements: chance, sensations, smell, sight and intuition

In the course of the analysis of narratives, imponderable elements emerge, which may indicate other paths of interpretation. Researches that take a Galilean view of knowledge construction tend to ignore the imponderable elements, at least when the results are published. However, in the research process these elements are present.

A first imponderable element is chance. I ask myself: what space does chance take in research? Do I try to repress it by creating justifications for the actions I take throughout the research? Ginzburg (2004), when trying to understand the exchange regime between the literature of the British Isles and the literature of the European continent, gives the indication that "at the origin [of his study], there is always a finding coming from entirely different research margins "(GINZBURG, 2004, p. 11). He reports that it was chance that led him to the comments of an author and that, in turn, began his research.

Chance is also present in the narrative analysis process. The narrative itself can make the researcher face something he did not foresee. Sudden sensations (GINZBURG, 2004) can indicate the keys of interpretation, and some evidence can be found at random, by associations that were not foreseen.

It is up to the researcher, in face of chance and his sensations, to resort to his interpretive power and, like Ginzburg, to allow himself to be "guided by chance and curiosity, and not by a conscious strategy" (GINZBURG, 1989, p. 12). Thus, other imponderable elements emerge, which are the nose, the sight and intuition.

I understand that the scent is the ability to perceive keys of interpretation. The more refined a researcher's sense of smell, the greater the chances of perceiving in the narratives the evidence that will make it possible to understand the phenomenon under study. The perception of the evidence is not enough in itself, the viewpoint, that is, the way of seeing them, is also an imponderable

element for the researcher. Finally, there is intuition. Linked to the researcher's senses, experiences and something unconscious. The functioning of intuition is not clear, but it can indicate paths for the analysis of narratives.

The imponderable elements, chance, sensations, smell, sight and intuition, join others that are ponderable - among them we can observe in their narratives their structural elements.

Structural elements

The evidentiary paradigm, as an epistemological model for interpretation, is not structuralist. The formal elements of the documents are used by Carlo Ginzburg when they are a means of finding evidence.

A first element is the favorite words and phrases that appear in the documents. Ginzburg (1989) indicates, in the chapter "Signs", of the book Myths, Emblems and Signs, that perceiving the frequency with which such words and phrases appear in the analyzed documents may indicate clues about what is being studied. In that book, Ginzburg does not use this element, or at least I did not find any clues, but he gives an indication of this structural element, when speaking of the Morellian method.

This structural element is used in another work, "Historia nocturno". Ginzburg (2012) gives an indication of trying to perceive the frequency with which words and phrases appear in the documents, to distinguish the forced convergence of answers and questions, from inquisitors and those investigated, from the dialogues that have ethnographic richness.

> Often, the accused, promptly guided by suggestion or torture, confess a truth that the judges did not seek, given that they already held it. The forced convergence between the responses of some and the questions or expectations of others makes much of these documents monotonous and predictable. Only in exceptional cases do we see a difference between questions and answers that brings out a cultural substrate substantially uncontaminated by the judges' stereotypes. When this happens, the lack of communication between the interlocutors exalts (due to an apparent paradox) the dialogical character of the documents, as well as their ethnographic richness (GINZBURG, 2012, p. 116, emphasis added).

When the dialogues are rich, the way of saying and the choice of words and phrases are not the same for inquisition judges and their accused. When the answers to the questions are predictable or use terms that are very likely to be part of the social strata of the inquisitors, Ginzburg suspects that these statements were forged or combined. From the frequency with which terms appear in questions from inquisitors and answers from the accused, Ginzburg perceives evidence.

The perception of the frequency of words and phrases in narratives in research in Education can give indications of what the subject understands about a certain concept, about the pedagogical bases that guide him and about postures assumed throughout his career. Frequently using, in the narratives, terms such as "knowledge construction", "knowledge transmission", "meaningful learning", "training", "exercise", "task", "activity", can give an indication of the theoretical perspective in which a teacher supports himself and reveals whether such a perspective is conscious, for example. It is worth noting that the perception of frequency is not intended to indicate the quantification of words and phrases. There is no need to say "the subject used this expression 25 times". Frequency of words and phrases, in this case, is not an end, but a means to find some narrative evidence.

A next structural element to be observed are the moments of interruption, by the narrator, of his story to make digressions. Ginzburg (2012) leaves evidence that he observed this structural element, when analyzing a page of the Byzantine historian Procopius of Caesarea: "Suddenly, the [Procopius] narrative is interrupted to give way to a digression, introduced by cautious and solemn words [...] "(GINZBURG, 2012, p. 130).

When narratives are interrupted by the narrator, digressions arise. They may be associated with the desire to explain a passage that he believes was unclear and his rationalization processes. When a tour appears, signs may be present (narratives or not[9]) that indicate fear, anguish, desire to explain and rectification of some term that was used in an unconscious or inconsequential way. In the case of Procopio, Ginzburg found an indication that the tour was made to add information in a cautious and solemn way, before proceeding with his narrative. A next structural element is the etymology[10]. Ginzburg (1989, 2001,

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9 The tours are based, in most cases, on rationalizations. In the process, the narration is sometimes lost. One or more elements present in a narrative (temporality, physical space and context) are lost. For this reason, the evidence present in the tours may be narrative or not.

10 Etymology is the field dedicated to studying the origin of words and the history of their meanings.

2004, 2006, 2007, 2010, 2012, 2014), in several researches, uses this element to understand the meanings that words assumed in the researched historical contexts. When any term changes over time or appears in different narratives of subjects in different times and/or spaces, Ginzburg uses etymology. Sometimes it gives evidence of why an expression is used by different subjects, in different places or at different times.

The investigation of the origin and development of the meanings of words starts from the assumption that the

> continuity of words does not necessarily mean continuity of meanings. What we call "philosophy" is still, after all, the "philosophy" of the Greeks; our "economy" – both discipline and its object – and the "economy" of the Greeks have little or nothing in common (GINZBURG, 2001, p. 42).

When analyzing the narratives of different subjects, common words can be perceived, but with different meanings and senses; etymology can give clues as to which of the meanings/senses of a word the narrator is using.

For example, when using the word "activity", if the narrator knows Alexei Leontiev's Theory of Activity, it will have a meaning; if you don't know, it will have another meaning.

Linked to etymology, Ginzburg uses the analytical reconstruction of the geographic and chronological elements present in the documents. This reconstruction is yet another structural element in documents and narratives. Carlo Ginzburg (2012) reconstructs geography and chronology in order to perceive evidence of how the discourses on the European continent that associate Jews as those guilty of the black plague, for example, arise. The chronology of the facts showed Ginzburg how the discourse was proliferating throughout Europe due to pressures from below (from the population) and interventions from above (from the authorities) over time, while geography indicated the places where this speech was spread. consolidating and turning into violence. Chronology can contribute to the perception of temporal and timeless elements in the narratives.

Observing temporal and timeless elements in documents and narratives is also a concern of Carlo Ginzburg, when using the evidentiary paradigm. What remains, what changes and what does not depend on the time variable are the questions that run through their studies. The relationships between present, past and future are revealed when perceiving such elements. Ginzburg (2012) gives evidence of seeking to understand temporal and timeless elements, when redoing

the path of Sabbat constitution, for example. He begins the presentation of his study by a linear, chronological narrative and identifies changes in the vision about the Sabbat over time and the permanence of understanding about it. Later, having understood about the development of the Sabbat and its temporal and timeless elements, Ginzburg abandoned the narrative thread that followed and ignored chronological successions, "in an attempt to reconstruct through myths some ritual and mythical configurations, documented in a space of millennia , sometimes thousands and thousands of kilometers away "(GINZBURG, 2012, p. 26).

In the process of analyzing narratives, the analytical reconstruction of geography and chronology can help the researcher to understand the narrator's changing movements – both in location and in thought – and can also give indications of the moments when life suffered setbacks.

In addition to the structural elements, such as the frequency of the use of words and phrases, the digressions, the etymology, the geography and the chronology – by the identification of temporal and timeless elements – there are others, linked to the researcher's posture before a narrative that will be analyzed. Let's go to them...

For a non-island view: point of view and perspective

As I said, in the book The Cheese and the Worms, Carlo Ginzburg (2006) creates his narrative from the world seen by a miller. In acting in this way, he reveals the attitude that the researcher needs to have, when telling the story of another subject, which point of view to privilege: that of the researcher, that of the inquisitor or the miller Menocchio. It is possible to take any of these points of view, depending on what you choose to tell and the way you tell it. Ginzburg manages to differentiate these points of view throughout his text, weaving a narrative that indicates which point of view is observed.

The point of view is an element to be considered so that the story to be told comes close to the way the narrator told it. For this reason, I argue that in research in the field of Education it is interesting to present the subjects' narratives at first, with the awareness that the researcher will seek only the entanglement of the stories told to give coherence and meaning. It is important that at that moment the researcher suspends his analysis and tells the story, seeking to maintain the narrator's point of view. It is possible that the subject's narrative and analysis go together, as Ginzburg does in his research, but I understand that the separation helps the researcher to become aware of which point of view is present, his or

the narrator's. The analysis phase and the search for understanding the research object can be presented in a second moment, in which the researcher's point of view appears more clearly and intentionally.

For this second moment, Ginzburg points out that the researcher's view needs to be crossed by other forms of point of view, the chronological, the spatial/geographical, the cultural, the morphological-etymological and the thematic (GINZBURG, 2012). I have already said that geography, chronology and etymology are structural elements in the narratives, but they are also constituents of the point of view assumed by the researcher. Thematic and cultural points of view are added to these elements.

When analyzing narratives, the researcher can find common themes among them. The thematic point of view can show evidence of recurrences and how they present themselves in different life trajectories.

On the other hand, the point of view on the culture of an era can give clues as to why the narrator said something and how it was said. Narrating and describing are sister activities, in my perception. To describe, the researcher needs a cultural point of view. It is through the description that he is able to show the reader the contexts in which the plots developed or the characteristics of the narrator, to understand the story told. It is in this sense that the description must be culturally conditioned (GINZBURG, 2012). It is from a cultural point of view that Ginzburg describes a hair comb in its smallest details in the book Night History, for example.

Culture is also a necessary point of view in the analysis of narratives, due to its circulation and circularity. For Carlo Ginzburg (2006), there is a circular relationship between different cultures. In the case of pre-industrial Europe, he realized that the culture of the dominant and subordinate classes made mutual exchanges (cultural circularity), and this circularity was manifested through language (SILVA, 2017). It also manifests itself in the narratives. In the teaching narratives, for example, cultural aspects common to teachers from different locations, from different classes and who are in different career stages appear.

These different points of view help the analysis and can help the researcher to perceive the narratives of a non-island view. When Ginzburg (2004, p.113) understood that English literature developed, among other things, from exchanges with literature from the rest of the European continent, he also realized that "no man is an island, no island is an island". Ginzburg (2004) gives evidence that documents and narratives cannot be considered as islands. The narrator's experience happened to others, not alone, it happened through exchanges, and that is why it is not possible to fix the gaze only on the subject, without realizing what is around and how the surrounding is related to the subject.

Perceiving exchanges presupposes, in addition to different points of view, a long-term perspective. Ginzburg (2001) uses, in his researches, long-term perspectives that span centuries and sometimes millennia. In research with narratives in the field of Education, long duration can be the path of a lifetime.

It is the perspective that gives rise to the tension between subjective point of view and objective truths. For Ginzburg (2001, p. 198), perspective can be a meeting place, "a place where you can talk, discuss and dissent". The long-term perspective contributes to this tension and becomes a meeting place where the phenomenon under study can be understood in its multiple facets and changes.

In addition to the different points of view discussed so far, such as the points of view of subjects (narrator, researcher, etc.) or the chronological, spatial and geographical, cultural, morphological-etymological and thematic points and the long-term perspective, Ginzburg also makes you think about issues related to distance and proximity during the analysis of narratives. It is not enough for the researcher to be aware only of the way he will look, but also of the distance with which he is looking.

Look at the island of the island? Look at it from the continent? Or look at it halfway? Let's go to these elements.

The proximity and the distance

How far or how close should I be to the research object? And the research subjects? Why are issues of distance and proximity important elements in the search for evidence?

Carlo Ginzburg (2001) takes up a story by Chateaubriand about the ethical dilemma of killing a Chinese mandarin. In this story, two European friends talk, and one of them questions the other if he would kill a Chinese Mandarin to get rich. Death would not be discovered by anyone and could be done like magic: with a shake of the head. Mandarin, in addition to being spatially distant from the two friends, is distant as a human, belonging to another dynamic of cultural values.

From this story, Ginzburg (2001, p. 13) makes us think that the excess of distance creates indifference and "the absence of empathy as dehumanization", and the excessive proximity can "trigger compassion or an annihilating rivalry" (p. 203). On the other hand, a fair, critical distance creates strangeness – a way of achieving things and "freeing oneself from false ideas and representations" (p. 34). For Ginzburg (2001), estrangement also creates an absence of empathy, but as a critical distance.

If fair distance and estrangement are elements that help to identify evidence, proximity, familiarity with what is being researched can be a problem:

> I understood better something I already thought I knew, that is, that familiarity, linked ultimately to cultural belonging, cannot be a criterion of relevance. "The whole world is our home" does not mean that everything is the same; it means that we all feel foreign in relation to something and someone (GINZBURG, 2001, p. 11).

It is the surplus of vision, the *exotopia* (BAKHTIN, 1997) that makes it possible to feel foreign to something or someone, because it is through *exotopia* that we exercise to leave ourselves, to see ourselves from outside, as a foreigner.

Ginzburg (2001) leaves evidence that writing also contributes to creating a critical distance. It was through writing that Plato created a distance from the myths rooted in oral cultures and was able to analyze them. The fair distance created between orality and writing made him understand the myths (GINZBURG, 2001). In the case of oral narratives in research in the field of Education, textualization can help to create such a distance, because analyzing speech is a different process of analyzing each part of a written text, each word used, each conjugation used. Through speech, distances from details and offal can arise, which are important clues to understand what is being investigated. Through textualization it is possible to resume this approach that creates a fair distance.

Proximity, familiarity, in turn, may not be problematic, if it helps to identify evidence only visible by the researcher's proximity to his object or subject participating in the research. In that case, it is just proximity. This makes sense, because "the tendency to erase the individual features of an object is directly proportional to the emotional distance of the observer" (GINZBURG, 1989, p. 163). Chinese may look the same to Brazilians (distant from them spatially and culturally), but to Chinese themselves (close spatially and culturally), they are not. Teachers may look the same for subjects unrelated to the field of Education, however, for teacher educators, they are not.

Ginzburg (2001) also gives evidence that there is not only one type of distance. There is the spatial distance, as in the history of Chinese Mandarin, but there is also the temporal distance. Creating a fair distance between the past and the present is a task that Ginzburg seeks in his research, using the evidentiary paradigm, because if he did not do so, the past would be analyzed with eyes far from the present. The awareness of the temporal distance between present and past is an element that guides Carlo Ginzburg. In research with narratives, thinking about temporal distance is also necessary. Today's subject was not

yesterday's subject; the experienced teacher today was a beginner, his thoughts and actions were different, for example.

Just distance does not cause apathy, much less dislike. Absence of empathy as a critical distance does not mean that the look of the researcher cannot be passionate. When we look at narratives and their narrators as riddles, a distant and passionate look is (or should be) present. Passion and distance go together to create strangeness.

In turn, strangeness is, first of all, a literary procedure, as in Tolstoy's short story "Kolstomer", in which a horse tells the story and makes considerations about human culture or in "The adventures of Pinocchio", by Carlo Collodi , in which a wooden doll becomes a boy and ventures into a world then unknown. Both the horse's eye and Pinocchio's are created by this literary procedure. However, more than a literary process, it is "an effective antidote to a risk to which we are all exposed: that of trivializing reality (including ourselves)" (GINZBURG, 2001, p. 41). Strangeness is "an attempt to present things as if seen for the first time" (p. 37), but it cannot be used as a delegitimizing device. Strange is to understand, not to say that what I see is different from what I believe and to discuss my value judgments.

Just distance and proximity, in their multiple facets (temporal and spatial), passionate gaze and strangeness are elements of the evidentiary paradigm that contribute to the education researcher to perceive narrative evidence. But they are also not the only ones, and Ginzburg gives evidence of others. I continue the dialogue...

Isomorphic elements: threads of the same fabric

Since no man is an island, there are elements in the narratives that men create and are isomorphic. The concept of isomorphism is related to the characteristics that two objects have in common. Ginzburg uses the concept of isomorphism in the sense of similarity rather than equality. He leaves evidence of this mode of use, in arguing that he will seek, in seeking to understand the funeral rituals of French and English kings, "to demonstrate [that] cross-cultural similarities can help to understand the specificity of the phenomena from which they started" (GINZBURG, 2001, p. 87).

Thus, Ginzburg (2012, p. 198), when researching the relationships between myths and rites, informs that "instead of coincidences we will talk about isomorphisms, more or less partial". For him, isomorphisms can indicate a common narrative nucleus and Multiple parallels can pose "more important questions" (p. 253).

The isomorphic elements allow us to think of documents or narratives as threads that combine in the same fabric, as Ginzburg (2012) gives clues in the book "Histórias nocturnas" (Night Stories), or to understand them as pieces of a mosaic, as there are clues in the book "Os andarilhos do bem" (The good walkers) (GINZBURG, 2010).

It is the isomorphisms that make it possible to insert the research participants' productions in a broader context (GINZBURG, 2004) and to identify a network of similarities (GINZBURG, 2012), because it is through them that the ideas and actions commonly present in different individuals arise of a social group.

Perceiving isomorphism as an element to find narrative evidence is only possible when understanding identity in its connections with otherness (GINZBURG, 2004). Analyzing narratives presupposes understanding that the narrator is configured as a social subject that interacts with others and is interdependent with them.

From another point of view, Ginzburg (2012) indicates that caution is needed in relation to isomorphic elements. Without caution and care, they can make the homogeneity of some data give the impression that the contexts are also homogeneous, and not heterogeneous. In the book "Os andarilhos do bem", Ginzburg (2010, p. 16) gives another clue on the issue of isomorphism:

> By insisting on the common, homogeneous elements of mentality of a certain period, we are inevitably led to neglect the divergences and contrasts between the mentalities of the various classes, of the various social groups, immersing everything in an undifferentiated and inter-classist "collective mentality". In this way, the homogeneity – which is always partial – of the culture of a given society is seen as a point of departure and not a point of arrival.

The isomorphic elements are the starting points for finding narrative evidence. And these will lead to the point of arrival, which is the understanding of the phenomenon under study.

Identifying isomorphisms is possible not only by verbal language, but also in non-verbal language forms, such as works of art, for example. Works of art, photographs, sculptures, maps and etc. They are, in turn, imagery elements that can also give narrative clues about the phenomenon being studied. I now move on to the understanding of the imagery elements in the evidentiary paradigm.

Imaging elements

Images, like non-verbal documents, also tell stories, or better: they enable stories to be told. Paintings, sculptures, photographs, cartoons, scenes from a film, etc. they are figurative testimonies, and we can use them as historical sources. However, Carlo Ginzburg (1989) warns that an image is more ambiguous when compared to a verbal statement and cannot be interpreted without taking into account the context in which it was produced.

Throughout his research, Ginzburg often uses paintings, maps, sculptures, book covers, posters, advertisements and photographs. The book Fear, reverence, terror (2014) is one of his works in which the imagery elements take center stage: Ginzburg uses different types of images to understand how politics manifests itself in art.

Ginzburg (1989, p. 62), when citing the work of art historian Fritz Saxl, had already given evidence that he understood that the work of art is "a complex and active reaction (sui generis, of course) to the events of history surrounding". However, it is in Fear, reverence, terror (2014) that Ginzburg makes it clear that he understands the imagery elements in this way, when studying political iconography.
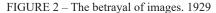
In interviews that generate narratives – in which images are in motion throughout the interview –, for example, it may be that the figure of the interviewee and his expressions indicate feelings, thoughts and sensations that are not being expressed in verbal language. Ginzburg (2004) points out that in narratives, sometimes visual associations can contradict the auditory perspective. If the interviews are videotaped, it is possible to resume the frames to perceive a laugh at the same time that the look is sad, an emotion, a gesture with the hands or other parts of the body or a body posture during a moment of silence.

Images, as objects (photographs from an album about childhood, for example), carry meaning (GINZBURG, 2001). I understand that if the researcher has access to the research participants' photographs, it is interesting to include them in the narrative, as they have a dual role: they help to humanize people in a narrative and add information that goes beyond the ability of verbal language.

Images, as representations of objects (a photograph that focuses on a child's lunchbox and backpack on their first day at school, for example), are affirmative. In the example, it is possible to state that there is a lunch box, it is of a certain size, it has a color, the child holds it in such a way. However, verbal language is needed to have access to the affective memory that the person has about that

lunchbox and about what used to contain that makes him have such a memory. "Images, whether they represent existing, nonexistent objects or none at all, are always affirmative. To say *Ceci n'est pas une pipe* [This is not a pipe], we need words (illustration 19). Images are what they are" (GINZBURG, 2001, p. 138).

The illustration to which Ginzburg refers is the painting by René Magritte:

FIGURE 2 – The betrayal of images. 1929

SOURCE: Carlo Ginzburg (2001, p. 138).

For the reasons explained above, we understand that the imagery elements contribute to find narrative evidence. The images help to tell a life story and to understand it.

Final considerations

In an interview with teachers Alzira Alves de Abreu, Ângela de Castro Gomes and Lucia Lippi Oliveira, Ginzburg (1990, p. 255) narrates:

> When I started my studies at Scuola Normale, in Pisa, I thought about working with the history of literature, becoming a literate. And there was a seminar by a professor who taught in Florence called Delio Cantimori, one of the most important historians in Italy. He was going to spend a week in Pisa, and said he would read and comment on Burckhardt's work, Considerations about the history of the world. I remember very well the

moment I saw him for the first time: he was a fat man, not too tall, with a white beard, with the face of a cardinal, as in the portraits of cardinals from El Greco. He spoke in a pasty voice, and asked, "Do any of you read German?" Very few read. He continued: "Well, let's read Burckhardt's book, but let's compare Italian, French, English, etc." We started, and after a week we had read about ten lines. That marked me deeply. That way of reading the text raising a multitude of problems was something that seemed really magnificent to me.

Narrative analysis also needs careful reading. I understand that this careful reading involves perceiving the elements discussed here (Figure 3).

FIGURE 3 – ANALYSIS OF NARRATIVES

SOURCE: Researcher's elaboration.

Finding narrative evidence and using the evidentiary paradigm in research requires care. In this article, when seeking to present contributions from the evidentiary paradigm for the analysis of narratives in research in the field of Education, I found a multiplicity of elements that can assist researchers during this task.

Ginzburg left many clues in his productions, and every researcher who looks at the productions of this Italian historian can find them. I found some. The fact is: I was able to perceive the richness of the evidentiary paradigm for the development of research that takes narratives as documents to understand educational phenomena.

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