FAVELA NARRATIVES AND 'COM-VERSATIONS': SENSITIVE AND COMPLEX DEVICES FOR INVESTIGATIVE TRIPS IN TOURISM

NARRATIVAS E 'COM-VERSAÇÕES' DE FAVELA: DISPOSITIVOS SENSÍVEIS E COMPLEXOS PARA VIAGENS INVESTIGATIVAS EM TURISMO

NARRATIVAS DE FAVELAS Y 'COM-VERSACIONES': DISPOSITIVOS SENSIBLES Y COMPLEJOS PARA VIAJES DE INVESTIGACIÓN EN TURISMO

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ABSTRACT: The text is essayistic co-authored, positioning itself as a meta-text of a journey and an investigative journey, aiming to reflect on narratives and "con-versations" as a research device for Tourism and investigative travels, as proposed by Baptista. The text provides epistemological and theoretical signposts for research guided by the ecologically complex views in investigative journeys in Tourism. The array of theoretical approaches prominently features Deleuze and Guattari's Schizoanalysis, combined with Baptista's holistic, complex perspective on communication, subjectivity, and the tourism narrative. The formulation was methodologically guided by the strategy of Knowledge Cartography and anchored by Baptista's Rhizomatic Matrices. Based on the narrated experience of one of the authors in the favelas of Rio de Janeiro, transversal and reflective "con-versations" were produced about the flows of Tourism as a narrative producer and the narrative flow as a producer of more Tourism recursively, potentiating (self)transposition and Desire for investigative journeys as well.

KEYWORDS: Tourism. Schizoanalyze. Travel Narratives. Shanty towns.

RESUMO: O texto tem caráter ensaístico com dupla autoria, inscrevendo-se como meta texto de viagem e viajem investigativa, visando refletir as narrativas e 'com-versações', como dispositivo de pesquisa para o Turismo e viagens investigativas, como proposto por Baptista. O texto apresenta sinalizadores epistemológico-teóricos para pesquisas orientadas pelas visões ecossistêmica-complexa, nas viagens investigativas em Turismo. A trama de abordagens teóricas tem destaque na Esquizoanalise de Deleuze e Guattari, associada à visão holística, complexa de comunicação, subjetividade e turismo-trama de Baptista. A formulação foi produzida, orientada metodologicamente pela estratégia da Cartografia dos Saberes e balizada pelas Matrizes Rizomáticas, também de Baptista. A partir da experiência narrada de um dos autores, em Favelas do Rio de Janeiro, produziram-se 'com-versas' transversais e reflexivas sobre os fluxos do Turismo, como produtor de narrativas, e do fluxo narrativo, como produtor de mais Turismo recursivamente, potencializando a (auto)transpoiese e o Desejo também por viagens investigativas.

PALAVRAS-CHAVE: Turismo. Esquizoanálise. Narrativas de Viagem. Favela.

RESUMEN: El texto tiene un carácter ensayístico con doble autoría, inscribiéndose como un metatexto de viajes y viajes de investigación, con el objetivo de reflejar narrativas y 'com-conversaciones', como dispositivo de investigación para el Turismo y los viajes de investigación, como propone Baptista. . El texto presenta señales epistemológico-teóricas para investigaciones guiadas por una visión ecosistémica compleja, en viajes de investigación en Turismo. La red de enfoques teóricos se destaca en el esquizoanálisis de Deleuze y Guattari, asociado a la visión holística y compleja de Baptista sobre la comunicación, la subjetividad y el turismo-trama. La formulación fue producida, guiada metodológicamente por la estrategia Cartografía del Conocimiento y guiada por Matrices Rizomáticas, también de Baptista. A partir de la experiencia narrada por uno de los autores, en Favelas de Río de Janeiro, se produjeron 'conversaciones' transversales y reflexivas sobre los flujos del Turismo, como productor de narrativas, y el flujo narrativo, como productor de más El turismo recursivamente, potenciando la (auto)transpoiesis y el Deseo de viajes de investigación.

PALABRAS CLAVE: Turismo. Esquizoanálise. Narrativas de viaje. Favela.

Introduction

> *"As I moved to another state to pursue my studies, one of the first questions people would ask when I mentioned I was from Rio de Janeiro was, "Where in Rio are you from?" The response was never about specific locations like the shanty towns, Santa Margarida, Cosmos, or Barbante, which are names of the sub-neighborhood, neighborhood, and the nearest slums, respectively. My description always revolved around how I lived near a bohemian place near a renowned samba school representing the Rio Carnival. "Ah, I live near Mocidade Independente de Padre Miguel," or a reference to a well-known neighborhood from a famous song, "You know the song about Realengo by Tim Maia? Well, that's where I live." Remembering these stories as a narrative of my investigative journeys contributes to the production of this research, much like other investigations have shaped this narrative. This is what we will discuss…" (DOCTORAL STUDENT, our translation).*

First and foremost, it is essential to acknowledge the challenge presented in this context: to foster reflections on narratives and conversations related to shanty towns, considering them as sensitive and complex methodological devices for conducting investigative journeys in the field of tourism. As a starting point, this text seeks coherence in its presentation, aligning the content under consideration with scientific assumptions and methodological strategies that allow for the development of reflections on the relationship between narratives and investigative journeys.

These reflections and the production of these narratives align with our research group's perspective in the South of Brazil, where we view research as an 'investigative journey,' as proposed by Baptista (2014, 2020a) in their studies. In this context, this work takes the form of a metatext, with the purpose of addressing the topic of narratives, fully recognizing that the text itself is inherently a narrative. Furthermore, this metatext aims to present a collection of narratives related to the investigative journey, which, in turn, represents the research process itself to contribute to the understanding of the developed reflections.

As previously presented, the focus here lies in the approach to narratives and 'com-versations' of the slums as sensitive and complex methodological devices for investigative journeys in tourism. This implies discussing reports as a research tool and the slums as a dynamic and living framework for contemplating research, Science, Tourism, and Narratives. Therefore, this text aims to present the relevance of narratives in the context of tourism research. This approach considers narratives both as generators and as products of investigative journeys, emphasizing their intrinsic nature of arising from constant interactions and dialogues; in other words, they are constructed through 'com-versations.' In this way, it is essential to explicitly outline some presuppositions that will be revisited as the text unfolds. These presuppositions

are introduced as 'reading operators' (BAPTISTA, 2000), to enhance the readability and comprehension of narratives and reflections.

It is important to note that the term 'Shanty towns' is being employed in accordance with the approach presented in another text, which considers it as a potential for spontaneous manifestations (SILVA; BAPTISTA, 2021, 2022). We should recall that etymologically, the word corresponds to a type of vegetation known as "Cnidoscolus quercifolius" due to its fruit resembling the fava bean flower. In this sense, a historical excursion is fascinating. This plant was representative of the region irregularly inhabited by Brazilian army troops from Rio de Janeiro, who were called upon to combat in the *Canudos* campaign in the interior of Bahia. The *Canudos* Rebellion was a significant episode in Brazilian history in which Brazilian army troops were directed to engage with members of a popular religious movement led by Antonio Conselheiro (QUEIROZ FILHO, 2011).

According to the author, the soldiers settled on the Belo Monte hill in the interior of Bahia, where there was vegetation bearing the same name as the dwellings now known as slums. Upon their return to Rio de Janeiro, due to an unfulfilled promise of land allocation for the victorious soldiers, a revolt ensued, leading to the occupation of a farm on the *Providência* hill by these troops.

Subsequently, the hill was recognized and regularized. Although this regularization occurred for the dwellings that 'spontaneously emerged,' their organization remained, resulting in 'irregular and spontaneous dwellings' that, colloquially, spread throughout Brazil. These dwellings became known as shanty towns due to their association with the term stemming from their botanical etymology but carrying a pejorative connotation of any collection of precarious and irregular dwellings.

In this regard, the slums are a system of constructions that spontaneously spring up, often of a precarious and irregular nature, in harsh, inhospitable conditions, lacking support and recognition from the public authorities. Thus, there is a core significance that conveys spontaneous growth, precariousness in construction, and neglect by public authorities in the shanty town ecosystem. The counterpoint to this is also a potential for 'surviving beyond the elements,' manifesting in the experiences and modes of coexistence of individuals in harmony with the place.

We acknowledge a more popularly known sense of shanty towns that refers to the city of Rio de Janeiro in the Southeast of Brazil, associated with the irregularity and precariousness

of territories and peripheral communities. This sense is often 'slipped' into[3], in many situations, a media portrayal of violence and criminality (POSTIGO, 2014). However, we reiterate that the term 'shanty town' in this text differs from this pejorative sense. Thus, in a distinct purpose, slums correspond to a territory of inscriational potential – a place that inscribes, creates, and activates potential (BAPTISTA, 2000). Therefore, the term refers to the sprouting of autonomy, which conditions multiple narrative intersections. Hence, we recognize in the shanty town the potential for transforming and preserving its existence.

This approach, in this sense, helps reflect on the historical and cultural existence of the 'facade of Rio de Janeiro,' an expression used in connection with what we refer to in the *Amorcomtur!* Study Group on Communication, Tourism, Affection, and Autopoiesis in the South of Brazil as 'tourism facade'[4]. It is essential to highlight that Rio de Janeiro is widely recognized as a destination for domestic and international travelers. According to the Statistical Yearbook of Tourism (BRASIL, 2020), in 2019, the city welcomed a total of 1,252,267 international tourists, making it the second most frequent destination in terms of international arrivals by air. In the context of domestic tourism, this destination also stands out, ranking as the second-largest in revenue generated by tourist activities. This position is notable, particularly when considering the country's territorial dimensions.

Furthermore, Rio de Janeiro presents peculiarities that serve as attractions for the city, particularly concerning its natural environment (IBGE, 2020). The relationship between society and the natural environment results from human action in its anthropic processes, creating a plurality of possibilities for unique intersections between nature and culture-specific to a particular biome. This way of relating to the environment historically represents a configuration of territorial occupation influenced by both subjective and objective disputes within the social spaces of the city.

Hence, the formation of Rio de Janeiro's historic center was established at some distance from the marginal areas, which were inhabited more peripherally compared to the city's primary commercial districts. This resulted in an economic division, with a more central location pulsating with economic activity and another with lower economic activity. The point with the more significant economic pulse is the region that is wealthier and occupies a more minor part

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[3] We work here with the sense of slippage involving transpositions of meanings and associations regarded as axiomatic, naturalized, and crystallized in such a way that they become accepted as given without questioning.
[4] The term opposes what Baptista (2021a) refers to as the "Flip Side of Tourism," where the complex constituent threads are expressed in connection with its spontaneous and natural production. The proposition of the "Flip Side of Tourism" was initially introduced by Baptista at the Anptur Seminar in 2021 and subsequently published in the Cenário Journal (BAPTISTA, 2021a).

of Rio de Janeiro from a territorial perspective. However, this area houses the highest number of widely recognized attractions promoted by the municipal administration of Rio de Janeiro. It serves as the showcase for tourism, according to the interpretation of a showcase we are adopting here, meaning what is conceived to be displayed to external visitors.

On the other hand, the reverse, which opposes what is merely visible on the surface, 'cleverly' emerges spontaneously in areas characterized by adversity and inhabited by the segment of the population that performs functions in the locally promoted tourist services. This community, as it naturally emerges, creatively radiates the potential of its existence. Even though it resides on the fringes of the "facade," this population represents the flip side due to its significance for tourist schizography and a tourist facade.

While this community may not be recognized for its potential in cultural production and sustaining its existence, it plays a significant role as a driving force behind these "touristic" spaces, providing them with the necessary conditions for their existence, which depend on the inherent vitality of both the area and the people segregated within this environment.

The point is that Rio de Janeiro is not just this artificially prepared "touristic facade" designed to "sell the destination" as the "Marvelous City." In this case, it is about tourism that aims to deny and conceal the complex web of the flip side of Rio de Janeiro's existential ecosystem in its multiple dimensions and expressions. Therefore, we reiterate Baptista's (2021a) perspective, which proposes looking at tourism beyond the "facade," considering the numerous and intricate relationships established in the Tourism ecosystem and the interrelated web that tourism provides, not only in its end but throughout its inception.

In this context, the shanty town emerges as the counterpart to this façade, forming a territory of human experiences where the complex web of Rio de Janeiro unfolds and inserts itself. This web doesn't unravel in settings created exclusively for tourist exposure but rather in the history that encompasses various territories. It is within these spaces that the dynamics of power manifest, flowing and pushing people to peripheral areas or inhospitable regions, excluding those who do not fit into the vision of the "touristic waterfront."

In this context, it is crucial to recognize the presence of the slums as an element of potential linked to the idea of 'spontaneous sproutings,' in line with the perspective that characterizes territories subject to various adversities and challenges. The debate proposed by Boaventura de Sousa Santos (2002) on the Sociology of Absences and Emergences gains relevance in this scenario.

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6

Therefore, the shanty town represents one of the city's territories with historical, environmental, and cultural wealth, although it doesn't acknowledge its margins as constituent elements of this wealth. The distinctive characteristic of the slums is the occupation of space without professional or officially organized urban planning. It manifests in the opening and closing of streets as needed for the survival of this shanty town expression. Once again, this relationship harkens back to the botanical inspiration mentioned earlier.

This text addresses an environment characterized by complexity and unique features, an 'ecosystemic-web' that falls into the category of a complex ecosystemic environment. In this context, we include a passage from a dialogue derived from the conversations that contributed to the elaboration of this essay. In this dialogue, the definition of the concept of "episteme" is proposed as: "*The set of knowledge, values, perceptions, and feelings that, intertwined, guide the production of knowledge*" *(SUPERVISOR, our translation)*.

Thus, in exploring the episteme of the shanty town and its counterpoint with tourism, this work is based on reflections originating from dialogues and the understanding of the relevance of conversations and the creation of narratives that emerge from these interactions. It is, therefore, a text produced in exchange between two authors with a long-shared trajectory of sharing and reflecting upon narratives to contemplate research and investigative journeys.

The authors of this text, with an extensive shared history, have stories intertwined with joint research, both past and present. Currently, as a supervisee and supervisor, they are dedicated to two studies being conducted at the University of Caxias do Sul, in the Graduate Program in Tourism and Hospitality, affiliated with the *Amorcomtur!* Study Group on Communication, Tourism, Affection, and Autopoiesis.

Thus, the writing of this text is aligned with the methodological strategies "Cartography of Knowledges and Rhizomatic Matrices," proposed by Baptista (2020, 2014, our translation), which are plu-rimethodological, procedural, authorial, and subjective. These strategies correspond to a series of epistemological assumptions of contemporary ecosystemic and complex science, including the importance of approaching narrative as a research tool.

Moreover, within the Cartography of Knowledge framework, there is the guideline that research, conceived as an investigative journey, occurs through investigative paths, one of which is the Path of Personal Knowledge, which encourages the collection and documentation of the experiences, knowledge, and insights of the researchers related to the subject of study.

Thus, the text operates from fragments of the supervisee's research diary, which function as narratives of their investigative journey, offering complementary explanations to what is

7

being proposed and discussed in epistemological terms. In contrast, the reflections guide the selection of narratives and provide reflective perspectives on them. Therefore, in conducting this research, the identification of narratives through the use of quotation marks and italics becomes crucial and inseparable.

> *"[...] I enrolled in a course and found myself on a journey of teaching and learning, with multiple exchanges between students and the teacher. In the Doctorate in Tourism and Hospitality at the University of Caxias do Sul, I had the opportunity to delve into the study of narratives in which the proposal was to write about our narratives and reflect on the investigative journey based on these narratives. The result of this look back is a part of what we inscribe here... learning to (re)know oneself"* (DOCTORAL STUDENT, our translation).

As an operation, this narrative represents discovery and orientation regarding the sprouting of this research. We present records of an investigative journey, shared between the supervisor and the supervisee, with an intertwining of conversations and a research diary. We continue with the foundation of narrative, based on Martinez (2012) and Botton (2012), integrating them into the approach of the investigative journey proposed by Baptista (2014, 2020a). The conversations are considered manifestations of autopoiesis, presenting themselves in the form of travel narratives. In this context, in accordance with Baptista's perspective (2022), these narratives are suggested and outlined as a research tool in the field of Tourism,

> The 'com-versations' are (self)transpoietic because they are transversal, related to the power of reinvention in movement, both the movement of the individual in places, but also the movement between individuals who 'com-verse,' produce 'com-versations.' They are also transpoietic in the movement of communicative devices used as resources for narrative production. This means that *'transpoiese'* – a term I propose to represent the transversalized production following schizoanalytic logic – also occurs in the transition between narrative resources. Narrative, 'con-versation,' is not only verbal. All senses are engaged and enhanced for the production of knowledge in a kind of subjective narrative production plant, with consideration of the ecosystemic web that generates relationships and self-production of the researchers involved in a continuous dynamic of autopoiesis (BAPTISTA, 2022, p. 258, our translation).

This implies the production of this essayistic approach based on the narrative presented in the introduction and other narratives appearing throughout the text. This resource is employed to elucidate the investigative journey and strengthen the argument that, recurrently, both narrative and journey are generated and reiterated.

The production stems from Baptista's international research project (2018) titled "*Com-versar Amorcomtur! lugares e sujeitos* (*Com-versar Amorcomtur!* places, and subjects)." This project provides the foundation for the 'con-versations' presented in this study, focusing on the shanty town as the starting point for reflections. Additionally, an approach aligned with the Ontology of Conversation by Maturana (1988) is adopted, which considers the production of dialogue between the supervisor and the supervisee as a process of 'turning with each other.' According to Maturana's view, the act of conversing is fundamental for shared life, coexistence, and, consequently, for the creation of social bonds, knowledge, and shared experiences. The author emphasizes the importance of walking together and conversing, revolving around, and turning as fundamental actions in building coexistence and the meaning of life. Therefore, we understand these elements are essential for producing meaning in the Sciences and investigative journeys.

This text is a composition that aligns with the understanding of personality and subjectivity in producing scientific knowledge. In the form of a narrative, it portrays experiences that, when recounted and reflected upon, bring a re-signification both to the lived experience itself and to knowledge. It is a collection of narratives from multiple encounters and experiences, presented here with distinct and complementary meanings. These narratives represent a tapestry of diverse stories resulting from conversations and reflections between the authors of this text, shaped during the research process and based on the analysis of their own conversed and reflected narratives.

The theoretical orientation of perspectives on narratives

When considering the role of narrative in the conception of investigative journeys, the importance of constructing these narratives becomes evident. Narratives represent memories originating from past experiences, trajectories, and flows contributing to our subjective constitution.

Our memories, many of which can be expressed as narratives, play a fundamental role in shaping our identity. Reflecting on everyday events from the past allows us to assign new meanings to seemingly trivial aspects of our current experience, thus enriching our subjective composition.

> *"Professor, I was thinking about my fascination with the beach. I think going to the beach meant, for me and my friends, both a challenge and social*

> *elevation. In the shanty town, being perceived as a surfer meant an ascent. I remember that this was representative, we did everything to try to get as close as possible to that universe. There were many surf clothing stores, and some of my friends, including my older brother, tried very hard to get a surfboard, take the bus early in the morning, and, many hours later, arrive at the beach and try to surf. I, the younger brother, watched and listened, and without being able to go, I sought the same path of distancing from the slums, with clothes that didn't represent the place but represented the beach that was so far away, and I looked to skateboarding for a bit of the experience that I didn't have the opportunity to have to cross me…" (DOCTORAL STUDENT, our translation).*

In line with the reflection presented in the introduction about Rio de Janeiro, it is possible to observe the formation of a complex network of interconnections and intertwining that compose an intricate web of meanings, coherences, convergences, and divergences. These connections arise from the subjectivities that shape a specific ecosystem. In this context, narratives play a fundamental role in recording elements that stand out, becoming representative and enriching the understanding that underlies the proposed approaches.

It is thus asserted that the focus of this study implies the analysis of a complex composition involving subjectivities as well as natural and machinic assemblages that intersect transversally. These interactions occur in potential couplings with a peculiar and challenging ecosystem. This approach is grounded in an essential theoretical framework that guides this study: Schizoanalysis, initially proposed by Deleuze and Guattari (2004), in their text "*O Antiédipo: Capitalismo e Esquizofrenia* (Anti-Oedipus: Capitalism and Schizophrenia)".

The term "schizo," etymologically derived from "split," in the context of the assumptions addressed in this study, acquires a dissipative connotation, resembling a kind of nebulousness that diffuses and becomes invisible at a distance while becoming tangible and visible when it agglomerates. This terminology finds its basis in the writings of Deleuze and Guattari (2004), in which the authors explore the unconscious construction of subjectivity, with schizophrenia as a reference. Based on these reflections, they developed Schizoanalysis as an approach that recognizes the continuous production of subjectivity through assemblages and intersections.

By dissociating from the deterministic aspects of Psychoanalysis of that time, the authors focused their attention on the coupling processes of the capitalist universe of meaning with other universes of signification. These couplings, which transcend the purely objective domain, manifest as overflows of subjectivities. In this way, these overflows, characterized by a "schizo" propensity to exceed defining boundaries, contribute to the construction and

deconstruction of singular intersections, which are the subject of analysis in this study. The choice to approach these "schizo" traits, therefore, stems from these reflections.

Based on this approach, the present study conceives Tourism as a schizo composition characterized by multiple subjective intertwinements. This composition results in the formation of a Touristic Ecosystem, as previously elaborated by Baptista in her earlier texts (2020a, 2021a), allowing for encounters between communicative flows and universes of signification. The notion of a communicational touristic ecosystem explored in this context is grounded in a theory developed by Baptista (2020a).

In this theory, the author proposes an understanding of Tourism as a process of deterritorialization that occurs within ecosystemic intertwinements. This perspective arises from a view of science as a complex, interconnected, and communicative ecosystem. This approach considers fundamental and subjective knowledge, as well as objective elements of living systems that are open and fluid. All of this happens in a dynamic balance of knowledge and practice.

And if we think about Tourism, as a tourist ecosystem, how does this ecosystem establish itself, or rather, how does it inscribe itself? In response to this question, in 2021, the concept of Touristic Eschographies was proposed, which refers to the subjective developments that cause tourism to spread across different places, cultures, and among individuals through inscriptions frequently observed in conversations and narratives. Tourism, as a complex process of deterritorialization, is inherent in the human experience and life itself. Therefore, what manifests is a complex configuration that can be examined from the perspective of the web and rhizomatic logic, characterized as complex and rhizomatic systems with multiple ramifications and interconnections. This approach suggests that adhering to superficial models of tourist and leisure practices, as described by a single narrative or as a simple representation of tourism, is not feasible.

These Touristic Schizography should be interpreted as overlaid layers and interconnections, exhibiting multiple complexity and a processual nature. Therefore, the adopted methodological aspects should be strategic and diverse to support the understanding of these compositions, which arise from numerous narratives rather than a single narrative. The meanings and dynamics of ecosystems and tourism processes are shaped by a plural logic of cross-cutting and the dissipation of inscriptions, thus justifying the use of narratives to describe these Schizography.

These inscriptions result from reflection on various episodes experienced in personal journeys, together with the ecological niche of the authors, contributing to the formation of the subjectivity of individuals within this ecosystem. In this context, this text consists of narratives that reflect conversations between the authors and their reflections. Furthermore, the elaboration of these narratives is influenced by interaction with the authors of theoretical texts that underpin the reflections, as well as the assumption of a dialogue with the readers who will encounter the narrative.

Our understanding is partly influenced by the principles of communication presented by Baptista (1996), which emphasize the importance of the subject's multiple experiences in line with a play of desires and reflections involved in a complex communicational web. This implies that the adopted approach follows this perspective of intertwining desires and reflections, of the desiring movements that are generated and, at the same time, of the mirrors in which we see ourselves and reflect upon ourselves throughout life.

We think that this significance is important because when we look at our narrative production, we realize that it results from the composition of mirrors that make up the narrating subject, the listener, and those who experience the journey, seeking art and knowledge in the apparent simplicity of the memories of this journey, especially in the context of individuals involved in travel investigations.

Furthermore, it is relevant to reflect that, in Science, narrative has often been relegated to a secondary role, frequently seen as a marker of subjectivity and imprecision in academic discourse. Martinez (2012) and Baptista (2016) argue that this is due to the emphasis on materiality and objectivity in Science, characteristics rooted in the principles that have shaped Science over the past centuries, originating from what is known as the Scientific Revolution.

In contrast, narrative is understood in this context as a form of production that enables the hearing, reading, and expression of subjectivities, resulting in the creation of dialogues (conversations). This perspective may imply a revaluation of elements that the structured and mechanistic construction of Science tends to overlook. The conception of narrative, in this context, is based on the understanding of travel narratives, incorporating the historical account presented by Martinez (2012) and Alain de Botton's approach to the art of traveling (2016).

The way Martinez (2012) approaches narrative as a scientific tool, combining elements from the literary genre with the theory of Advanced Literary Journalism and Ethnography, supports narrative as a valuable approach for research in Tourism and highlights its role as an essential resource in research as an investigative journey.

What Martinez (2012) reclaims aligns with the ideas presented here, aligning with the conception of travel as a form of art, as proposed by Botton (2016). The perspectives of these authors converge in the sense of expanding the scientific possibilities of narratives in the context of Tourism.

Thus, in this research, there is the audacity to recognize the recursive nature of narrative, both as a product and as a producer of Tourism. This implies considering narrative as a tool to analyze and understand the flows that constitute the tourism ecosystem and Tourism as a catalyst for the process of desiring deterritorialization, resulting in the crossing of ecosystems with such intensity that it generates inscriptions, forming narratives[5]. Therefore, the understanding of Tourism that develops throughout the text emphasizes its processual and permeable nature, addressing it in its vast complexity. In summary, this proposal is intrinsically linked to another, as it recognizes the possibility of narrative emerging from Tourism and Tourism arising from narrative, while the idea of narrative as a research device is grounded in the conception of the recursive relationship between narrative and investigative travel.

In this context, the idea of the Communicational Tourism Ecosystem, as proposed by Baptista (2016), emerges as the one that best harmonizes with the discussion presented due to its comprehensive conception of the communicational encounters facilitated by Tourism. These encounters reveal a complex, fluid, and processual nature, often manifesting in everyday narratives, which serve as indicators of a Tourism Ecosystem in action. Therefore, the narratives addressed here as a result of this investigative travel Tourism plays a significant role in this dynamic.

Based on this principle, it is understood that narratives can be interpreted as components of the network of mirrors that integrate the web of desires shaping the subject's movement. Thus, the subject proposes a coupling that gives rise to and sustains the process of inscription and existence of the traveling subject, which creates Tourist Schizographies (SILVA; BAPTISTA, 2021, 2022). This process occurs both through their narratives and through the narratives that emerge from their travel experiences.

In this way, the traveling subject records their journeys and creates their Schizographies based on these paths, which are told and 're-looked' through narratives. The underlying proposal is to trigger the desire for travel through desiring deterritorializations, fueling the longing for

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[5] The communicational tourism ecosystem, as presented by Baptista (2016), is the understanding of tourism within a complex communicational web, composed of objectivity and subjectivity, involving biotic and abiotic elements that make up the multiple transversalities that constitute tourism.

travel, either through narratives told or heard, within the complex web of interactions between subjects and with themselves.

To deal with the inherent complexity of this schizo inscription process, it is crucial to adopt a methodological approach that is both coherent and intricate, providing the necessary systematization capacity. The next topic aims to justify and delve into the methodological strategy employed in this study, drawing on the Cartography of Knowledge and Rhizomatic Matrices.

Methodological Guidance on How to Map the Slums

The methodological strategy known as the Cartography of Knowledge[6], proposed by Baptista (2014, 2020) and extensively applied in the context of the *Amorcomtur!* project, represents an approach that guides the observation, understanding, knowledge generation, and documentation of information related to the world and science. For a deeper grasp of this approach, it is essential to revisit the notion of cartography, as outlined by Rolnik (1987), which served as inspiration for Baptista's conception. According to Rolnik, cartography involves the creation of a map that records the evolution of a landscape. Thus, in Baptista's view, cartography translates into the direction of broad investigative paths involving comprehensive and ever-evolving mapping of research data. Baptista reports that intending to assist researchers in understanding how to conduct studies focusing on complexity, she developed the Cartography of Knowledge approach, highlighting specific research paths as crucial components.

As previously emphasized, the Cartography of Knowledge guides research through four distinct investigation paths, which operate simultaneously and intertwine throughout the process: Personal Knowledge, Theoretical Knowledge, Production Plant, and Intuitive Dimension of Research.

In the year 2021, during the presentation of a paper at the *Seminário da Associação Nacional da Pesquisa em Turismo* (Seminar of the National Association for Tourism Research), conducted as part of the postgraduate program in Brazil, and subsequently in the publication in the Cenário Journal, the authors highlighted the relevance of the methodological strategy known as the Cartography of Knowledge in the context of mapping Touristic Esquizographies. This

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[6] The methodological strategy of *Amorcomtur*! which engages with various methods, is presented in multiple texts by the group, mainly in Baptista's texts (2020, 2014).

methodological choice is justified by its ability to record and inscribe Tourism in discourse, representing a materialization of the complex network of subjectivities that characterizes the ephemeral nature of tourism (SILVA; BAPTISTA, 2021, 2022).

The purpose of this presentation is to highlight the processual and multidisciplinary nature of the Cartography of Knowledge, which allows for multiple sources of data entry, in line with the principle that the outputs should also be equally diversified, as outlined by Rolnik (1987). Therefore, the Cartography of Knowledge emerges as an appropriate methodological strategy due to the breadth of options for collecting information and acquiring knowledge in a more comprehensive sense. The four paths that make it up, namely: Personal Knowledges Path, Theoretical Knowledges Path, Production Plant, and Intuitive Dimension of Research, converge toward multiplicity, in line with the schizo concept advocated by Deleuze and Guattari (2004). This is reflected in the production of investigative travel narratives and the construction of the subjectivity of traveling individuals. Therefore, it is imperative to constantly consider the focus on the intersection of the "plot" and "rhizome" dimensions, as supported by the research we have been conducting.

Based on these principles, the Production Unit takes on the role of guiding data collection, organization, analysis, and presentation, establishing interconnections and transversalities with the other tracks. It represents the guideline that dictates the operationalization of research, which can be carried out through conventional approaches or procedures explicitly adapted for the study, depending on the nature of the research subject. Baptista proposes the conception and implementation of research by combining initial investigative approaches, where the researcher enters the field to engage in sensitive listening and employ various methods, with investigative actions that already presuppose planning in line with the findings of the initial approaches.

On the other hand, the Intuitive Dimension of Research encompasses subjective aspects and choices that guide the research directions, often not explicitly highlighted in the other tracks. According to Baptista's perspective (2014, 2020a) the intuitive dimension is manifested through spontaneous insights that develop in constant interaction with subjectivities. This implies recognizing that intuition serves as an invitation for a deeper analysis of occurrences in the field of study, and, according to the author, these insights should be considered as a way to approach the research subject and establish a relationship with it.

Due to the multiplicity of events, moments, and transitions that can lead to the emergence of the Intuitive Dimension of Research, it is understood that the adoption of

Rhizomatic Matrices (Baptista, 2020), as a methodological strategy integrated with the Cartography of Knowledge, involves creating conditions for resuming the research's orientation and trajectory. The matrices serve as an organizing tool for research, considering key points and core information, which help map the internal coherence of the research. In this methodological approach, the author emphasizes the importance of strategically verifying the correspondence between the Title, the Object of Study, the Objectives, and the Research Question, as well as the alignment between specific objectives, theoretical approaches, and operational procedures, covering both initial approaches and subsequent investigative actions.

It is important to emphasize that constructing a matrix based on Rhizomatic Matrices (BAPTISTA, 2020) s not a rigid process. Baptista explains that the matrix is conceived as the point of origin for the research, resembling, in this context, the source of a river that serves as the starting point of a tributary. This tributary can represent flows of varying intensity, following paths with various possibilities, while the matrix, starting from its source, remains constant, even when directing more significant watercourses that flow into the ocean[7]. Therefore, matrices function as the initial point and the location for identifying convergences, offering various development opportunities, understanding revision, points of return, and passages throughout the research.

In this context, the first-person writing in some of the narratives presented in this text, with a reflective and autobiographical character, is based on the Personal Knowledge Track. It is important to note that the textual production results from collaboration with the supervisor, permeated by dialogues and cross-reflections, in which both authors engage equitably in epistemological and theoretical discussions. Regarding the approach to writing, particularly in segments involving biographical accounts, priority is given to the voice of the PhD student in Tourism and Hospitality. In various other passages, there are reflective insights resulting from the 'com-versations' between the student and the supervisor. Thus, the textual production takes the form of a metatext, providing significant scope for reflection on the process of knowledge generation, both in the realm of investigative practices in general and, more specifically, in investigative practices related to the field of Tourism.

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[7] In the original text proposing the rhizomatic matrices (BAPTISTA, 2017), the author presents, as an expressive visuality of the design of the matrices, an aerial image of the Amazon rivers, in which she associates the essential points of the research. She explains that she intends, in this way, to demonstrate that "the research has directionality, that it is possible to check the coherence of the inflections, but that this involves the understanding of a logic of fluidity, rhizomatic and dissipative" (Statement by Baptista, at the Chaotic Meeting of *Amorcomtur*! the first semester of 2022, our translation).

In this context, we suggest reading the present dialogue[8], which originates from the narrative of questions that guided the construction of this text and the conduct of research on travel narratives, understood as a research and reflection tool in the context of Tourism, with a particular focus on observing realities in the shanty towns.

The proposition of this approach reveals the preeminent role of narratives in directing this perspective and interacting with narratives. The significance of narratives was emphatically highlighted during the Learning Journey[9] by PhD Maria Luiza Cardinale Baptista, at PPGTURH-UCS, titled: '*Com-versar' Lugares e Sujeitos: Narrativas sensíveis para reinvenção do turismo* (*Com-versar* Places and Subjects: Sensitive Narratives for the Reinvention of Tourism).

> "*I found myself in an incipient and challenging condition of having the courage to look at past episodes that made me uncomfortable during the teaching and learning journey. However, each time I narrated past episodes, I had the opportunity to better understand the subject and the subjectivities of that period in my past. Imbued with my current insights, I realized the multiple parts that composed me and continue to compose me today, accepting them and perceiving them in my current journeys*" (DOCTORAL STUDENT, our translation).

The construction and reconstruction of this text, therefore, involve simultaneously the production of narratives and narrative understanding. This approach reflects the perception of the relevance of reporting and reexamining stories and contexts that approach as realities to be documented, described, and recorded for their importance both to the narrative itself and to those who narrate them.

What is sought with this is an approach to contemporary science, which values the recognition of subjective and complex elements, transcending the strict modeling of scientific rigor based exclusively on the traditional principles of modern science[10].

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[8] Here, it is used in the sense proposed by Maturana (1988) and Baptista (2018), to which we have already referred previously.

[9] The term' Learning Path is used by Baptista in substitution for the term' discipline' for an epistemological reason concerning Education and Science. According to the author, the term 'discipline' no longer makes sense in contemporary times when dealing with learning paths, which are mutating, procedural, subjective, transversal, and holistic.

[10] Critique based on the analysis of contemporary science, carried out by authors such as Capra (1991, 1997), Santos (2010), Crema (1989) Baptista (2016; 2020a; 2021), among others, the theoretical basis for the studies of *Amorcomtur!*

In this context, from the experience and explorations of the narratives presented throughout this text, a series of inquiries have emerged that have become part of the approaches related to the research object.

We realized, supervisee and supervisor, that these initial perceptions were - and continue to be - in tune with the life story of the doctoral student, one of the authors of this work. Such stories represent ongoing studies within the scope of the Doctorate in Tourism and Hospitality, part of the Postgraduate Program at the University of Caxias do Sul and the *Amorcomtur!* Project. In this context, a thesis is being developed with a broad theme elaborating a Cartography of leisure and tourism in the Favelas of Rio de Janeiro.

As a starting point, this text aims to present narratives that revolve around conversations about narratives linked to the life trajectory of an academic who is also a surfer, a resident of a slum, and a tourism professional. He conceived the research that addresses the shanty town not only as an object but as a weft subject[11]. This subject had his life transformed from the meeting of different flows, and this transformation took place under the guidance of a doctoral professor in Communication Sciences from USP, with a post-doctorate in Amazon Society and Culture. She, born and raised in the interior of São Paulo, in her multiple reflections, proposes and enables the experience of this plot of desires and mirrors. This plot is formed by the intersection of the life narratives of both authors and the reflections that arise from the possible connections between these narratives.

In this way, each of these subjects represents a weft of meaning, as previously mentioned, an intricate and complex tangle of mirrors that connects and constantly produces, as they traverse the world, subjectivity and recurrence in the relationship between one and another (BAPTISTA, 1996). These subjects are the agents of communication in an exchange between subjectivities, their places of belonging, and other subjects. This occurs during their multifaceted transits through the world, which can be understood as plots that, when narrated, reveal indicators of the previously mentioned elements.

The transit through this intricate plot of desires and mirrors enhances the subjective, bodily, and cognitive dimensions to generate manifestations and impressions in the world. As a result of this involvement, narratives emerge. It is essential to understand that the narrative not only represents a place of expression but also a space of perception of the world, where the subject inserts itself as a political act of existence. Furthermore, the narrative serves to mark

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[11] The notion of subject-weft is a proposition by Baptista, in several of his texts, with a schizoanalytic foundation, considering the subject in continuous production, a result of assemblages and desiring cut across, with deep marks of their existential universes.

absences, suggesting its episteme, which is a manifestation of an emerging epistemology resulting from the multiple connections of life and their valuations. This aligns with the ideas presented by Santos (2002) and Maturana (1988).

It is worth noting that the research exploring the context of the favelas in Rio de Janeiro is also inspired by Santos' Ecology of Knowledge (2010). This approach transcends the abyssal thinking dichotomy and seeks to establish bridges between these distinct realities. In this context, knowledge is produced and validated in a way analogous to the emergence of the favelas, that is, through multifaceted processes of overlapping plots and flows, which give rise to opportunities for developing survival potential. These manifestations guide the researcher, who is originally from the favela, towards the creation of openings and the exploration of ways to reach the possibilities of the achievable.

After presenting the reflections on the cartographic and rhizomatic matrix approach, it is appropriate to highlight that the present text is the unfolding of a network of narratives. In line with the principles of Schizoanalysis and other previously outlined foundations, it is not committed to a linear and axiomatic rigidity but rather to a structure that, although logical, is permeated by deviations. Within this context, the textual construction manifests as an interaction between narration and reflection, between subjectivity and traces of strategic discursive rationality, in connection with an ecology of knowledge that grants voice, theory, and empiricism[12]. In a way, the text is conceived as a network of narratives and as a deterritorialization that crosses 'alleys and lanes' - which, in this case, also refers to the 'alleys and lanes' of the text itself. This characterization is emblematic of the empirical environment under analysis: the slums.

'Com-versas[13]' of Slums

From the recognition of the multiplicity that constitutes the subject as schizo, what to do and how to transit through the knowledge that emerges in the narratives? By understanding the multiple facets and convergences between subjects and places in Tourism research, it is

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[12] Ecology of Knowledge, as proposed in the chapter of the book "*Epistemológicas do Sul* (Epistemologies of the South)" by Santos and Meneses, in which Santos (2010) introduces the concept as an autonomous construction of knowledge bridges.

[13] The authors created the term. A "pun" was made with the word conversations; they replaced the N with M because "Com" means Accompanied by.

possible to identify the meanders and singularities that constitute the Touristic Schizographies resulting from our interaction with the world.

Thus, the concept of "*esquizografar*" involves the narrative that addresses the intrinsic multiplicity of the authors, transitioning from a first-person perspective to a collective and plural one. This displacement occurs due to the narrative passages that have a personal and autobiographical character, in which reflective thinking is a result of personal reflections. Furthermore, it is essential to note that even these inscriptions were the subject of dialogue and supervision by the advisor.

Thus, the following episode aims to present some of the intricacies and singularities observed in narratives. By revisiting and perceiving certain aspects as singularities, we aim to reframe and guide the "research journeys," the paths taken, as an intellectual and existential experience, as evidenced in the narratives extracted from research diaries and guidance recordings. In this process, the perspective emerges to understand tourism as a consequence of the flow of desire embedded in an ecosystem that can be interpreted as touristic.

> *"Let's talk, let's talk about the slum, let's talk about tourism, but let's speak from a different perspective. Let's think about tourism not in the shanty towns but about tourism of the slums, and when I say 'of the shanty towns,' I'm trying to address the exploitation carried out with the slum, about a process of inclusion and exclusion that deals with and occurs for and with the very slums dweller"* (DOCTORAL STUDENT, our translation).

We understand that by expressing these reflections, it is possible to analyze the shanty towns as a response to exploitation, strengthening itself through its production and self-production. This contrasts with their childhood perception, where being considered successful implied not belonging to the slums and not adopting behaviors associated with it.

The shanty towns, often viewed as a 'periphery,' are stigmatized by a single narrative that characterizes them with pejorative adjectives such as 'violent, poor, dirty, and tacky' compared to the rest of the municipality. This stigma is so deeply ingrained that while growing up in the slums, residents are confronted with the negative representation perpetuated on television, soap operas, and news programs, constructing a preconceived imagination about daily life in the shanty towns.

> *"Whether I wanted it or not, I lived in the slums, breathed it, and am part of it. Today, I realize this, but for a long time, I thought about trying not to be a part of it. I moved away, went to college, and thankfully, returned, autopoietically as well, a subject of Amorcomtur! and therefore, reflective, loving, and considerate regarding the past, present, and future of the shanty town dweller"* (DOCTORAL STUDENT, our translation)

We then reflect on the subject of the shanty town, the one who resides in the shanty town and shares its characteristics, both the pejorative and non-pejorative ones. We consider the flows, influxes, paths, and detours that permeate the life of this subject and how these factors generate dynamics. We acknowledge that immersed in the narrative ecosystem, especially in the media sphere, it is easy to see the shanty town only as a place of impossibility, with no apparent way out.

So, we have chosen to perceive the shanty town as a source that generates flows and desires and as a component of desires and tourism flows. This implies that the organization and production of Tourism/shanty towns result from actions that, although subjective, consist of layers of objectivity and subjectivity within a complex and ecosystemic context, aligning with Baptista's view of Tourism (2021a, 2020b).

The appropriation of tourism by those who objectify it largely neglects subjective intersections and the realm of practices as they manifest in life experiences. This approach tends to frame tourism within a superficial hegemonic narrative. This, in turn, obscures the emergence of subjective aspects that permeate experiences and practices within the slum in its touristic role. The comparison between superficial narratives and deeper perspectives of tourism highlights the influence of narratives that dictate what can or cannot be considered Tourism/shanty town.

The proposal here is that, regardless of the exploration of leisure facilities in the slum, there is a subjective production of leisure and tourism experiences by the shanty town's residents. These experiences may or may not align with a superficial type of tourism.

> "*How and where did I realize this? Back in Rio, after a long period away, I received an invitation to work at a party, a show with DJs, and a pagode group[14] a very influential musical genre in Rio, with some Funk DJs,[15] another important genre.*
> *Due to the number of DJs, I was invited to accompany one of them to another party, with fewer DJs, but not before stopping at a third dance in the same shanty town. We also stopped by one of the empty dances and went to the event*

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[14] A music genre originating from a marginalized Rio de Janeiro, established as a variation of *Samba*, another typical music genre of the local culture. According to Salles (2007), *Samba* and *Pagode* are music genres representative of the knowledge and practices of the Hill/Shanty Town culture and signify, for the spaces, a cultural expression of the social traditions developed and related to the places and individuals.

[15] A music genre that originates from the influence and incidence in the shanty towns of Rio de Janeiro, based on a homonymous genre from African American communities. It starts with parties featuring original music from these North American communities and transforms into a hybrid genre typical of the local culture (SALLES, 2007). According to the author, *Funk* represents, beyond fashion, a way of being and existing in the world, capable of building bridges that affirm its existence between the hill and the asphalt in cities divided along this binary as affluent areas/poor areas.

> *a little further away, with a few DJs. In the end, I ended up being present at three events, flowing from one to another, as if it were a trip, a Shanty Town trip, with several worlds and feelings in each of the spaces" (DOCTORAL STUDENT, our translation).*

This reflection raises the consideration of the possibility for the shanty town to manage its tourism flows and relationships, which, whether due to financial constraints or, more profoundly, due to the exploitation of the shanty town itself, it ends up not exploring or practicing, even if it has the desire to do so. Therefore, tourism in the shanty town becomes relevant, not as a stagnant destination but as a dynamic flow. This approach represents an alternative side of tourism, built by complex local networks, driven by the potential of the residents, and intertwined with the slum's ecosystem.

The question that arises for reflection is how *Amorcomtur!* Conceives of Tourism. The group recognizes Tourism beyond its historical evolution as an industry, considering it a shared social practice involving interests where the power relation of capital was already clearly established. The group's focus revolves around the ontological discussion about tourism, emphasizing the connection with travel and exploring travel as a means of deterritorializing desire. This implies an understanding of the movement that takes the subject out of their comfort zone, encouraging them to experience the intensity of the continuous process of transformation and possibilities.

When considering the relationship between Tourism and shanty town, it is essential to reflect on the presence of tourism beyond Rio de Janeiro's beaches. In this context, conversations and reflections were conducted on the numerous journeys that take place daily in the slum and contribute to stimulating the intrinsic desire of the shanty town itself.

> *The possible journeys, in possible modes of existence and deterritorialization. It is about them that I speak, and it is about them that compels me to say! Thus, I authorize myself to think of the shanty town itself, no longer as a periphery, but as its potency, as I feel and experience it, as a 'place to be in the world,' in a different, singular mode that can, depending on how it is seen and experienced, constitute a power of passage. Thus, as a point of 'stop' of existence, it is also a 'power of passage.' It can be seen not as a mere stop but as a potential opening for passage for becoming a slum subject…(DOCTORAL STUDENT, our translation).*

As final considerations, we want to make clear some possible understandings regarding working with narratives for tourism research. These can be understood based on the earlier reflections presented.

In tourism research, narratives play an essential role, as Schizoanalysis is one of the central theoretical structures. Consequently, the application of narratives is considered of great significance for the study of Science as a whole and for tourism research, understood as a complex and rhizomatic process of travel and desiring deterritorialization, as established in its ontological matrix. This perspective is aligned with the approach of Contemporary Science, in which, as observed by Baptista (2021a, 2021b), the Inside out of Tourism is a domain that can be explored through travel narratives.

Final considerations

In the concluding remarks, it is essential to highlight some key points that stand out in working with narratives in the context of tourism research. These understandings stem from the earlier reflections presented.

When we address the concept of Tourist Esquizographies (SILVA; BAPTISTA, 2021, 2022), we are discussing the multiple subjective representations of tourism, which can be mapped and analyzed, emphasizing the significance of narratives for tourism research from the outset. The term "Tourist Esquizographies" was conceived based on the experience in the shanty town, considering its richness in various knowledge and practices and its implications in subjective and objective spheres. These esquizographies reveal deeper connections with activities related to tourism, leisure, and travel, both by the slum subjects and the tourism ecosystem of Rio de Janeiro. At the same time, the term alludes to the schizophrenic nature of the shanty town and its characteristic "shanty dweller," which spontaneously emerges and persists in the face of adversity with extraordinary potency, contributing to the understanding of what can be considered as tourism in the Shanty Town, namely, the so-called Tourist Esquizographies.

In this approach, the Cartography of Knowledge serves as a strategic guideline to understand and embrace multiple narratives and subjectivities inherent to practices and knowledge. This includes the narratives presented by the research subject, which act as fundamental resources for conducting the research and developing an alternative perspective on Tourism with an emphasis on global analysis. The resulting understanding is that, throughout the different phases of the research, consideration of the Paths of Theoretical Knowledge, Personal Knowledge, the Production Plant, and the Intuitive Dimension of Research provides various approaches to interpreting travel narratives.

Therefore, as evidenced in this text, the contribution of the Cartography of Knowledge in collecting and analyzing Investigative Travel Narratives culminates in their organization along these four interconnected paths. As illustrated, the Intuitive Dimension of the research primarily manifests in the collection of narratives that comprise the Path of Personal Knowledge, which can be interpreted in light of information from the Path of Theoretical Knowledge. These, in turn, serve as guidelines for the Production Plant, which is dedicated to reading and writing about the complex interconnections present in the *esquigrafias*, representing the manifestations derived from the cores of complexity. All of this aims at a deeper understanding and exposure of the intricate relationships within the context of travel narratives.

The narratives reveal obstacles and opportunities for fluidity that contribute to understanding the Intuitive Dimension of Research. Through the critical analysis of these narratives, they can be identified as crucial elements of the investigation, playing a fundamental role in the overall composition of the study by promoting opportunities for research in the field of Tourism with fewer restrictions and obstacles.

In this sense, the presence and relevance of narrative in research are demonstrated. The Intuitive Dimension of Research is presented as an approach that cuts across all research paths, guided by the Cartography of Knowledge. This allows us to perceive the emergence of subjectivities within the scope of contemporary science and to understand Tourism not only in its more conventional context but more broadly as a journey and a process that challenges the territorial boundaries of desires.

The importance of the narrative as a means of exploring multiple narratives is emphasized, as evidenced in the assertion of the recursive nature of 'narrative production from journeys' and 'journeys from multiple narratives,' as illustrated in various segments of the research subject. To clarify, the favela resident perceives themselves as mirrored' by the predominant and dominant narratives. This process of reflection and self-reflection leads them to attempt to escape and disassociate from these narratives, resulting in an encounter with many other narratives that intersect with them. Some of these lead them to reconsider and reformulate their initial narratives, as exemplified in the conversations between the doctoral student and the research advisor.

The guidance of this practice of revising the original narratives contributes to the current stream of research, which is based on previous experiences that are relevant and that stimulate new explorations, reflecting a network of reflections that shape present desires, in significant

contrast with the past desires of the self as a favela resident. Therefore, it is evident that narrative and reflections act as a communicative device that evolves through 'com-versations,' redefining lived experiences and activating the autopoietic capacity (self-generating) of both the researchers involved and the research itself.

In this way, the content presented exemplifies, through the 'transitions of identity,' the complex interconnection of the multiple dimensions that constitute the individual. It becomes clear that the practice of narrating and reflecting on the numerous generated narratives represents an exercise of significant impact, allowing the discovery of abstract nuances and deepening the understanding of the 'com-versations' that occur between and about places and subjects.

It is believed to have demonstrated the considerable importance of narratives in the context of Tourism research, highlighting the schizophrenic nature of the multiple narratives to which the favela resident, as an integral part of this complexity, is subject. Such narratives and reflections point to new research opportunities, starting from the premise that tourism flows intrinsically relate to the network of narratives that continue to influence researchers, tourists, and favela residents. Thus, research remains in constant motion, exploring the intricate paths of the favelas, their alleys, and lanes, as well as the complex and multifaceted rhizomatic research paths.

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