

MEMORIES AND SPACES: LITERATURE FOR CHILDREN MEDIATING DIFFERENT TIMES

MEMÓRIAS E ESPAÇOS: A LITERATURA PARA CRIANÇAS MEDIANDO DIFERENTES TEMPOS

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Abstract: Literary narratives for children can build a rich net of meaning produced in different moments and spaces that compose human experience. Memory has been taken as a space for sharing this experience and narratives are its way of expressing itself. Literary narratives are part of this sharing and interpretation of the human being and, therefore, an element for reflecting on children's education. In this paper, we present the results of projects that include the presence of the children's literature book Wilfrid Gordon Mac Donald Partridge (Fox 2012) in the classroom, where we develop reading activities, both in Brazil and Portugal. We take Harvey and Goudvis's (2007) and Girotto and Souza's (2010) ideas as a reference about metacognitive reading strategies. Our goal is to show how – when working with full literary texts – memory mediates diverse times and spaces, articulating literary narrative to the reader's repertoire as part of the comprehension process.

Keywords: Education. Children's Literature. Memory. Reading Strategies. Teaching Literature.

Resumo: Narrativas literárias para crianças podem construir uma rica rede de significados produzidos em diferentes momentos e espaços que compõem a experiência humana. A memória foi tomada como um espaço para compartilhar essa experiência e as histórias são sua maneira de se expressar. As narrativas literárias fazem parte desse compartilhamento e interpretação do ser humano e, portanto, um elemento para refletir sobre a educação das crianças. Neste artigo, apresentamos os resultados de projetos que incluem a presença do livro de literatura infantil Wilfrid Gordon Mac Donald Partridge/Guilherme Augusto Araujo Fernandes (FOX, 2012) na sala de aula, onde desenvolvemos atividades de leitura, no Brasil e em Portugal. Tomamos as idéias de Harvey e Goudvis (2007) e Girotto e Souza (2010) como referência sobre estratégias metacognitiva de leitura. Nosso objetivo é mostrar como - ao trabalhar com textos literários completos - a memória medeia diversos tempos e espaços, articulando a narrativa literária ao repertório do leitor, como parte do processo de compreensão.

Palavras-chave: Educação. Literatura Infantil. Memória. Estratégias de Leitura. Ensino da Literatura.

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Remembering contexts: introductory aspects

Our starting point is a concern we have in common: students – Portuguese and Brazilian – who go to primary school present some gaps that are considered severe in mastering and using their mother tongue (SOUZA, GIROTTO & SIMÕES, 2013). Results from the external assessment applied to 15-year-olds students, carried out by the Programme for International Student Assessment (PISA) whose 2012 edition places Brazil on the 55th position; while Portugal is on the 33rd position regarding reading performance, among the 65 economies that were part in the study (INEP, 2015). In the Brazilian scenery, results of the research “Portraits of Reading in Brazil 3” (FAILLA, 2012) showed the incentive towards the reading habit and several places/subjects of mediation and, in that sense, there has been an improvement pointing to the teacher’s role in school influencing 45% of the subjects of the research (7th graders), in disadvantage to 33% of the previous research. The number of books read by these teenagers has also grown from 2 to 4 books annually.

If there is better mediation in school, authors such as Sousa (2000), Dionísio (2000), Azevedo (2004), and Souza, Girotto and Simões (2013) argue, on the other hand, that learning, dominating and using the mother language present the textbook as one of the major materials used in both countries. Therefore, one should take into account the fragmented way that these books teach language and literary reading, what makes children passive and without any conditions to carry out a critical reading of reality (ZILBERMAN, 1988). In these manuals, language is presented in its utilitarian and functional dimension. And, although we may find good literary texts in these manuals, they are subject to cuts and clippings that destroy their literary nature, with what could offer some “resistance” to the reading and contribute with its polysemy being removed from them.

In that perspective, many activities proposed by these books for a so-called text interpretation are based in identifying, repeating, or paraphrasing textual information, leading students towards a predefined and single interpretation. These aspects are even worse if we think about their contribution to students not having full and effective contact with the literary work as a sample of language in its refined formal and propositional state (AGUIAR & SILVA, 1983).

Those practices perpetuated in these manuals can be extremely harmful, not contributing to motivate student to join literary texts voluntarily and emotionally (SLOAN, 1991). These practices frustrate imaginative growth, refusing to teach reading supported on the student’s intelligence, whereas these are essential conditions for a genuine promotion of literary literacy, that is, of the process of taking over literature as a literary construction of senses/meanings. Such process, however, is not limited to some knowledge that can be acquired about literature or about literary texts. It is an experience that gives sense to the world through words, transcending limits of time and space. In addition to that, literacy taking place like this provides a privileged subscription into the world of writing. According to Paulino and Cosson (2009), this is why literary literacy needs school in order to become concrete: it demands a specific educative process that spontaneous practice of reading literary texts cannot be accomplished by itself.

Children’s literature and school: connecting different times and spaces

Trying to find ways to overcome productively the situation described previously, we took a children’s literature book to the classroom to be read and not to be the object of study as an “excerpt” present in a textbook. We chose *Wilfrid Gordon Mac-Donald Partridge* [Guilherme Augusto Araújo Fernandes, in Portuguese], written by Mem Fox (2012), a college professor in the field of Children’s Literature, and illustrated by Julie Vivas. The book was first published in 1984, in Australia and in Brazil in 1995. Currently, it has been translated into several languages.

Memory, more specifically, its loss and the possibility of recovery through the interaction between generations, is the theme of the book in question. For Fox (2010), the inspiration and the decision to write this story took place during her visits to her grandfather in a retirement home in North Adelaide, Australia, when she notice the absence of children in the place. The author regrets the separation of the elderly and the children, who get along so well, but

have been isolated from one another by society. Because of that, hoping that teachers would be able to stimulate contact between generations, she decided to write a book that deals with the relationship between children and the elderly.

The theme of the book involving memory, childhood, and elderliness, was one of the reasons of our choice. As stated by Davila and Souza (2013), to discuss the way teachers use literary texts for children when they approach polemic themes – also pointed as delicate or absent from the existing collections of childhood literature in the schools – constitutes a challenge imposed to researchers and teachers' education. The authors of this paper agree with Azevedo (1999) when he states that even with polemic and delicate themes (among which we quote old age) being part of our everyday reality whether in a direct or mediated way, it is possible to perceive that teachers working in primary schools and in preschools are afraid to approach polemic themes, as if they were out of their students' reality.

In that sense, Silveira and Dalla Zen (2013) and Silveira et al. (2012) make us realize that such themes have gained more and more space in the literary production – both in Brazil and in other countries – aimed at children. Old age, in the new configurations of society, starts to have different meanings, but it is still associated with the finitude of life, death, and the community's memory. The authors also point out that, considering the books of children's literature, the connection old age-death is constant and that the elderly are generally represented as links between generations and it is a source for cultural reference.

Silveira et al. (2012, p. 239 - free translation) remind us that “narrating implies in remembering, organizing to make known, telling” and, in that way, when narrating about the elderly-old age, the reader – from his memories – puts these verbs in a live movement of feelings, personal life experiences, that lead towards understanding and learning the different ways of getting older contemporarily. In that sense, we consider the learning possibilities from multiple representations of old age articulated by children's literature as part of the developing process of an autonomous and strategic reader. We believe that considering children's books as artifacts, cultural products of a historical time marked by the speed of technological evolution of media, articulated with other textual and visual productions and oral sources, there is in them a pedagogical character “that is not simply restricted to verbal narratives and images, but it expands to the paratexts [...] constituting teaching practices and authorized speeches” (SILVEIRA et al., 2012, p. 241 - free translation) about the themes approached.

The choice for *Wilfrid Gordon Mac-Donald Partridge* followed yet another criteria: the fact that the educational project was carried out in different countries demanded for a book that would be characterized by the same quality, editorial resources and availability for reading. The reason that the book had been translated and published in different languages and countries with the same graphic characteristics and illustrations was considered adequate for the purposes of the investigation.

Having chosen the children's literature book to work with, the project was carried out at first, in the year 2010, by a team comprising Portuguese and Brazilian researchers who worked with a 4th grade group at a primary school in Braga (Portugal) with 20 students; and with a 4th grade group at a primary school in Presidente Prudente (Brazil) with 24 children. Each session lasted 30-40 minutes in both schools, in a total of 5 sessions.

In a second moment, in the period 2012-2013, with another team the work was carried out with the same book and similar systematic in 4th grade groups at public primary schools – one in Pelotas and two in Porto Alegre. Also, in the second semester of 2015, once more, the book *Wilfrid Gordon Mac-Donald Partridge* was in a classroom, now with a group of 5th graders at a public school in Presidente Prudente.

It is important to emphasize that, for this study, all students received the books that were being discussed, which gave them the opportunity for reading at home. Discussions about the comprehension and reception of the texts took place during the classes, following a script of activities devised by the researchers based on the *Reading Workshops* proposed by Giroto and Souza (2010) from the North-American perspective of metacognitive strategies for reading comprehension (HARVEY & GOUDVIS, 2007). This methodology for literary education of children has in its background conceptions that understand reading and writing as cultural

practices implying systematic and specific learning inside the school and that have the teacher as mediator.

Giroto and Souza (2010) argue that the assumption of reading as a synonym for attributing meaning, of teaching and learning literary reading as a process of objectification and ownership, also believe in the constitution of the reader as a dialectic movement, inside this process. In this context, North-American authors take metacognition from Pressley (2002), that is, the knowledge about process of thinking that leads to the understanding of the text by readers, who start to realize how they built the images to predict a given situation; how they used clues that were in the text to reveal a plot; or identify relations established with aspects of their lives, with other texts or with facts that can give meaning to the story that has been read.

For Giroto and Souza (2010), such methodology privileges the protagonism of the children as reader in their learning, giving them the opportunity to know themselves as the producers of senses from/in their reading, since metacognition presupposes knowledge and the faculty for planning, for guiding the comprehension and for assessing what was learned. It is part of this dynamic to make some cognitive operations become conscious from sharing with classmates, from explicitness and assessing before, during and after reading the processes that were already used and the ones they started to use to carry out in/for/with the reading activity.

According to Pressley (2002) there are seven strategies used in the act of reading: previous knowledge, connection, inference, visualization, questions to the text, summarizing and synthesizing. In the next segment, when we explore the experiences of working with the children's book *Wilfrid Gordon Mac-Donald Partridge*, we will provide details on each one of these strategies. During the reading process, this set of abilities is triggered without a specific order. When teaching a student such mechanisms, teachers, with a pedagogical purpose, work with them separately or by forming sets that they find adequate for their pedagogical strategies, explaining them as they present themselves during the act of read. Giroto and Souza (2010) point out that learning and developing competences that involve learning and writing require systematic work, for the reader is in front of a complex process.

The Brazilian authors take as a presupposition for the *Reading Workshops* four moments they find to be fundamental in the process of teaching metacognitive strategies for reading comprehension— (1) define the strategy and clarify its utility in the comprehension of a literary text/book; (2) turn the process transparent, describing verbally what goes through the mind of a reader during the act of reading, since the teacher—as an experienced reader— can illustrate the strategy used; (3) interact with the students and guide them to master the strategy, aiming at gradual increase of their autonomy; and (4) ensure strategy is being applied as a consolidation of learning, sensitizing students for the need of using the strategies learned in their personal reading activities.

***Wilfrid Gordon* arrives at the classroom: tracing paths to build the strategic reader**

Giroto and Souza (2010) indicate that the studies performed with the teaching of reading in the classroom from the *Reading Workshops*, regarding teaching reading strategies, must comply with three moments: the first one precedes the moment to read, in which the child is motivated to read as a meaningful activity; a moment when reading itself takes place as a procedure, an internal process that mobilizes strategies to understand the text being read; and “after reading” when one works with consolidation of the comprehension and the assessment of the process. The authors (2010) suggest that these *Workshops* should last an average of 90 minutes (taking into consideration specificities in different school contexts).

In the story *Wilfrid Gordon* is a boy who lives with his parents in a house neighboring a retirement home for the elderly with whom he sustains a relationship of friendship and complicity. His best friend, guardian of his secrets, is a 96-year-old lady, *Miss Nancy Alison Cooper Delacourt*. Just like the boy, *Miss Nancy* has four names. The plot, after presenting the characters through verbal and imagistic texts, unfolds with the boy's parents commenting that *Miss Nancy* had lost her memory.

One day Wilfred Gordon heard his mother and father talking about Ms. Nancy.

"Poor old thing" said his mother

"Why is she a poor old thing?" asked Wilfrid Gordon.

"Because she's lost her memory" said his father.

"It isn't surprising" said his mother "after all she is 96".

"What's a memory?" asked Wilfrid Gordon. He was always asking questions.

"It is something you remember" - said his father (FOX, 2012, p. 10).

The story continues its narrative through short texts and colorful, detailed, character-centered images and *Wilfrid Gordon* seeks out other elderlies to find meanings that will explain him the definition of memory. To each one of them he asks, "What is a memory?" The answers are not objective, they are apparently very simple, deep and subjective, and relate to different sensations and elements, associate to the characters' life experience. The elderlies say that memory is something "hot", "very old", something that "makes you cry", "makes you laugh", and that "is worth of gold". With the answers he obtained, the boy is still curious, and moved by his wish of looking for memories for *Miss Nancy*, he searches in his home for objects that might help her.

With words that seemed enigmatic for him: *old, laugh, cry, hot, old*, he starts looking for the first clues that will help him to reconstitute the memory of *Miss Nancy*. In a basket he puts a very old shell, a cane, a puppet, a medal, a ball, and an egg; all of them with attributes from the definitions for memory given to him by the elderlies. In the sequence, *Wilfrid* takes the basket of objects to the retirement home, where, while talking to *Miss Nancy*, he shows her the objects, one by one. When she touched each item, the old lady remembers something and tells a remarkable fact that took place in her childhood, sharing them with the boy and finding back her memory. At last, when she saw the ball and threw it to *Wilfrid Gordon*, *Miss Nancy* "remembered the day she had met him and all the secrets they had told. And the two of them smiled and smiled, because Ms. Nancy's memory had been found again by a small boy who wasn't very old either" (FOX, 2012, p. 30).

So that students could experience reading strategies and take benefits from them in the comprehension of a narrative text, teachers/researchers conducted activities in three different moments: before, during and after reading.

In its first moment (day 1), the study started with an activity involving a "literary basket" which is built with some of the objects mentioned in Fox's narrative (2012). The classroom teacher presented the items to the students, proposing a kind of guessing game. She informed that those were objects that appeared in a story that was going to be read as a sequence to the activity, which was supposedly not known by the students in that group. Teacher stimulated students to list each object and infer what their function in the narrative would be, provoking their curiosity with some information about the objects. According to Souza, Giroto and Simões (2013), this kind of activity is highly productive as to stimulating the child's thinking: students build possible relationships that are confirmed or not during the moment the story is being read.

Next, we bring as an example, two narratives produced orally by Brazilian and Portuguese students in the first stage of the project:

Example 1 - **C¹ Brazil**: *Once upon a time there was a boy who had a soccer ball and one day he went to visit his grandma who used a walking cane. The grandma used to play the piano for her grandson who enjoyed listening to the piano and eating omelets. Grandma's omelets were made with fresh eggs. That day, when the boy was listening to the piano and eating omelet, the grandma stopped and gave her grandson a beautiful marionette as a present.*

Example 2 - **C1 Portugal**: *It was a parade of University students who were celebrating and people didn't like them...and then they started throwing eggs and balls at them ...and then they had a cane and then they ran away to a marionette theater ... and then the security guard showed up and asked "Have you got tickets?"and they "No!"and then they started to run away and went to a local's house and then... then he had a piano there and as an entertainment they started playing the piano.*

As Souza, Giroto and Simões (2013) comment, when students develop the narratives using their inferences, although children from Portugal and from Brazil refer to elements of different realities, there are similar characters and situations mentioned in the texts from both countries – old ladies using canes and grandchildren visiting grandmothers. This fact confirms what was observed by Silveira and Dalla Zen (2013) about common representations of old people in children's literature. Along with Souza, Giroto and Simões (2013) we can verify that, in Example 1, the cane is noticed as an object that serves as a support for somebody older and with corporal fragility. On the other hand, in Example 2, produced by a Portuguese child, the cane appears as an element integrating the outfit of students at the end of a course.

Observing the whole of the narratives produced during the two first phases of the project, it is possible to perceive that students used both references from their historical-empirical factual world as they introduced elements from the wonderful affirming that *inside the egg there was a marionette*. Children in their stories also allude to their knowledge of the world, relating it with objects and narratives – whether they are literary or media – that are already known by them just like the Portuguese child who brought to her inferential speech a character that belongs to the universe of children's literature: *It was a marionette like Pinocchio and it turned into a real boy*. Or like three Brazilian students who, in their remarks, relate the marionette to the figures of a clown, to the character *Pinocchio* mentioned by the Portuguese student and to the pair of clown characters *Patati-Patatá*, who are on the Brazilian TV, because of the similarity of the shoes.

After having already distributed the books, the teacher worked with elements that constitute the cover and the back cover, author's and illustrator's names, title, publisher's identification. Cademartori (2012), among other authors points that the cover represents the first contact between readers and the book, and that may motivate readers to either go forward or not on their reading, mobilizing the child's curiosity and interest. Souza, Giroto and Simões (2013) comment that it was with this activity that they were able to observe that both Portuguese and Brazilian students inferred varied information and activated their previous knowledge related to other texts. During the discussion about the illustration on the cover of book, Brazilian students claimed that the boy was not very young, since "he could stand, up on his skateboard and ride it around his grandmother almost knocking the old lady down". The statement had mobilized previous knowledge on the abilities required for a child in order to stand up on a skateboard and the association of the image of an elderly woman with grandmothers.

As evidenced by the researchers at the end of this stage, students were motivated to read and check their hypotheses established for further reading. Held in different times and spaces, these pre-reading activities always achieved their goals to promote personal responses; activate and build knowledge about the world, set goals for further reading activities,

1 For ethical reasons aiming at assuring that participants remain anonymous, we used C to refer to the children and P for the researcher.

arouse students' curiosity and motivate them to read. Souza, Girotto and Simões (2013, p. 265 - free translation) believe that "by doing so, the preparation that precedes reading and reading itself seem to be some kind of game between the reader and the text. Playfulness thus opens the doors for cooperative and imaginative interpretation and voluntary reading".

From the performance of these activities in a second session (day 2), the next accomplishments were those proposed by Girotto and Souza (2010) as *Reading Workshops*. The authors state that when we read the thoughts fill up our minds, the internal conversations with the text being read happens and what we think from it is what will help create some sense for the text.

In that perspective, to make students realize what comes to their minds when they read is the teacher's role and the first activity in the reading workshop called *introductory classes*: this is when the teacher models a reading comprehension strategy and gives the instructions for a *guided practice*. According to Girotto and Souza (2010) in this stage, teacher and students practice the strategy in a context of *shared reading*, reflecting by means of the text and building senses through discussion. Children should explicit to their classmates the strategies being used during reading.

By reading the story out loud and, sometimes, asking one student or two to read, we were trying to interfere in the comprehension of the text during reading. We allowed children to run their eyes through the pages and make free remarks. This stage usually guides students to formulating hypotheses base on previous knowledge on what the narrative is about and how it is treated.

Connection as a strategy allows children to activate their previous knowledge by making connections with what is being read. In that sense, we point out here a situation observed during an activity with the Brazilian students in 2015, who had already been exposed to the methodology in focus. When looking at the illustrations, several children commented the presence of a girl at the beach and the fact that *Wilfrid Gordon* had selected a seashell as an important object. One of them called attention to the fact that the girl was wearing boots and a dress at the beach, and commented that "it was a memory of a very old girl". What followed was this dialogue:

C2 – How can you say that? She can live in another country like that one where women have to cover their heads and faces. What clues did you use?

C3 – What he is doing is an inference, isn't it?

C4 – Of course it's an inference, but it is also a connection text-world. He saw the news on TV about women having to wear this cloth to cover their faces. Remember?

C5 – But the text says she put the shell close to her ear like we did last class when the teacher brought a shell so we could hear the ocean. Last class we talked a lot about the beach. Everybody said their best memory was the first time they had gone to the beach!

C3 – That's not true. Not everybody! We even talked about a lot of people here who had never seen the ocean.

C6 – I've never been to the beach, I just saw it on television!

We point this out because it helps us think about the possibilities of connection and inference that knowledge on metacognitive reading strategies can produce. "Old age" of the girl in the illustration was inferred and understood as a conclusion or an interpretation of some information that was not explicit, guiding the reader towards the understanding of countless

facets of what is being read just from one assumption, something like reading between the line: the long dress and the boots, the experience of knowing/not knowing the ocean. This illustration could have impacted students in this group because they lived in the countryside, far away from the coast; and their income condition does not allow them to easily take rides to the ocean.

When we carried out these activities of interactive reading and modeling the strategies we pointed out the articulations between texts and images for the reading comprehension. In that sense, we present a situation from a workshop of the second phase. With the purpose of modeling the visualization strategy – which happens once we are carried away by our feelings, sensations and images which allow the words from the text and its images to become “illustrations” in our minds – children were motivated to focus their attention on the images.

From a more careful observation questions started to come out, such as: how old is the boy? how old is the lady? what in her clothes tells us she is very old? Are these people poor? This strategy, which is a form of inference and makes it possible to construct personal images and thus keep our attention allowing reading to become meaningful, helped children recognize certain physical characteristics in the characters that would indicate possible answers. One of the students commented: “The lady must be very old, because in addition to her white hair, she was wearing socks, slippers, and long clothes”. They pointed out that she could have some difficulties to get up from her chair.

For the students participating in that workshop, Mem Fox’s book (2012) said that the characters living in the retirement home were: allergic, tired, obese, ugly, cold because they wore heavy coats, socks, suspenders, wooly slippers, and were drinking hot coffee. One of the children said *Miss Mitchell* was a hunchback and that *Mr. Hosking* who told him scary stories, besides being obese, as shown in the illustration, had very strange legs that seemed to be coming out of his body because of his big belly. When the researchers asked if they knew anybody like those old people, these were some of the answers given from the connection of the text with their daily world:

C2- They are too fat!

C3- My grandma loves to go out, she has a lot of energy, she goes to the mall, it seems she is 16.

C4- Across from my grandpa’s house there is an old man who has a problem, he walks with his back projected backwards with a suspender.

C1- My greatgrandmother, but I don’t remember her name. She is 98.

Souza, Giroto and Simões (2013) state teaching students to ask questions to the text also helps in the comprehension of the story. This strategy helps children to learn with the text, to notice clues given by the narrative and that facilitates reasoning. It is possible to say that learning this strategy was present in every moment of the modeling stage.

The second session (day 2) started with independent reading of the book, which was followed by a discussion where students exposed their doubts, commented on their connections, pointed out their difficulties, comparing the process with the one they had just done. Next, the teacher reads the story out loud for all the students in the classroom. In the workshop realized in the first phase of the project, there was, as described by Souza, Giroto e Simões (2013), a re-reading of the text with the purpose of completing a graphic organizer called character web, where the relationships between characters are represented. Beyond the characters’ names, the web contained information about what each elderly liked to do, and our intention with that activity was to promote a discussion about the role of the characters in the story since there is a lot to get to know about them. Through this discussion of the story, students

were able to fill in the spaces the text had intentionally left blank (ECO, 1993).

The last stage of the reading workshops is the *assessment* and the *group discussion* on the text that was read. According to Girotto and Souza (2010), this moment serves for the teacher to assess whether the goals were met, his or her students' reception, and their involvement in the act of reading. It is during this stage that "the teacher needs yet to resume the reading process in order to check what, what for, how and at what moment students used the reading strategy mentioned" (GIROTTO & SOUZA, 2010, p. 63 - free translation).

Final Remarks

From the description of the procedures for the comprehension of literary texts with children in primary school in Brazil and Portugal, several issues become evident. Among them, one of the most important is the way children discussed about memory, elderly and also the way they positioned themselves in order to help society and to recover values such as their grandparents' history as well as the history of other elderly people they know.

The activities realized with Mem Fox's book (2012) made it possible to touch children's emotions and reflections, promoting personal responses. From the text productions and discussions that happened, most of the productions from Brazil and Portugal show that students could understand what was being asked and were able to reflect and reply using their "life library", and especially valuing older people's knowledge. Students from Portugal and Brazil talked about (real or imaginary) situations in which they shared their snacks with someone who was hungry, in which they helped the elderly, in which they played with somebody who was always alone. Furthermore, some children brought elderly family members to the context of their writing, making some elaborate inferences, which were related to the text that was read. What we want to value in reporting these experiences is the value of the literary text, how it can humanize children, help them perceive the other, their surroundings, listen to classmates reading, respect the way another child thinks – taking a stand, utter their opinion, and more than that, allowing literature to do what it is best at – filling in empty spaces and influencing how a reader is formed. And if everything we read and that touches us is good and can remain in our memories, we will be able to understand the world, the others and ourselves better.

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