Book of Abstracts

Narratives and social memory:

theoretical and methodological approaches

INTERNATIONAL SEMINAR

June 29th and 30th
University of Minho, Braga

International Seminar

Narratives and Social Memory
theoretical and methodological approaches

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Index

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Program Overview

Friday, June 29

9:00 – 9:30	**Opening ceremony** Rui Vieira de Castro, Vice Dean for Research and Education, University of Minho Miguel Sopas Bandeira, President of Social Sciences Institute, University of Minho Moisés de Lemos Martins, Director of the Communication and Society Research Centre (CECS/UM) Rosa Cabecinhas, Head of the Organizing Committee
9:30 – 10:15	**Opening conference** James H. Liu, Victoria University of Wellington, New Zealand *Towards a Psychology of Global Consciousness: Mixing Market and Organic Metaphors*
10:15 – 10:45	Coffee break
10:45 – 12:15	**Panel 1 – Media and cultural memory** Chair: Helena Sousa, CECS/UM Luiz Motta, Universidade de Brasília *Do journalistic narratives represent, constitute or lay out the social world?* Bruno Souza Leal, Elton Antunes & Paulo Bernardo, Universidade Federal de Minas Gerais *Narratives of death: journalism and figurations of social memory* Ana Francisca de Azevedo, University of Minho *Cinematic landscape and social memory* Lurdes Macedo, Moisés de Lemos Martins, Rosa Cabecinhas & Isabel Macedo, University of Minho *Researching identity narratives on cyberspace: some methodological challenges*
12:15 – 14:00	Lunch break

	Thematic session 1 **Media(ted) narratives** Chair: Madalena Oliveira, CECS/UM Venue: IEd Multimedia Auditorium	Thematic session 2 **Narratives, intercultural dialogue & development** Chair: Gisele Fonseca, CECS/UM Venue: IEd room 0021	Thematic session 3 **Literature, identity & memory** Chair: Lília Abadia, CECS/UM Venue: IEd room 0009	Thematic session 4 **Social issues, identity & memory** Chair: Emília Fernandes, OB-HRM Venue: IEd room 0017
14:00 – 15:45	1. José Ricardo Carvalheiro, Universidade da Beira Interior: *Media reception, memory and history: notes on methods and epistemology* 2. Eduardo Cintra Torres & Catarina Duff Burnay, Catholic University of Portugal: *The Subject Matter of Audiovisual Historical Fiction in Portugal (1930-2010)* 3. Miriam Bauab Puzzo, Universidade de Taubaté: *Journalistic Narrative: a Story of Real* 4. Hugo Alexandre Ferro, University of Coimbra: *The mediatic construction of mental health and mental illness* 5. Maria Jandyra Cavalcanti Cunha, University of Brasilia: I*dentity and Social Memory in Journalistic Narratives about the Condor Operation*	1. Carrie Love; Jesse Bach; Carly Evans & Karie Coffman, Cleveland State University: *Narrative Identity in First Year Seminar Courses: A Master Key* 2. Lorenzo Dalvit & Amon Magadza, Rhodes University: *Narratives as a way of exploring computer and mobile phone experiences* 3. Patrícia Santos & Alan Stoleroff, ISCTE-IUL: *Life Histories and the intersections between educational contexts, teachers' professional identities and methodological procedures* 4. M. Emília Pereira, University of Minho: *Identity and Social Memory: sociolinguistic interview, language matters and difference awareness or distinctiveness*	1. Michele Nascimento-Kettner, Graduate Center-City University of New York: *The liquid memory: the flows of identity in Hatoum's Amazon* 2. Maria Helena Ferreira, New Sorbonne University & Paulo Renato Jesus, University of Lisbon: *Self-collapsing narratives: on fragmentation, nothingness, and nonsense in B. Soares and Ulrich* 3. Maria Aracy Bonfim, Federal University of Maranhao: *Between the sacred and the symbolic: the invention of a narrative as the world`s creation and the social memory as literary space – Avalovara, by Osman Lins* 4. Set Byul Moon, Ewha Womans University: *Some Things should be rewritten: Rewriting a Myth in Muriel Rukeyser's 'The Book of the Dead'* 5. Ryszard Bartnik, Adam Mickiewicz University: *The counter-productivity of intentional amnesia as discussed in South African narratives – on the basis of Achmat Dangor's Bitter Fruit*	1. Paula Sequeiros, Universidade de Coimbra/Universidade do Porto & Sónia Passos: *Adozinda goes to the Feminine Reading Room: a separate space for women in a Portuguese public library* 2. Joana Correia; Cátia Lopes; Teresa Medina; & João Caramelo: Universidade do Porto: *Comissões Unitárias de Mulheres do Porto – recreating the memory of a social movement* 3. Rita Basílio de Simões & Ana Teresa Peixinho, Universidade de Coimbra : *Narratives as Prision 'Escapes': Power, Interaction* 4. Priscila Ferreira Perazzo & Paula Venâncio, University of the City of São Caetano do Sul: *Images and narratives of identity: Women-actresses on the scene in ABC Area (São Paulo/Brazil) between 1950-1980* 5. Ruramisai Charumbira, University of Texas at Austin: *To*

				Be or Not to Be Native, that's the Question? Southern African Settler Memories of Belonging
15:45 – 16:00	Coffee break			
16:00 – 17:30	**Thematic session 5** **Ethnic & national narratives** Chair: Isabel Estrada Carvalhais, NICPRI/UM Venue: IEd Multimedia Auditorium 1. Rita Ribeiro, University of Minho: *Memory and identity in Europe: meta-stories of forgetfulness and celebration* 2. Éva Fülöp; Barbara Ilg & János László, Hungarian Academy of Sciences: *Emotional elaboration of collective trauma in Hungarian newspaper* 3. Célia Maria Ladeira Mota, University of Brasilia: *National identity: a political narrative*	**Thematic session 6** **Conflict, memory & collective emotions** Chair: Sheila Khan, CICS/UM Venue: IEd room 0021 1. Pedro Gabriel Silva, Tras-os-Montes and Alto Douro University: *The moon in the valley" – collective mobilization against mining and the social memory of environmental destruction (notes from a conflict in post-Revolutionary Portugal, 1974-1980)* 2. Anabela Valente Simões, University of Aveiro: *Origin and belonging in Doron Rabinovici's novel Andernorts (2010)* 3. Ashley Greenwood, La Trobe University: *Because of What Happened' – Asháninka Narratives of Identity and the Silences that Bind* 4. Ângela de Aguiar Araújo & Luciana Leão Brasil, Universidade Estadual de Campinas: *The Sítio de Memória of*	**Thematic session 7** **Audiovisual & digital narratives** Chair: Helena Pires, CECS/UM Venue: IEd room 0009 1. Daiva Repeckaite, Free University of Amsterdam: *'Diaspora space' as heard and observed* 2. Salomé Sola Morales, Autonomous University of Barcelona: *Media Narratives, Memory and Identities: a Theoretical Approach* 3. Ruth McElroy & Steve Blandford, University of Glamorgan: *Negotiating Imagined Communities: the making of a national TV history programme* 4. Vander Casaqui, Escola Superior de Propaganda e Marketing: *Conflicts and overcoming of unemployment: narratives and memories of Brazilian fighters in the digital culture* 5. Fabíola Orlando Calazans Machado, University of Brasilia; Márcia Coelho	**Thematic session 8** **Autobiographical memory & life histories** Chair: Carla Cerqueira, CECS/UM Venue: IEd room 0017 1. Paulo Renato Jesus, University of Lisbon & Maria Formosinho, Lusophone University: *The narrative grammar of depression: On the flow of selfless stories* 2. Elizabeth dos Santos Braga, Universidade de São Paulo: *Experience narratives about a school and a community: the tense intertwining of the collective and discursive memory* 3. Zuzana Maradova, feminist organization ASPEKT: *Re/De/constructions of identities and historical canons. Narrative analyses of the Velvet revolution participants*

		Córdoba (Argentina): the sliding of meaning (of historic / of History / in the history) in the urban narrative (national / international) 5. Ruth Linn, University of Haifa: *The missing text of the Auschwitz escapees and the holocaust historiography*	Flaustino, Catholich University of Brasilia & Selma Regina Nunes Oliveira, University of Brasilia: *The Portuguese way": preliminary notes about the construction of a Lusitanian imaginary inside the cuisine discourse of the Brazilian cable television*	4. Jean Michel Mabeko-Tali, Howard University & Isabel P. B. Fêo Rodrigues, University of Massachusetts Dartmouth: *Fracturing National Narratives through Life Histories* 5. Enkelena Qafleshi, University of Tirana: *The Albanian Literary Narratives, which evoke National Identities Markers*
17:30 – 17:45	Coffee break			
17:45 – 19:30	**Panel 2 – Collective remembering and social identity** Chair: Anabela Carvalho, CECS/UM Darío Páez, Universidad del País Vasco & Manuel Cárdenas, Catholic University of the North *Transitional justice processes and official apologies as rituals, collective memory and emotional climate: the case of the Chilean "Truth and Reconciliation" and "Political Imprisonment and Torture" commissions* Marta Araújo & Silvia Rodríguez Maeso, University of Coimbra *Political and Pedagogic Discourses on History, 'Portugal' and (Post-) Colonialism* Ana Figueiredo & Joaquim Valentim, University of Coimbra, Laurent Licata, Université Libre de Bruxelles, & Bertjan Doosje, University of Amsterdam *The past and the present (re)visited: War veterans' social representations of the Portuguese colonial war* Olivier Klein, Université Libre de Bruxelles *'The naive historian': A metaphor for addressing how ordinary people think about history*			
20:00 – 21:30	Dinner Break			
21:30 – 23:30	Social program			

Saturday, June 30

8:30 – 10:30	**Thematic session 9** **Cinema, performative arts & cultural memory** Chair: Lurdes Macedo, CECS, UM Venue: IEd Multimedia Auditorium 1. Isabel Macedo, Rosa Cabecinhas & Lilia Abadia, University of Minho: *Post-colonial representations in visual and textual narratives: dealing with the past in Dundo, Colonial Memory* 2. Cláudio de Sá Machado Júnior, Universidade Federal de Pelotas: *Memories and identities from the experiences in cinema: social narratives about the life society in the Cine Theatro Capitólio (Porto Alegre, Brasil)* 3. Juliana Cunha Costa, Jacobs University Bremen: *Visual Narratives of Criminal Violence in Brazilian TV annual reviews and Brazilian crime drama film: An Analyze of Retrospectiva-2010 from Rede Glob and Rede Record & Elite Squad: The Enemy Within'* 4. Uirá Iracema Silva, University of Minho: *Popular Theatre, Cultural Identity and Social Memory in Post-modern Europe*	**Workshop I** Venue: ICS Lab. 006 Orsolya Vincze, University of Pecs; Kata Gábor; Bea Ehmann; János László, Hungarian Academy of Science: *Narrative Categorial Content Analysis (NarrCat) and its software environment (Nooj)*	**Workshop II** Venue: ICS Lab. 005 Paula Lobo, CECS, University of Minho: *Qualitative research using Nvivo9 software: getting started with project building, data coding and charting*	**Workshop III** Venue: ICS Lab. 002 Inês Amaral, CECS, University of Minho: *Introdução à Análise de Redes Sociais com o Gephi*	**Workshop IV** Venue: ICS Lab .003 Célia Soares, Centre for Psychological Research and Social Intervention, Lisbon Institute University: *Alceste: uma metodologia estatística do discurso. Aplicação ao estudo das representações sociais*

	5. Denise Barata, State University of Rio de Janeiro: *The Sacred Territories of Samba in Rio de Janeiro* 6. Dula Maria Bento de Lima, Universidade do Porto & Estélio Gomberg, Universidade Federal da Bahia: *Immaterial Culture, memories and traditions: iconographic narratives from Arraial do Pavulagem, Pará, Brasil* 7. Catarina Laranjero & Catarina Vasconcelos, ISCTE-IUL: *Cinema as a materially-embodied structure*
10:30 – 10:45	Coffee break
10:45 – 12:00	**Panel 3 – (Post)colonial narratives** Chair: Isabel Estrada Carvalhais, NICPRI/UM Mariah Wade, University of Texas at Austin *Colonial missions in the North American Southwest: social memory and ethnogenesis* Maria Manuel Baptista, Universidade de Aveiro *We and the Others: Memories and Identities of Portuguese colonies and colonialist in XXth century* Sheila Khan, University of Minho *Narrating the 'South' within us: Unearthing postcolonial Portuguese rhetoric*
12:00 – 12:45	**Closing conference** János László, Hungarian Academy of Sciences, Hungary *Narrative social psychology*

12:45 – 13:00	**Closing** Rosa Cabecinhas, Head of the Organizing Committee
13:00 – 15:00	Lunch break
15:30 – 17:00	**Social Program**

Posters

1. Joyce Corrêa Fagundes, Federal University of Rio de Janeiro: *Female Identity Represented in Funk Carioca Culture*

2. Mariana Correia Carrolo, Universidade Nova de Lisboa: *Drawings and Narrative: the inmates memory and experience (at the Prison of Monsanto)*

3. Michelly Carvalho, University of Minho; Rosa Cabecinhas, University of Minho & Laerte Magalhães, Federal University of Piaui: *The meaning of the Orthographic Agreement and the Lusophony among Brazilians students*

4. Ricardo Nogueira Martins, University of Minho: *Place narratives and social memories: the importance of growing the space into a place identity conception*

5. Vanda Cristina Rosa, Technical University of Lisbon: *The Lisbon of Fialho de Almeida*

6. Juslaine de Fátima Abreu-Nogueira, State University of Parana/ Federal University of Parana: *When the Conducts Become Disorders – Children's Identities in the Contemporary Speech*

7. Dajana Damjanovic; Marina Oros; Kristina Krstic; Nina Brkic & Ivana Mihic, University of Novi Sad: *Women's education: what has changed? Qualitative study*

8. Francine Oliveira & Renata de Freitas, University of Minho: *Representations and identities in the Christmas advertisement of MEO*

9. Charlotte De Kock, University College Gent: *Rites of Passage and life narratives as an instrument for reconstructing society images and counterweighting racism*

10. Rebecca Williams, University of Glamorgan: Location, location, location: *Exploring celebrity, locality, and identity in the small nation*

11. Supawadee Boonyachut; Chai Sunyavivat & Kisnaphol Watanawanyoo, King Mongkut's University of Technology Thonburi: *Ladmayom Market: turning point beneath unchanged life styles*

12. Livia da Silva Nascente, Federal Fluminense University: *Myth of Great Snake: Rituals and Territorial Relationships Betwenn the Indians of Oiapoque (Amapa – Brazil)*

Social Program

Documentary Exhibition and Debate			
Venue: Casa do Professor – Address: Av. Central, Number: 106-110			
Days	Time	Commentator	
27	21:30 -23:00	Albertino Gonçalves, CECS, CICS/UM	*Identidades em Trânsito*. Directors: Daniele Ellery & Márcio Câmara. Brazil, 2007, 19' (English subtitles available)
			Café com Leite (água e azeite?). Director: Guiomar Ramos. Brazil, 2007, 31' (English subtitles available)
28	21:30-23:00	Manuel Pinto, CECS/UM	*Bugiadas*. Director: Ângelo Peres. Portugal, 1977, 37'
29	21:30-23:00	Luís Cunha, CRIA/UM	*Portugal Híbrido, Portugal Europeu? Gentes do 'Sul' Mesmo Aqui Ao Lado*. Director: Sheila Khan. Portugal, 2011, 120'

Theatre		
Venue: Museu D. Diogo de Sousa – Address: Rua dos Bombeiros Voluntários		
Days	Time	
30	15:30-17:00	*Os Outros*/*The Others*. Directed by Maíra Ribeiro (Gestual Performance)

Abstracts

Keynotes speakers

| Day: **Friday, 29** | Time: **9:30 – 10:15** | Local: **Multimedia Auditorium, IEd** |

Towards a Psychology of Global Consciousness: Mixing Market and Organic Metaphors
James H. Liu, Centre for Applied Cross-Cultural Research, Victoria University of Wellington

The global systems of world governance and social psychology were both born in an era of Western dominance. Examinations of social representations of world history from more than 24 societies show a pattern of Eurocentrism coupled with a universal focus on the recent past, focused on war, and tempered by slight to moderate ethnocentrism (Liu et al., 2005, 2009). Young educated people of the world were in agreement that agency in world history has belonged to the West and to Western ideas. Of these ideas, among the most influential has been Liberalism, with its rallying calls of freedom, equality, and fraternity. In the course of history, these high minded principles have co-existed with inequality in fact, a fundamental tension that has shaped European and Maori (indigenous) people's interactions throughout the history of New Zealand. Empirical research over the course of a decade shows how the ideals of Western liberalism have become embodied in practice as a form of pluralism involving symbolic inclusion but resource-based exclusion for Maori in New Zealand (a country with both high levels of civil liberty *and* high levels of group-based inequality). A more fundamental challenge to this system is provided by China, with its history of bureaucracy and business managed by moral authoritarianism giving rise to "Market Leninism", and a culturally distinct pattern of psychological phenomena in dealing with authority. Can the type of pluralism that is palatable to the West stretch accommodate the top-down system of authority and an organic conception of the state that is Market Leninism? I argue that it must, that the calculus of global consciousness in the 21st century must go beyond pluralism into a more fundamental understanding of the historical basis for indigenous systems of mentality and governance by theorizing both hybridization and points of inflection that allow for change within and between them.

Narrative social psychology
János László, University of Pecs and Institute of Psychology, Hungarian Academy of Sciences

Narrative social psychology has been developed from narrative psychology (Bruner, 1986; László, 1997; 2008; László and Stainton-Rogers, 2002) as an empirical approach to studying group identity and social representations. It exploits empirical relations between language and psychological processes as well as between narratives of critical life episodes and identity. After reviewing social psychology's interest in language, which focuses mostly on cognition, the lecture outlines a theory on how people construct their identity and social meanings of their world by narratives, and how linguistic forms in narratives express social psychological meaning. The lecture will give special attention to historical narration and ethnic-national identity. It will show that various forms of historical narration, i.e., historiography, oral history, folk history, history schoolbooks, media, historical literature express and mediate identity processes of a group. Narrative approach seems to be particularly apt to studying how groups cope with collective traumas. It will be demonstrated by studies performed with narrative categorical content analysis (NarrCat) on the Hungarian national identity. NarrCat is a content analytic algorithm, which, instead of counting content words, parses ingroup-outgroup relations (emotional, evaluative, agentic, etc) in grammatically contextualized linguistic units. Particular emphasis will be laid on narrative expressions of collective victim role and opportunities of elaborating collective traumas will be discussed.

Panels

Panel 1 – Media and cultural memory

| Day: **Friday, 29** | Time: **10:45 - 12:15** | Local: **Multimedia Auditorium, IEd** |

Do journalistic narratives represent, constitute or lay out the social world?
Luiz Motta, University of Brasília

Although loose and fragmented, narratives nowadays proliferate in cultural industry more than in any other environment. They have been repacked into new technical supports and context and lost the monopoly of verity they have held in 'tradition'. However they did not disappear. On the contrary, they keep on fascinating audiences and recovering well-grounded meanings to social life.

In this paper we discuss the journalistic narrative in order to understand what type of mediation they realize in texturing social experience and cognition. Journalistic discourses are objective and fractionated, contradicting the essence of a narrative text identity. We than ask: to what extent the descriptive daily news can be understood as cultural narratives, responsible for 'naturalization' of the social world? In what precise moment objectivity and dispersion configure tale-stories, if so?

This paper firstly explores the idea of narrative as social representation (*mimesis*). Than proposes to understand narratives as constituting immediate reality. Finally formulates a hypothesis: *journalistic narratives are an experimental attempt to test a world in motion*. They are unstable arrangements to submit immediate reality to a preliminary speculation. They are part of the general texture of our experience, which is continuously been remade as people go in and out of media flows, filter social references and restore common sense. Through daily news reality is successively submitted to trials until consistent narratives come up establishing cultural models and scripts.

A second hypothesis proposes that hard discourse of news acquires a narrative identity only in reception, when meanings are interpretively re-figurate in thematic comprehensible stories: intuitively receptors put together disperse fragments, recreate whole intrigues composing synthesis-stories. Receptors confront the diffuse models of life suggested by hard news with the imaginary narratives of common sense. The hard content fades out and aesthetic senses acquire relative intensity in imaginative reconstructed tale-stories.

Narratives of death: journalism and figurations of social memory
Bruno Souza Leal, Elton Antunes & Paulo Bernardo Vaz, Federal University of Minas Gerais

Based on Brazilian news media´s narratives about "everyday" death, such as traffic accidents, crimes, etc, this paper approaches journalism temporal features, resting on concepts such as Koselleck´s "horizon of expectations" and "space of experience", and Ricoeur's "narrative" and "mimesis". It focuses specially in the relations that built social memory and that come from the connections of the worlds brought forth by news narratives and the ones of their readers.

Thus, this paper attempts to grasp the reflexive relations that intertwine news narratives and the everyday life. In choosing death as a main theme of investigation, it takes into account death´s quality of being a rather peculiar and potentially disruptive social event. For death is seen as defying meaning and an event which newsworthiness depends on an association with some conventional themes, such as the overcoming of loss and pain, the condition of roads, the behavior of car drivers, the heroisms or flaws of police members, and so on. However, precisely those usual news bear a remarkable tension between remembering and forgetting, since each news story about *another* crime, for instance, doesn't often tell its readers about the other similar facts that have happened before. Thus, all recollecting of past events depends mostly on the readers' ability to remember and associate characters and stories, i.e., to convey meaning for the present.

The authors bring to discussion some partial conclusions that came from a methodological exercise, which consisted in experiencing news narratives about death on their everyday routine. That exercise considered that: 1) medias don't have a unilateral role in "creating" audience's interest in a particular event or issue, nor make them visible according to their own, exclusive criteria; 2) one's contact to media's products and narratives is a regular, daily-based routine which is part of everyday life.

Cinematic landscape and social memory
Ana Francisca de Azevedo, Institute of Social Sciences, University of Minho

Figuration of earth by cinema far from being a neutral task is engaged with a modern dominant visual order, a model of knowledge inside which the production of space participates in the reproduction of dominant social patterns. In the last decades geographers try to develop different methodologies for approaching the production of

space by linear narrative in cinema and to understand how this spatialities shape interpersonal relations and collective identities. Within this field, the study of the role of cinematic landscape in the fabric and reworking of social memory is a central path, namely for understanding the construction of geographical imagination.

Through this paper I will try to clarify and discuss how alternative narratives in cinema fractures the tendency promoted by cultural industry for depicting landscape as a coherent portray of people and place forged to legitimate absolute space as universal category, namely by questioning institutional modes of production and disclosing conventional models of space-time representation. By presenting an analytic technology developed within the scope of a research project engaged with rethinking the relations between geography and cinema, I will try to show how alternative narratives allow the emergency of a polyphony of voices and subjects in formation claiming the mediums efficiency for expressing different relations with material world, so as the realignment of social forces. The focus will be on one selected case study that allows the comprehension of how cinematic landscape is engaged with narrative identities, functioning as a strong contribute for reframing social memory in postnational and postcolonial worlds.

Researching identity narratives on cyberspace: some methodological challenges
Lurdes Macedo; Moisés de Lemos Martins; Rosa Cabecinhas & Isabel Macedo, University of Minho

Departing from the "Identity Narratives and Social Memory: the (re)making of lusophony in intercultural contexts" research project, our aim is to propose a methodological approach about how to study narratives on cyberspace.

Once we found some unexpected methodological problems during our research about lusophone identity narratives in blogs and sites, we produced some interesting knowledge in order to solve a diverse kind of difficulties that cyberspace, as an immaterial and uncontrollable space, set us.

First, we found some troubles to do the lusophone cyberspace cartography because everyday we have new blogs and sites online, on one hand, and some blogs and sites that disappear, on the other hand. So, how to establish the cartography was our earliest methodological challenge.

Then, we found some difficulties to do the content analysis of the selected blogs and sites to the study cases. Initially, we concluded that our work will inflate some

statistics in each blog or site: the visitors' number, the visitors' provenience and the visit average time. So, the Heisenberg incertitude principle was once more a valid methodological care because our observation probably would change the object behaviour. How to eliminate this problem in our research was our second methodological challenge.

Finally, we had serious worries to define the observation categories to the selected blogs and sites content analysis. The previous observation protocol was discarded because the study objects are too different. So, we invested a lot of time thinking and discussing about how to do the blogs and sites content analysis in a valid way without a previous observation categories protocol. This was our third methodological challenge.

Panel 2 – Collective remembering and social identity

| Day: **Friday, 29** | Time: **17:45 - 19:30** | Local: **Multimedia Auditorium, IEd** |

Transitional justice processes and official apologies as rituals, collective memory and emotional climate: the case of the Chilean "Truth and Reconciliation" and "Political Imprisonment and Torture" commissions
Darío Páez, Universidad del País Vasco & Manuel Cárdenas, Catholic University of the North

Perceptions of the "Truth and Reconciliation" and "Political Imprisonment and Torture" commissions and related beliefs, emotions and socio-emotional climate were analyzed in population affected and unaffected by past political violence in Chile (N = 1278). Results reveal higher emotionality in people affected by violence and those who support the work done by the two commissions. People affected regard institutional apologies as less sincere and effective, judging the social climate as less positive, though they perceive low negative emotional climate. Those who support the work done by the commissions are less prone to forget past collective violence, report higher negative emotions such as shame, as well as positive ones such as pride and hope, consider that the commissions contributed to the knowledge of the truth about what happened to victims, agree with human rights violators being judged. Also stress more reconciliation, perceiving a more positive emotional climate, intergroup trust, confidence in institutions, share more egalitarian beliefs and universalistic values and show higher levels of purpose in life. A positive evaluation of the commissions and of institutional apologies, low exposure to past political violence, low negative emotions

and high positive emotions predict positive socio-emotional climate in multiple regression analyses. Purpose in life was predicted by positive evaluation of the commissions and of institutional apologies; high social sharing and positive emotions. Results suggest that commissions play a relatively successful role as transitional justice rituals, reinforcing reconciliation and personal well-being.

Political and Pedagogic Discourses on History, 'Portugal' and (Post-) Colonialism
Marta Araújo & Silvia Rodríguez Maeso, University of Coimbra

In this presentation we will analyse the ways in which 'race' is introduced in political discourses and in the education context in Portugal, following a game of (in)visibilities. 'Race' and 'racial issues' are seen as resulting from the presence of the colonial 'other' and, therefore, considered as naturally irrelevant to the formation of the national-metropolitan space and, more generally, to the formation of the ideas of 'Europe' and 'Europeaness'. Engaging with this analysis we will illustrate the depoliticisation of racism via the naturalisation of colonialism and the reification of an 'immigrant imaginary'; accordingly we propose that racism is being interpreted as something that happens to the (ethno-racially marked) 'other', with no relation to what 'we' are – a 'we', which is never questioned.

This presentation will centre on three key issues: (i) we examine the consolidation of the present absence of 'race' considering how a cycle of silences and consensuses has been established around this issue within anti-racist actions – marked by anti-racialism – of global organisations such as the UNESCO. Moreover, we will also address the dissolution of 'race' within a narrative that associates racism to immigration in the current European context, both in the academia and in policy making; (ii) we will present an empirical research carried out in Portugal and the main conclusions of our analysis of Portuguese history textbooks, showing how debates on history (teaching) and more precisely on the teaching of colonialism and slavery, tend to eschew their political relevance and to evade 'racial' issues in the understanding of the so-called 'Atlantic slave-trade' 16th to 19th centuries; (iii) finally, we explore what we designate as the '(post-)colonial consensus' in Portugal, engaging with a wider context in which the plausibility of a vocabulary to account for 'race'/racism in contemporary societies is being emptied.

The past and the present (re)visited: War veterans' social representations of the Portuguese colonial war

Ana Figueiredo & Joaquim Valentim, University of Coimbra, Laurent Licata, Université Libre de Bruxelles, & Bertjan Doosje, University of Amsterdam

The Portuguese colonial war, which took place between 1961 and 1974, has marked the life of many individuals who were recruited and sent by the Portuguese Armed Forces to Angola, Mozambique and Guinea-Bissau.

In the present study, through the content analysis of 30 interviews conducted with Portuguese war veterans (without military career), we investigate their social representations of the colonial wars. In addition, the perceptions these veterans hold about Africans from the former colonies, as well as their meta-perceptions (beliefs the veterans have about how Africans view their ingroup) are analyzed as a function of their past experiences in the war.

Currently, the analysis is still underway. Preliminary results point to a lack of congruence between the veterans' experiences in the war as individuals and as members of the Portuguese ingroup.

We further plan to analyze how the processes involved in the maintenance and transformation of collective memories – e.g. official commemorations, media exposure, social sharing – influence the veterans' discourse and their social representations of the past and the present.

Finally, we will also analyze the consequences that their involvement in the war had for the personal lives of these veterans and for the image of their national ingroup.

'The naive historian': A metaphor for addressing how ordinary people think about history

Olivier Klein, Université Libre de Bruxelles

Social psychology has mainly studied collective memory in terms of content i.e., as a social representation. By contrast, cognitive psychology has studied memory with relatively little interest in the actual content of such memory and at a generally individual level. In this talk, I will suggest a middle ground between these two approaches by presenting a new metaphor of how ordinary folks think about history: the "naive historian". Taking a social functionalist perspective (Tetlock, 2002), I will consider ways in which how historians develop accounts of the past may find parallel in ordinary people's construction of historical representations. In order to do so, I borrow from Paul Ricoeur's (2000) distinction between three steps involved in

historical research: documentary, explanatory and narrative. I will try to show that these steps can find useful parallels in cognitive analyses of memory: The first process can be approached in terms of source memory; the second in terms of causal attribution and the third in terms of a variety of social psychological model of communication (including grounding theory and conversational inference). A special focus will be placed on the interaction between these processes as they occur both in historical research and in the elaboration of historical memory. These parallels will also highlight novel paths to future research. In turn, this metaphor may be used as a heuristic tool for comparing historians' and ordinary' people' approach to the past. Hopefully, it may help eschew some of the cognitive biases facing both lay and professional historians.

Panel 3 – (Post)colonial Narratives

Day: **Saturday, 30**	Time: **10:45 - 12:00**	Local: **Multimedia Auditorium, IEd**

Colonial missions in the North American Southwest: social memory and ethnogenesis
Mariah Wade, University of Texas at Austin

Between the seventeenth and nineteenth centuries, European Franciscan and Jesuit missionaries established missions for Native American groups throughout the American Southwest and modern northern Mexico. The process and methodologies of missionization implied radical changes in Native American societies and culture. The impact of such changes was different for settled, crop-growing groups than it was for those who were nomadic and made a living gathering and hunting. Equally important was the way the contact generation and second generation Natives adapted, reacted, or acted on the processes of indoctrination and acculturation. Using archival texts, practice theory and concepts such as structuration and hegemony, this paper explores identity formation and argues for the embeddedness of missionizing practices in ethnogenesis. Practice theory and concepts such as the habitus and hegemony provide the means to interrogate missionary texts such as confessionary manuals and catechisms and investigate how these refashioned social arrangements and affected shamanistic practices. Likewise, structuration *à la* Giddens facilitates an understanding of the way rules, stated and understated practices, and social relationships were produced and reproduced in individual and collective social

interactions between the missionized and the missionaries. As Native peoples were exposed to the institution of the mission they retained Native habitual practices and traditions while embedding new routines and practices in repeated social actions and interactions. Often displaced and culturally diasporic, the generations that emerged out of the colonial mission system, and particularly modern Native groups, were jolted into contextualizing and reinterpreting their culture in the process of ethnogenesis, a negotiation and articulation of shared meanings and experiences that produces an identifiable cultural entity whose members feel they belong together. In the case of many missionized Native American groups that process of identity formation includes a large Catholic heritage component, which, in some cases, is the key defining element of the expression of their modern identity.

We and the Others: Memories and Identities of Portuguese colonies and colonialist in XXth century

Maria Manuel Baptista, Universidade de Aveiro

The genealogy of Lusophony may be seen as an intersection of different memories, shaped through several temporal strata. The disparate senses of identity that are evoked by those memories are multiple and frequently opposite. The different narratives, that circulate on a given and identified cultural and linguistic space, use always the metaphor of the mirror, where people is seen through the dualities of 'we/others', 'inside/outside', 'civilized/wild', etc. Far from being a schema only applied to colonizer/colonized, this paper focus on how Portuguese identities still live under several aporia on those post-colonial times

It's inside these dynamic oppositions, mixing imagery, symbols and the reality that identities are build and rebuild, nowadays under the strong influence of cultural industries that reflect, feed and transform our imagination. It is on this theoretical ground that we will try to understand two particular dimensions of the Portuguese colonial memories, which have made a deep and a long lasting trace in our colonial narratives, and also in colonialist and 'retornados' identity.

On the first part of our study we will focus on a movie made in Portugal during the 50's of the XXth century (the only fiction movie made about Africa during the Estado Novo), called «O Costa de África». On this very popular movie Portuguese colonies and colonialist are presented, respectively, as an 'exotic other space' and as a 'bestial other'.

On a second moment of our paper we will analyze a recent book (*Angola Terra Prometida- 2009)* that presents the narratives of dozens of nostalgic colonialist from Portuguese colonies, that received against their will, in the revolutionary european Portuguese context, the identity of 'retornados'

Interestingly enough, we shall see that the first object of our study (the movie) may illuminate the understanding of the second one: it is because metropolitan Portuguese identity has been build in the context of the dualistic shape 'we, the civilized' against the 'other, the bestial colonialist', that 'retornados' never felt comfortable with such identity label.

Typically, the 'retornados' cope with this situation by reconstructing utopist and nostalgic memories around their 'African' cultural grounds building a kind of identity which is so empty nowadays that sometimes needs to use the rhetoric of the 'expatriate' or even the one displayed by 'refugees', but in this case a much more tragic one because they became 'refugees' from a place that doesn't exist anymore.

Narrating the 'South' within us: Unearthing postcolonial Portuguese rhetoric
Sheila Khan, University of Minho

It became an official discourse that Portugal since the loss of its empire became a post-colonial country, a receiving society of millions of people who came from its former colonies – Angola, Mozambique, Cape Verde, etc. It is, as well, very usual to listen that Portuguese society is a multicultural environment lodging within it diverse cultures and a variety of different nationalities. However, there is always questions praying on our minds: but where is this people? Who are they?; How is it for them to live in its former colonizer's territory?; Are they historically acknowledged for a common past between them and Portugal? Most of these queries remain, to my knowledge, unsolved, untouched and, if I am not wrong, overshadowed by the political and public rhetoric of a discourse that has been fixing and nurturing the assumption that we are all post-colonials and multicultural.

My task in the scope of the International Seminar "Narratives and social memory: theoretical and methodological approaches" is to unveil the results of my postdoctoral project on postcolonial silence and amnesia regarding African migrants living in post-colonial Portugal. With this in mind, I wish to reflect critically on what is the meaning of the prefix post in the Portuguese postcoloniality by drawing on the use of ethnographic and filmed narratives, assembled in the documentary entitled "*Portugal*

Híbrido, Portugal Europeu? Gentes do 'Sul' mesmo aqui ao lado". First, to listen to those whose voices, thoughts and reflections on Portugal have been marginalized and neglected and, therefore, metaphorically thought of as the 'South' within us and, second to specifically discuss the existence of a daily Portuguese postcolonialism.

Thematic sessions

Thematic session 1 - Media(ted) narratives

| Day: **Friday, 29** | Time: **14:00 - 15:45** | Local: **Multimedia Auditorium, IEd** |

Media reception, memory and history: notes on methods and epistemology
José Ricardo Carvalheiro, Universidade da Beira Interior

Contrasting with a good deal of research about media technologies and institutions of the past, there is scarce work on the audiences' practices in some historical periods. How common people got involved with media in everyday life and which role did media play on their identities, for example in the earlier decades of broadcasting in Portugal, is something not quite known but it is still researchable by inquiring available members of that audience. Since the recollection of the audiences' practices by themselves is always mediated by individual and social memory, this paper proposes an epistemological and methodological reflection upon the articulations between media reception, memory and history. It starts by examining the concept of reception, then trying to figure its possibilities and limits regarding both historical research and research about memory. Theoretical reflection is coupled with qualitative empirical data from a pilot research about radio reception by Portuguese women in the 1940's and 1950's.

Portugal: *The Subject Matter of Audiovisual Historical Fiction in Portugal (1930-2010)*
Eduardo Cintra Torres & Catarina Duff Burnay, Catholic University of Portugal

Each age reconstructs social memory, the media becoming one of the main instances of selection, production and presentation of the past to each new generation. In this research proposal, we intend to compare the production of audiovisual fictional memory in Portugal in the last 80 years, looking for continuities and contrasts in the fictional subjects in the dominant audiovisual mass media in each period: cinema, in the period 1930-1945, theatre for television in RTP in the period 1957-1970 and TV drama in national generalist TV channels from 1990 to 2010. The survey through synopsis of cinema, TV theatre and TV drama productions (series, miniseries, serials, soap operas and films for television) will allow for an understanding of what the media elite in each period considered as the past that was worthwhile to remember

and (re)integrate in the present. Based on a diachronic basis, the survey may suggest a combined analysis of the hegemonic proposal of "preferred past" in each period with the respective political situation (1930-1945: triumphant Estado Novo and integrated cultural policy, through the SNI; 1957-1970: post-War Salazar regime in a slow decadence; 1990-2010: consolidated democratic regime). Besides establishing the results of the empirical analysis, this research proposal wishes to verify the validity of the applied methodology, simple and of rapid completion, for the development of the study of audiovisual social memory. This presentation is part of the project in progress "Memory and Television: Historical Narratives in Portugal and Spain (2000-2012)", by a joint team of the Centro de Estudos de Comunicação e Cultura, of Faculdade de Ciências Humanas of Universidade Católica Portuguesa, Lisbon, the Universidad Complutense, Madrid, and the Universidad Carlos III, Madrid.

Journalistic Narrative: a Story of Real
Miriam Bauab Puzzo, Universidade de Taubaté

The urban centers are home to creatures that circulate in the social periphery and remain nearly invisible to most of the population. Many modern journalistic narratives have sought to redeem these beings of anonymity in reports that escape the impact model for information only. It's called literary journalism that presents the fact by using literature expressive resources to present real-life characters. So this communication aims to present a reading from the perspective of dialogical language of the report "Signal closed to Camilla" and its illustration from Eliane Brum's book *A vida que ninguém vê* (2006) in order to demonstrate how to configure this real-life character, which circulates in a large urban center, living on the margins of society, whose identity is ignored by the population. The aim therefore is to discuss this narrative format that expects to awaken the reader to the reality around him through stories which excel at dramatic tone and tension that surrounds the beings represented therein. This kind of narrative substitutes the literary function of stories, whose current contemporary purpose is to discuss the narrator's own development process, as illustrated by the metalinguistic narratives from Nuno Ramos (2008), André Queiroz (2004), among others. To fulfill this proposal, the theoretical reference is the theory / analysis of the language from the perspective of Bakhtin and the Circle, considering the dialogic relations between image / text / context, and the compositional form, style and tone that make up the narrative evaluative reported. So it aims to demonstrate

how the report configure Camila's identity by giving her visibility, promoting the reader's active memory and configuring an identity profile of urban living on the margins of society.

The mediatic construction of mental health and mental illness
Hugo Alexandre Ferro, University of Coimbra

What we commonly refer to as mental illness is no more than an object of discourse that has been constructed and deconstructed over time, based primarily on the authority of the "builders of speech", in this case psychiatry, psychology and the media.

According to a theoretical perspective, mainly focused on the contribution of Stuart Hall (1997), according to which social knowledge is understood as a representation, we discuss the role of media in the discursive construction of identity and labelling of people suffering or having suffered from mental illness.

Taking into account various constraints of contemporary journalism, the media end up contributing to the strengthening of ideas already placed in society, such as the idea that people suffering from mental disorders are predisposed to commit violent acts, representing them repeatedly as dangerous, violent and criminal, which causes stigma toward people who suffer or have suffered from mental illness. This stigma is reinforced and perpetuated, and the identity of these people is built on these narratives when, in fact, these events are rare.

Drawing on these assumptions, a research approach based on two strategies was developed. Content and discourse analyses of two Portuguese newspapers (Correio da Manhã and Público) were considered in order to obtain empirical data about the portrayals of mental health and mental illness in three periods of time: 1990, 2000 and 2010.

This communication intends to present some indicators about the role of media in building the identity of persons suffering or have suffered from mental illness, and the dangers of proliferation of narratives that somehow contribute to the stigmatization and marginalization of these people and the way they influence interpersonal relations in contemporary world.

Identity and Social Memory in Journalistic Narratives about the Condor Operation
Maria Jandyra Cavalcanti Cunha, University of Brasilia

This paper aims at analyzing the framing of three different journalistic narratives (Mariano, 2003; Dinges, 2004; Cunha, 2008) about the Operation Condor – a clandestine organization founded in Santiago, Chile, in 1975, two years after the military coup that overthrew the first democratically elected socialist president, Salvador Allende (1970-1973). The organization which acted out until the beginning of the 1980s was based on an ideological identity developed within the dictatorial regimes of the Southern Cone (Argentina, Bolivia, Brazil, Chile, Paraguay, Uruguay and, at end, also Peru) which attempted to eradicate political dissidence in the region by (1) building up and sharing databases on opposition movements in the participating countries; (2) cooperating to locate activists and exchange prisoners; and, (3) assassinating dissenters in other countries. The official version of this history denies the existence of the terror of State campaigned by Operation Condor, however new versions trigged by social memory have evolved in journalistic narratives such as the ones under study. The paper focuses the place where the narrators sit as an important analysis coordinate.

Thematic session 2 - Narratives, intercultural dialogue & development

Day: **Friday, 29**	Time: **14:00 - 15:45**	Local: **Room 0021, IEd**

Narrative Identity in First Year Seminar Courses: A Master Key
Carrie Love; Jesse Bach; Carly Evans & Karie Coffman, Cleveland State University

Trying to identify oneself in the polyphony of narratives is certainly the struggle of modern-day living, the struggle we are concerned with from birth. This is the condition of our being in the world. Only through our relationships with others can we identify ourselves. The other becomes the mirror that reflects the story of who we are. Yet, narratives also define boundaries: inside and outside, included and excluded, one and other. In order to successfully construct one's own identity, or multiplicity of identities, one must negotiate the narrative boundaries. How do we negotiate these boundaries? Narratives live through dialogue – the response to another's voice and anticipation of another's response. The struggle often begins in a lack of voice: the voice not sounded and the voice not heard. This paper will explore the university's

role in helping marginalized students negotiate narrative boundaries through the discovery of voice in a first year seminar.

A current trend in higher education is the first year seminar. Its purpose is to introduce the student to the frameworks of the university, and to aid the student in transitioning into academic life and the various communities that reside within these frames. In this sense, the first year seminar is a potential Derridian *passé-partout*: the matting that sits between the internal edge of the university and the external edge of the student: a way to broach the various narrative boundaries between inside and outside, included and excluded, one and other. This is especially significant for marginalized students, who often wait outside for access. The first year seminar can unlock the doors, freeing marginalized voices and freeing marginalized students to negotiate the narrative boundaries at the center.

Narratives as a way of exploring computer and mobile phone experiences
Lorenzo Dalvit & Amon Magadza, Rhodes University

This paper discusses the use of narratives as a way of exploring the experiences of using computers and mobile phones among students in the computer literacy module of a tertiary qualification for pre-service teachers at a South African institution. The pre-service teachers in the Post-Graduate Certificate in Education (PGCE) are asked to write an essay and produce a presentation on their ICT history in the form of a story. In 2011 such narratives focused mainly on computer experiences, while in 2012 they focused on mobile phones. Students had to send their files as attachments to an email and also submit the task using a Learning Management System. Since human experiences can never be fully measured with tests administered in a vacuum, ICT competence cannot be "measured" with test instruments but results from the assessment can be compared with the stories. Analysis of the stories using **Nvivo** software enabled a wide spectrum of themes to be identified and applied; presentations and emails provided a holistic representation of the learners' ICT experience.

Narratives can be defined as collecting and analyzing the accounts people tell to describe experiences and suggest interpretation. Narratives provide an alternative to evaluate personal experiences beyond the confines of a questionnaire, afford insight into understanding of the information and communication technology use by various

students from different backgrounds. The students who enroll for the computer literacy module are mainly young graduates from all faculties and disciplines, mostly English-speaking white students who intend to pursue a teaching career. The demographics of learners enrolling in the course is now changing. Consistent with the general trend at most South African Higher Education Institutions (HEIs), the number of students from marginalised backgrounds is growing. Students bring differing skills based on different experiences with technology.

Identity and Social Memory: sociolinguistic interview, language matters and difference awareness or distinctiveness
M. Emília Pereira, University of Minho

Classical bibliographic references in sociolinguistics account for the fact that speakers are aware of non-standard uses of language. Empirical data suggest attitudes towards language use are varied and often do not correlate to speakers evidenced choice within a given range of styles. Some studies have been designed to show that speakers are even prejudiced regarding some registers or linguistic traits within styles, irrespective of personal vernacular possibly showing these stigma features.

The sociolinguistic interview has geared studies of language and society. At present a study is underway with the participation of linguists from the University of Minho. The query is designed to range interviewees from all strata, age and schooling. Recent empirical data obtained is referred to, especially concerning aged informants with a view to pertaining to the venue's topic.

A semantic discourse analysis is undertaken so as to point out passages of explicit attitudes towards sociolects. These are taken as touchstones for a further linguistic analysis pertaining to phonetics, morphosyntax and lexicon. The aim is to weight such traits against the explicited attitudes towards language matters.

The linguistic conduct is also seen through a pragmatic discourse analysis perspective, notably so as to the interviewer's influence in style shift.

The overall planned analysis contrasts some linguistic measure to access extent and complexity of tokens to ideas spelt out about language variation within a given community. Therefore responses should come up as to how aged native speakers envisage linguistic identity and ultimately how conscious are they regarding their own idiolect.

Life Histories and the intersections between educational contexts, teachers' professional identities and methodological procedures

Patrícia Santos & Alan Stoleroff, ISCTE-IUL

Professional identity is not static and it is crucial to find adequate methodologies to capture its changing expressions. The complexity of the research object - contextual, multidimensional and fluid - creates the need for a very flexible method, permitting interaction with subjects and maximum opportunity for their self-expression. Therefore as a complement to a large-scale survey, and in order to provide for the most in-depth audition of teachers' personal voices regarding their experience of successive educational reforms, we chose to apply a narrative method of culling professional life histories to a carefully selected group of secondary school teachers from several schools in different regions of Portugal. In this profession - where there is separation between those who conceive curricula and programs and those who execute them, we thought it particularly important that teacher's shouldn't be taken as mere objects of our study: we sought a methodology to take into account the uniqueness of each teaching professional and to follow reflexivity in the making and the live remake of their "rescue identities". In the reformist context of a culture of new accountabilities, it was essential to promote a climate of confidence between researcher and subjects. The result was an interview script focused on "work life as lived". Hearing a plurality of discourses and professional representations, the need to build bridges between external reality and the "internalized" reality became evident. Methodologically this required openness and understanding by the researcher during the interviews and a conceptualization of teachers' professional identity that values structure (the educational system) and the agency (professional biographies). In this paper we link our discussion with analysis of the methodological issues encountered in other studies using Life Histories, both national and international, and explore challenges and options, backing them up with citations from teachers and descriptions of real episodes.

Day: **Friday, 29**	Time: **14:00 - 15:45**	Local: **Room 0009, IEd**

The liquid memory: the flows of identity in Hatoum's Amazon
Michele Nascimento-Kettner, Graduate Center-City University of New York

Geopolitical national borders have long created homogenous, stereotypical, and fixed identities in order to serve a nation-building myth. In this paper, I analyze the short stories "Um oriental na vastidão" and "A Casa Ilhada" of the book *A Cidade Ilhada* by Milton Hatoum in their (de)construction of fixed notions of identity, region and nation through the use of memory. In these short stories the homodiegetic narrators present characters from various parts of the world (Japan, England, and Switzerland). Milton Hatoum, an immigrant descendent, intertwines fiction and childhood memories and undoes the homogeneity of identity traditional of the regionalist writing of the Amazons by touching upon the theme of immigration in his native city of Manaus and their integration into Brazilian society. This analysis will work with the premises of Albuquerque Jr.'s theory: the region is an "invention". In "Um oriental na vastidão" and "A Casa Ilhada", these inventions consist of memories that bring different regions and subjects together and engender 'world nets' that promote "cultural global flows" (Appadurai). I argue that Hatoum's narratives challenge not only the normative discourse of *mestiçagem* (mixing) in the foundational discussion about Latin American identity (Lund, Joshua) but also imply a simultaneously local and global construction of this identity. These stories provide new insights into the notions of the national body and the national subject not only by setting their narratives in the naturally transnational region of the Amazon jungle, but also by depicting the complex cultural and social networks of the Amazon as memory (de)constructions.

Self-collapsing narratives: on fragmentation, nothingness, and nonsense in B. Soares and Ulrich
Maria Helena Ferreira, New Sorbonne University & Paulo Renato Jesus, University of Lisbon

In contemporary literature there are many puzzling examples of texts that present themselves as narrative projects which, in apparent paradox, turn out to be self-defeating works or performative contradictions. In this paper, we attempt to analyze

two literary cases that exemplify how the narrator's project to narrate remains confined in a labyrinth of failed essays where the extraordinary torrential process of writing increases and intensifies the perception of the impossibility of building a narrative. In different and yet converging literary ways, "The Book of Disquiet" by B. Soares and "The Man without Qualities" by R. Musil elucidate the same phenomenon: the inability to produce a viable selfhood through narration that corresponds to the inability to narrate. In both cases, the reader senses the presence of a diffused character incapable of agency. Soares plunges into an autobiography without facts, a mere bundle of nihilistic and self-ironic reveries. Ulrich, for his part, meditates possibilities of action but never engages in any definite course of action. As a result, the narrative form collapses blatantly, despite endless but contradictory efforts by the narrators to plot a fictional life and create the sense of a storied self. Although both literary works have covered several decades of intermittent and recurrent writing, they have remained unfinished (and essentially unfinishable) whose publication required a critically rigorous and creative hermeneutic task able to propose a unifying thread through an infinite mass of fragments. Soares and Ulrich await indefinitely the stories that would embody themselves. Instead, the flow of fragments accrues unceasingly and exposes their disembodied nothingness that gives rise to a certain ironic self-enjoyment, the joy of nonsense. Thus, once deprived of narrative agency, their narratives never begin for they are "incapable" selves that do not become actors and remain empty reflexive centers of narrative unfulfilled possibilities.

Between the sacred and the symbolic: the invention of a narrative as the world`s creation and the social memory as literary space – Avalovara, by Osman Lins
Maria Aracy Bonfim, Federal University of Maranhao

In this oral paper I propose to perform a reading from the perspective of the symbolic as a determinant to build a sacred space in the narrative of the novel *Avalovara* (1973) by Osman Lins (1926-1978), Brazilian author from the state of Pernambuco. In this narrative, each meaning composes a kind of web that, undoubtedly, repeats the cosmogonic myth. Spiral, square, mirror, clock, rug, and vast wildlife creatures adorn the narrative giving it a unique vivacity and show precisely through the symbolic aspect the ingenious work with the words and the evocation of the creation of the world as a reflection on the mirror, a correspondent - world / book. Social memory is

a part of what composes the spatial category in which several times are simultaneous in *Avalovara* - every single detail is carefully and rigorously engineered by the author - who invents the work and share it as the invention itself. Valuable work in the panorama of Brazilian Literature, *Avalovara* grants a vast network of analysis and approaches to literary studies in the area. This research is part of the activities developed in my Ph.D studies, guided by Prof. Ph.D Elizabeth de Andrade Lima Hazin, Department of Literature and Literary Theory (TEL) at University of Brasília (UnB), Brazil.

Some Things should be rewritten: Rewriting a Myth in Muriel Rukeyser's 'The Book of Dead'
Set Byul Moon, Ewha Womans University

Muriel Rukeyser (1913-1980) positioned herself as a Jewish, a woman, and a poet; yet the self-definition goes beyond those boundaries. Rukeyser never did neglect her duties as a poet that should have an insight into the society and the spirit of the age, her appraisal as "a witness of the time" stands still and doesn't become contaminated even if she was a left-leaning and lesbian poet. Her persistent attention and shouting on her own era kept going, and a series of social incidents associated with labor movements in the U.S. are represented in her poems as if they are documented by a reporter. Her major work "The Book of the Dead" (1938) is a poetic record combining an ancient Egyptian artifact *The Book of the Dead* and with one of the worst industrial disasters in the US, Hawk's Nest incident in which hundreds of minors died of silicosis. This is a poet's new attempt to construct, reconstruct, and deconstruct a myth of a society: The structure and theme of the Egyptian *The Book of the Dead* and Rukeyser's poem "The Book of the Dead" become new-old, or rather, mingled. Among many victims' voices, Rukeyser mainly borrows a persona of Mrs. Johnson, a black mother of three dead children by silicosis, in "Absalom". However, this feminine voice doesn't reveal the private tragedy of a family only, but also deepen the pain and agony of the social tragedy with a testament of a victim. In this work, an ancient narrative of Egyptian mythology intertwines with a modern social tragedy, yet the narrative styles of that two different documents show that they have something in common. This paper will explore the narrative structure of this poem by analyzing how Rukeyser recasts the painful memory of Hawk's Nest incident as her own literary work.

The counter-productivity of intentional amnesia as discussed in South African narratives – on the basis of Achmat Dangor's Bitter Fruit
Ryszard Bartnik, Adam Mickiewicz University

In post-apartheid South Africa there are a number of [non]fictional narratives which thematize the role that memory plays in handling the past in aid of national reconciliation. One of such texts, *Bitter Fruit* by Achmat Dangor, by reference to the formula of the Truth and Reconciliation Commission, draws up a balance sheet of potential losses and gains affecting those South Africans who either conceded or denied themselves the right to remember. In light of the above this paper aims at studying mechanisms of denial as depicted in Dangor's novel and examined through the symbolic framework of "*Ziziphus mucronata*", an African tree with some of its thorns pointing forward and some hooking backwards. As indicated by Hamber, "the backward-pointing thorns can inflict a deep wound and are difficult to remove, […] and if the tree ensnares you it will take you some time to free yourself" (2009: 1). Its grip is neither lethal nor permanent, but it can cause serious damages unless appropriately dealt with. Mastering the past too hastily or not mastering it at all instead of healing the sore surely contributes to its festering. Studying South African narratives, we see different authorial voices, Dangor's being one of them, drawing attention to the policy of amnesia and its detrimental effects on the solidification of interracial trust in the post-conflict society.

Thematic session 4 - Social issues, identity & memory

Day: **Friday, 29**	Time: **14:00 - 15:45**	Local: **Room 0017, IEd**

Adozinda goes to the Feminine Reading Room: a separate space for women in a Portuguese public library
Paula Sequeiros, Universidade de Coimbra/Universidade do Porto & Sónia Passos

The public event of the inauguration of a Feminine Reading Room in the Municipal Public Library of Porto, the 24th November 1945, sets the motto for the construction of a historically and sociologically based analysis of the modes of public and semi-public space – namely libraries – used by women and their meanings in those days.
Within the framework of a qualitative approach, sources such as literature, photography and personal interviews are added to documentary data from institutional archives. A fictional narrative, built from historical data, is inserted to sustain our analysis, where Adozinda is the character embodying a woman reader who crosses the

city to visit the recently inaugurated Room. Two female figures punctuate this narrative, Virgínia de Castro e Almeida, after whom the Room is named, and Tília Dulce Machado Martins, the main legator of the collection it holds. We aimed at reconstructing a holistic context for the facts 'as they might have been' through a pleasurable reading of a plausible text. These women's diverse histories are also inserted in that context.

Fiction is a resource used to inscribe data on the social, economic, and political situation in the city and in the country at that time, with an emphasis on women and their uses of public space.

As to the theoretical framing of public and semi-public space use, the theory of gendered spaces, as opposed to separate spheres, is evoked and confirmed to account for the presence of women in public space, according to gender and social class roles, a presence which is however socially invisibilised.

We conclude that the Room's space, initially segregated for moral reasons, was later transformed through an appropriation which went from separatism to integration, as a response to ethical claims gaining ground in society. This separatism was, therefore, an intermediate step towards a more equalitarian use of space.

Comissões Unitárias de Mulheres do Porto – recreating the memory of a social movement
Joana Correia; Cátia Lopes; Teresa Medina; & João Caramelo, Universidade do Porto

The research on the *Comissões Unitárias de Mulheres do Porto* (Unitary Commissions of Women from Oporto) looks to rebuild and contribute for the preservation of the social, cultural and political memory of the Oporto city in the late 20th century. With a team involving researchers and students from fields such as Education Sciences, Fine Arts, History and Computer Sciences, the research main aim is to reconstruct the steps of this social movement (forms of organization, communication, mobilization and socio-educative meanings) in its relations with a specific historical context filled with struggles and social interventions.

Raised after the 25th of April's revolution, the Unitary Commissions of Women from Oporto represent a movement of social and political action targeting governmental institutions and claiming for equitable living conditions for the population. Their proactive and participatory action around social issues directly related with living conditions and the efforts made to population mobilization on the value of active

participation was also the scenery for developing a new role for women in the public sphere.

The research began with the collection of public documents on this movement (posters, flyers, and newspaper reports) that lead us to contact individually some of the activists of these commissions and created the possibility of constructing a memory of the Unitary Commissions of Women from Oporto drawing upon their testimonies. In this sense, we used the oral history methodology and document analysis to cross information and testimonies, drafting their common memory. These methodologies allowed us to retrieve important moments in history that testify the major role that social and political activism may have in identity reconstruction processes and non-formal education processes, leading us to the discussion of how this process occurred and its impact on both individuals and social issues.

Narratives as Prision 'Escapes': Power, Interaction
Rita Basílio de Simões & Ana Teresa Peixinho, Universidade de Coimbra

As a mode of discourse and textual superstructure (Van Dijk, 1997), narrative plays a nuclear role in construing social reality as well as in creating social identities. That's why the study of narrative is one of the most important investigations of human activity, as Roland Barthes (1968) suggested long ago. In fact, it configures the common denominator of cultures of all times and places. Either personal or collective, it is a polyphonic mode of discourse whereby the subjects transform their experiences into texts and project images of themselves and others in such a way that it is now accepted the notion of a natural narratology (Fludernik, 2006).

How prevailing narratives become reified inside the prison walls and how it impacts on women serving sentences is what will be explored in this paper. Through listening and analyzing the accounts of female inmates, we will show the work of narrative as regulation, used upon the female offender body, primarily by the cultural and ideological subtexts that proliferate around the processes of deviance and punishment and, secondly, by the formal rules imposed from above, by the prison establishment.

This doesn't mean, however, that narrative can't also function as a sphere to resist the conventions, practices and procedures with which the institution fulfills certain aims. Neither can it be said that it isn't a site to challenge and negotiate frameworks of thought and power relations. Actually, narratives can sprout from strategies of subversion, particularly those that are used by women against the embodiment of

hegemonic norms (Butler, 1990). Drawing on focus groups and focusing on how it is that women, through talk about incarceration, construct the female prisoner identity, we will, precisely, reveal that narratives are a powerful site to "escape" both to imprisonment and to the gendered form of punishment upon which it seems to exist.

Images and narratives of identity: Women-actresses on the scene in ABC Area (São Paulo/Brazil) between 1950-1980
Priscila Ferreira Perazzo & Paula Venâncio, University of the City of São Caetano do Sul

This proposal focus on the oral narratives of local actresses' life stories from ABC Paulista Region (São Paulo/Brazil), between 1950 and 1980, who made from the theater, a way of expressing values, representations and social imaginary. These actresses formed local identity from their socialization, interaction and communication, reconstructing their own social identity through their life stories by oral histories and memories narratives. This paper aims at identifying sociocultural roles of these actresses in ABC Area drama (cities of Santo André, São Bernardo do Campo and São Caetano do Sul, in State of São Paulo, Brazil), through the oral narratives of memory and identities. These narratives are also presented by images made throughout the narrative process and were recorded on digital video and edited in the Chapter called "Women on Stage", part of the results from the research "Images and narratives from the regional theater in the ABC Paulista" (a video supported by CNPq and USCS, in 2009, Brazil). The method of oral history of life and the technique of documentary research was used to get the narratives to develop this paper. Based on the relation between communication and cultural studies, it concludes that the actresses acted beyond the stages, recognizing themselves as social subjects, agents of their own stories. Their memories resignified their experiences, feelings, places where they lived and their own lives, both privately and in society.

To Be or Not to Be Native, that's the Question? Southern African Settler Memories of Belonging
Ruramisai Charumbira, University of Texas at Austin

Colonialism and post-colonialism as narratives of encounters gone awry between "the Rest" with "the West" have been the goggles through which our understanding of that past has been viewed and re-viewed. Using Southern Africa as a case study (and two countries therein), this paper rethinks not only the narratives of colonial identity and

their postcolonial cousin, but the conceptual frameworks that have shaped our understanding of African encounters with Europeans. The paper unpacks European "(re)constructions of ethnic, national, and post-national identities" in Africa as those settlers became Africans yet insisted on their Europeanness and retaining memories of "home." What does the land crisis in Zimbabwe tell us about the social memory of who owns and belongs to the land and who does not – the British or the Africans? What do the muted mutterings of discontent about post-apartheid South Africa's promises, the memorialization of one hero of the anti-apartheid struggle, and the rise of xenophobia tell us about the festering memories of who is a true South African? Rather than look to Lisbon, London, Paris, Berlin, or Washington, D.C. for answers to the colonial and postcolonial dynamics that have shaped the region in the recent past, this paper draws inspiration from the local scene – the settler as European and the African as native. The paper analyzes the narratives of settlers who insist(ed) on being European even after they had staked territory, acquired title to the land, and raised families on that land. Building on the works of many scholars on those colonial encounters, especially Jean and John Comaroff and Mahmood Mamdani I seek new ways of understanding the colonial encounter, and especially its memory. The Comaroffs in their work, *Of Revelation and Revolution* articulated the flawed colonial gaze that assumed the "uncivilized," and the African counter-gaze. Mamdani's *Citizen and Subject*, on the other hand, meditated on colonialism's legacy in Africa, especially its impact on the political culture – and the impasse thereof. In both these works, the emphasis is rightly on the colonizer as outsider. Leaning on the work of Paul Ricoeur on *Memory, History, Forgetting*, my paper rethinks those conceptual frameworks, suggesting that perhaps it is time to complicate settlers' social memories of conquest, of belonging, and especially how those memories shaped their relationships to Africa, and with autochthon Africans – for better or worse.

| Day: **Friday, 29** | Time: **16:00 - 17:30** | Local: **Multimedia Auditorium, IEd** |

Memory and identity in Europe: meta-stories of forgetfulness and celebration
Rita Ribeiro, University of Minho

After centuries of dilacerating conflicts that remain deeply in European collective memories, Europe's most recent history is draw upon a narrative of redemption. In order to establish itself as a political, economic and social entity, Europe has to emphasize its cultural common roots and historical features of unity. For this purpose, narratives of identity have been produced in the context of European and national institutions that seek to replace fractures by fragmentation and forgetfulness by injunction. However, the codification of European culture and identity reveals to be a tough and distressful task: one can say that we have the theoretical devices to think about nations and communities, as well as differences and fringes, but the concepts are insufficient and inadequate for theorizing Europe as a social unity and cultural identity. In addition, the conceptualization of identity tends to be primarily related to notions like belonging, memory or continuity than to the idea of an in progress project to take place in the present and the future. Recent theoretical approaches elucidate how European identity narratives require hybrid multilayered configurations in order to accommodate national, ethnic and cultural features, as well as post-national political and economical unification.

The presentation will attempt to explore some processes of identity construction in European context and to discuss the inscription in social memory of elements that embody the ambiguity that runs through European culture: unity and diversity, commemoration and oblivion.

Emotional elaboration of collective trauma in Hungarian newspaper
Éva Fülöp; Barbara Ilg & János László, Hungarian Academy of Sciences

Narratives are assumed to be means of constructing personal and social identity and means of communicating and transmitting representations of the past through generations. Narrative social psychology claims that states and characteristics of group identity and elaboration of traumatic experiences can be traced objectively i.e., empirically in the narrative language of different forms of group histories. This present study examines emotional representation and trauma elaboration of collective

trauma of the Treaty of Trianon, one of the most significant events of the twentieth-century Hungarian history, through narratives of written press. Articles were chosen from right after the signature of treaty in 1920 to 2010, in every five year period from right-wing, left-wing and mainstream papers, although articles from the communist era were not available because of political repression. 32 newspaper articles were analysed with NarrCat content analytical tool according to emotional expressions of the text corpora. High frequency of emotional words was assumed to referring to high emotional involvement and weak elaboration of the traumatic event. It was presumed that identity needs of certain historical periods shape representations of the national trauma and have effect on the elaboration process. Results show a very weak emotional elaboration of the collective trauma. In addition, narrative markers in papers with different political orientations refer to polemic representations of divergent ideologies. Results are discussed in framework of collective victimhood.

National identity: a political narrative
Célia Maria Ladeira Mota, University of Brasilia

When observing the process of identity construction in the world today, one realizes that, until recently, talking about identity was speaking of roots, i.e., customs and territories, a symbolically dense memory. Today, according to the thinker Martin-Barbero, "cultural diversity is made of interculturalism and memories, in a work of interaction and resistance with globalization" (BARBERO, 2006). The electronic media has been responsible for the dissemination of cultural diversity as well as for the reactions and interpretations it generates. This occurs particularly in Brazil, where the impact of digital media has not had the weight to replace television, which is a part of the everyday life of Brazilian people.

In this context of relativity this work raises the question of national identity. An episode known as "the crisis of visas", which occurred in 2004, divided the governments of Brazil and the United States and was widely disseminated by the Brazilian television, provoking intense discussion. In opposition to the word "difference" used in a negative sense by the government of the United States, the Brazilian government has used the concept of "reciprocity" to establish parameters of sovereignty between the two countries. The episode became a hallmark of positive affirmation of the Brazilian national identity.

In order to make a thorough examination of electronic reports, two methodologies

were used: the analysis of narrative (GONZAGA MOTTA) and the Critical Discourse Analysis (NORMAN FAIRCLOUGH), which allowed the description of the various conflicts between the characters in the crisis. From the analysis, also emerged a new identity discourse, where the traditional concepts of "honor" and "homeland" were gradually replaced by the concept of "dignity" as an egalitarian principle. The analysis also revealed that, in current multiculturalism, national identity has been constructed politically, in the negotiation of recognition by the others.

Thematic session 6 - Conflict, memory & collective emotions

Day: **Friday, 29**	Time: **16:00 - 17:30**	Local: **Room 0021, IEd**

The moon in the valley" – collective mobilization against mining and the social memory of environmental destruction (notes from a conflict in post-Revolutionary Portugal, 1974-1980)
Pedro Gabriel Silva, Universidade de Trás-os-Montes e Alto Douro

This paper presents a socio-environmental conflict occurred in a Portuguese rural community (1974-1980), in the region of Beira Baixa, right after the 25th April Revolution that overthrew the Estado Novo dictatorship. The conflict focuses on collective peasant mobilization against a mining company aiming to dredge the highly valued (symbolically and materially) plots close to the village. Such conflict brought up (and it was partially based in) the memory of past environmental depredation during the first half of the 20th Century (done by open-cast mining). Memory and experience of past environmental depredation were combined with the opening of political opportunity structures during the democratic transition. In the conflict, local contenders rested their opposition to mining on the defense of small-scale family agricultural production, claiming the symbolic and material relevance of traditional agricultural resources and the idea of mining as poverty generator, thus challenging industrial development progress models. The conflict under scrutiny helps reconsider Portuguese local resistance against mining and the relationship between collective action and structural political change.

Tarrow's Political opportunity structure (POS) became the main theoretical frame adopted to study the quarrel. Although the helpfulness POS presents to the analysis of the conflict at hands, it revealed clear limitations of the model, especially concerning the role of culture and identity in collective mobilization. Thus, it will be presented a theoretical frame that combines the analysis of political opportunity and structural

socio-political change with phenomenological approach, mainly focused on social memories of past environmental depredation.

The methodology put in use during the investigation combined ethnographic survey, documental archive research and oral history, thus allowing a reflection on the possibilities and limitations of multi and transdisciplinary methodological approaches.

Origin and belonging in Doron Rabinovici's novel Andernorts (2010)
Anabela Valente Simões, University of Aveiro

After the constitution of the Second Republic, on April 27, 1945 (at the same time as Germany was being held responsible for crimes of genocide), Austria adopted the role of victim of the nazi regime. This perception, this imagined national narrative would last four decades. It would only be in 1986, as a consequence of the "Waldheim affair", that the crystallized official narrative that Austria was Hitler's first victim started to be questioned. The acknowledgement that elected President Kurt Waldheim had been an SS Officer during the national-socialist regime generated a major political scandal. This confrontation with the past and the assumption that Waldheim had only "fulfilled his duty" led to an in-depth reflection about Austria's co-participation in the nazi crimes and moved a group of young Austrian intellectuals towards political and social participation. Amongst others, Robert Schindel, Robert Menasse, Ruth Beckermann and Doron Rabinovici are some prominent intellectuals who have intervened by breaking the silence about anti-Semitism and deconstructing the self-victimizing myth of the nation.

Doron Rabinovici (1961), an Israeli-born Austrian Jewish writer, historian and engaged social activist has devoted his academic and literary work to unfold the specificities of Jewish existence in the aftermath of national-socialism: the transmission of trauma within survivor families, questions related to identity formation of the second generation and the Austrian historical developments over the last two decades are some of the pivotal topics.

In his later novel *Anderorts* (Elsewhere) Rabinovici moves his criticism to another context, surprisingly to Israel, to the Israelis, their attitudes and policies and even their prejudice towards Austria. In the end, Rabinovici admits that despite belonging to two different countries, he feels a *homeless* individual, who always tries to find home elsewhere. Again here, as in former texts, the reader observes the fragmented, multi-

layered identity of an individual whose biography has been undoubtedly influenced by the memory of past.

'Because of What Happened' – Asháninka Narratives of Identity and the Silences that Bind
Ashley Greenwood, La Trobe University

The Asháninka are a group of people who live in the Amazon region of central Perú. Their most recent history tells the story of years forcibly held in 'support camps' for the Shining Path, the subversive group which unleashed their 'Peoples War' in the 80's and 90's. This period of conflict saw a powerful struggle between the Shining Path rebels and the State forces, which resulted in great loss of life. However, while this war raged publicly in the Andean and Coastal regions of the country, the quiet plight of the indigenous people in the remote regions of the Amazon went largely unnoticed. Now, little more than a decade later, the Asháninka are reconstructing their communities and community identity to pave the way for a new future. In contrast to mainstream Peruvian identity, which is currently (re)contructing itself through this narrative of conflict and in relationship with international discourse on historical justice and memory, Asháninka identity is being constructed around conspicuous silences about the past and narratives of a new future. These silences exist as monuments to a history neither forgotten nor explicitly remembered and form the background of narratives of the future, which serve as a way of articulating Asháninka identity by reference to what the future will hold. Underpinned by meaningful silences about past lives, these forward facing narratives of identity constitute current understandings of what it is to be Asháninka in the world today. This paper explores the relationship between mutually recognised silences about past events and communally constructed narratives of the future among these communities.

The Sítio de Memória of Córdoba (Argentina): the sliding of meaning (of historic / of History / in the history) in the urban narrative (national / international)
Ângela de Aguiar Araújo (CNPq) & Luciana Leão Brasil, Universidade Estadual de Campinas

The object of this paper is the museum *Sítio de Memória* of Córdoba's city. It is detached for this analysis the *huellas* (big panels with graphic representations of fingerprints on the façade of the building where is the institution's head office) and the photos and the events that recollect died and disappeared people during the two

periods of military government, in the twenty century. This *corpus* (marked by the intersection of distinct signifying materialities) is constituted considering the interventions in the public space that, by showing for the pedestrians facts of the politic history of the town, have effects on the urban narrative outbreaking the "significant body" of the "city in movement" in its relation with the processes of urban subject identification (ORLANDI, 2004). Since the facts reclaim meanings (HENRY, 1994), we have questioned how the statement Memory Truth Justice's meanings have meant in the urban space, affected by discourses of the struggles for the human rights and memory that circulate through the national and international contexts. We have used the French discourse analysis concepts, founded by the philosopher Michel Pêcheux, and the analytic procedure of cutting elaborated by Orlandi (1984), that refers to the meaning pathways and their reconfigurations facing social memory and discursive memory. Understanding the social memory as the historic process in which happens the brunt between interpretations for the present or already succeeded events, with the consequent hegemony of certain meanings and not others (MARIANI, 1998). The discursive memory figures as a set of formulations already said and forgotten that sustain the saying (PÊCHEUX, 1988). The museum (re)signifies the historic periods in which the military governments were responsible by the death and disappearance of civil politic group members. By cutting different regions of discursive memory, the institutional-discursive space affects the interpretations that sustain the urban narrative.

The missing text of the Auschwitz escapees and the holocaust historiography
Ruth Linn, University of Haifa

The truth about the Auschwitz-Birkenau extermination camp was the best-kept secret of the Nazi architects of the Final Solution. On April 7 1944, two Slovak Jewish prisoners, Rudolf Vrba and Alfred Wetzler sneaked out of the camp. After a perilous 11 days of walking and hiding, the escapees made it back to their native country, Slovakia and for three days they revealed the secrets of the geographical plan of Auschwitz-Birkenau, the specifics of the Germans' method of mass murder - tattooing, gassing, and cremation - and the course of events they had witnessed at the camp. The 32-page Vrba-Wetzler report was the first document about the Auschwitz death camp to reach the free world and to be accepted as credible.

In the present study, try to delve into the mystery of the escapees' 1944 disappearance not only from Auschwitz but also from Israeli textbooks and the Holocaust narrative. This take involves managing information in a manner that creates identities, advantages, and disadvantages of knowing, by keeping certain bits of knowledge hidden to avoid observability by othe

Thematic session 7 - Audiovisual & digital narratives

Day: **Friday, 29**	Time: **16:00 - 17:30**	Local: **Room 0009, IEd**

'Diaspora space' as heard and observed
Daiva Repeckaite, Free University of Amsterdam

This paper discusses the results of analysis of migration narratives, Internet fora and interactions in urban space for my thesis research on Russian-speaking Israelis in Tel Aviv. Firstly, the paper looks into how first-generation ethnic migrants present their stories and construct notions of collective cultural belonging, transnational identity, and citizenship. Analysis of Internet discussions on political topics reveal in which ways individual narratives of belonging in the new country (Israel) are made public and shared. Participant observations in both richer and impoverished neighborhoods in Tel Aviv show the importance of cultural institutions, such as the Russian Cultural Center, various 'nostalgia shops' (selling goods reminding of the ex-USSR) and bookstores. Secondly, the paper addresses the advantages and limitations of narrative analysis vis-à-vis participant observation, media monitoring and other methods, by showcasing how narratives construct a favorable presentation of the self and symbolic distance from relevant 'others'.

The ex-USSR *habitus* in Israel is constituted of diverse cultures and 'liminal' spaces, which are present 'here', but recreate the world of 'there'. The *habitus* consists of shared dispositions, such as tastes, jokes, manners and cultural consumption patterns. These patterns are dependent on their sharing in the so-called 'Cyrillic space'. This way the language as such becomes a portable 'home' to migrants, which connects them to a shared favorable memory of cultural life in the USSR: accessibility of 'high' culture and good education, which are contrasted with the situation in Israel. The migrants do not idealize the regime of ex-USSR, but remain nostalgic to its cultural life and ambivalent to 'home' (as the country left behind). This way the

memory of the 'lost' cultural world is sustained in these 'Cyrillic spaces', whereas, in the perception of the migrants, this world was lost in the USSR successor states.

Media Narratives, Memory and Identities: a Theoretical Approach
Salomé Sola Morales, Autonomous University of Barcelona

This article presents a framework for the study of media, memory and identities from an anthropological and communicative perspective. As it is well known, media narratives play a key role in the social, cultural and psychological construction of memory. But have we ever thought how media narratives influence the creation of a communicative memory? Our main premise is that memory is a social, communicative and cultural process. Furthermore, media narratives are typical representations that affect the construction and transformation of subjects and groups. In fact, the media promotes the internalization and the externalization of memory. These symbolic universes are interpreted by receptors and reactualized by them in their everyday communicative interactions. Furthermore, mediated communication helps general public to define themselves and other community members.

This study fits in with the contributions of Aleida Assman and Jan Assman and focuses on the analysis of identification processes that receptors make about media meanings and representations. From our perspective, there is a communicative memory that is created through interaction. Thus, the remembrance is a way to reconstruct the past from the social frames (Goffman or Entman) by a community or group, as Maurice Halbwachs would say. It is absolutely necessary to pay attention both to narratives and symbols that are circulating in the media to understand interpersonal and intergroup relations. In this sense, we cannot forget the attention given to symbols by some anthropologists as Ernst Cassirer or Clifford Geertz. In fact, narrative forms represented in the media are polysemic reconstructions that make up much of the cultural memory that create the sense of a community. On the whole, we cannot forget the systemic connection between memory, self-awareness and media narratives.

Negotiating Imagined Communities: the making of a national TV history programme
Ruth McElroy & Steve Blandford, University of Glamorgan

This paper examines how different actors involved in the commissioning, production and reception of history on television negotiate the challenges of making a landmark programme on a nation's history. In Europe and beyond, history is both popular and contentious when narrated on the small screen. Specifically national history series - designed from their conception to tell a story of 'our' past, of who 'we' were and how 'we' lived - offer particular challenges to commissioners and programme-makers to tell complex narratives. This is especially acute at a time when the legitimacy of nations and states is under question and when ne governmental and political settlements are under construction as is the case in the post-devolutionary United Kingdom. Is it possible and desirable for national history series to avoid nationalism? If so, how is this best achieved? How can prime-time history negotiate historiography to capture the contingency and contestability of historical interpretation to a popular audience? What visual and exhibitory techniques are most effective on the small screen? This paper raises and answers some such questions through recourse to the academic literature on televising history (see Bell and Gray 2010, for example) through empirical participant observation in the commissioning and making of a BBC Wales series, The Story of Wales (BBC Wales 2012) and close textual analysis of the transmitted programme. By following a case study series from initial conception to reception, we offer original insight into how different constituencies involved in mediating a sense of a national past meet the challenges of winning audiences for national histories on television.

Conflicts and overcoming of unemployment: narratives and memories of Brazilian fighters in the digital culture
Vander Casaqui, Escola Superior de Propaganda e Marketing

In social and economic context in which individuals are held accountable for its success and its failure, by becoming or not "desirable goods" (Zygmunt Bauman), we can find in autobiographical spaces (Leonor Arfuch), in places of speech in the digital environment, the presence of unemployment category as an articulation of stories of life.

We propose the analysis of the narratives extracted from the Brazilian site *The Museum of the Person* (http://www.museudapessoa.net/ingles/), "a virtual museum aimed at providing each and every individual the opportunity to integrate his or her history into a network of social memory". The testimonials selected through the "unemployment" search term (as a filter to define the object of study) will be analyzed by applying the methodology of Discourse Analysis. The questions that guide our research are: how the category of unemployment is understood in the life stories of Brazilians? How the global scene of the crisis of capitalism and the identity crisis of labor are transformed and signified in the speech of ordinary citizens? And finally, how the sense of the Brazilian fighter (Jessé Souza), the image of the worker in our culture and the imagery of overcoming are built through these narratives? To answer these questions, we develop a theoretical framework that guides the issues of contemporary capitalism and "the new spirit of the capitalism", according to Boltanski & Chiapello. We will discuss the issues of labor, professional identity crises (Claude Dubar) and unemployment (Didier Demazière). We will also analyze the connections among memory and narratives and how the relationship between production and consumption are structured in the life histories of the subjects.

'The Portuguese way': preliminary notes about the construction of a Lusitanian imaginary inside the cuisine discourse of the Brazilian cable television
Fabíola Orlando Calazans Machado, University of Brasilia; Márcia Coelho Flaustino, Catholich University of Brasilia & Selma Regina Nunes Oliveira, University of Brasilia

Studying how the national identities are constructed by the media discourse involves analyzing how their symbolic goods and its intangible cultural heritage as well as its cuisine are shown in the media culture. The cuisine consists in symbolic elements that form a network signification of people's imaginary. Researching the imaginaries of Portuguese cuisine promises to unveil the strategies used to construct Lusitanian cultures identities and discourses. This paper presents preliminary notes about the construction of the Lusitanian cultures imaginary, through the discourse analysis of the shows "Diário de Olivier Anquier", "Cozinhando com Chuck" and "Menu Confiança", from the Brazilian cable channel GNT. Therefore, the way Portuguese cuisine is narrated by the Brazilian cable television and shown to the Brazilian people is investigated. The purpose of this paper is to identify the symbolic elements from

Lusitanian culture within these shows' discourse. The media culture of Douglas Kellner is one important concept because it presents the televisions narratives as a discourse field that articulates experiences, images and social practices. This discourse constructs identities and imaginaries as a cultural representation and signification system. Studying the Stuart Halls theoretical notion of identity it can be noticed how the representations within signification practices and symbolic systems help to manage identities and identification. The Bronislaw Baczkos notion of imaginary is portrayed as something communicable by the discourse production, and the symbolic power is legitimized through an imaginary dispositive. The methodology utilized to investigate the corpus of this paper is composed of the Content and Discourse Analysis following the French school with the studies of Eni Orlandi e Michel Foucault suggesting the matrix and the discourse notions as analysis categories. Finally, the reflection about the Lusitanian cuisine identities and imaginaries seems to unveil a gap to detect possible naturalized Portuguese representations in Brazilian culture.

Thematic session 8 - Autobiographical memory and life histories

Day: **Friday, 29**	Time: **16:00 - 17:30**	Local: **Room 0017, IEd**

The narrative grammar of depression: On the flow of selfless stories
Paulo Renato Jesus, University of Lisbon & Maria Formosinho, Lusophone University

Depression has a typical mode of being expressed through narrative autobiographical accounts. This means that one may identify a pattern or a schema of self-narration, which translates the depressive style of structuring and interpreting lived experiences. It follows that the narratological analysis of self-reports may become a device for psychological assessment and intervention with depressive people. In keeping with Beck's cognitive therapy and White & Epston's narrative therapy we recognize the crystallization of a self-defeating mode of meaning-making. More specifically, the narrative grammar of depression displays the following main features that may vary in intensity or rigidity as an unconscious self-hermeneutic strategy: 1. a declining storyline marked by a progressive loss that anticipates nothing but "repetition of the same" and a persistent chaining of changes for the worse (a negative valuational outlook guides the selective process of unifying episodic autobiographical memory),

2. a pervasive lack of agency (the idiom of action and intention being replaced by the idiom of event and causality), 3. the primacy of necessity over possibility, and of objective explanation over subjective understanding (the narrating self is not a real character but rather a self-spectator); 4. the narration alienates the narrator (narrators' external locus of control); and 5. monological interpretive stance (inability to take multiple alternative standpoints). These features suggest a strong correlation between depressive mood disorder and the experience of self-identity uncertainty that generate self-collapsing stories without agentic characters.

Experience narratives about a school and a community: the tense intertwining of the collective and discursive memory
Elizabeth dos Santos Braga, Universidade de São Paulo

In this paper, I will present some theoretical and methodological aspects concerning a research project developed in a public school of São Paulo, Brazil. The aims of the project are: 1) To investigate the relationship between memory, narrative and experience in accounts produced by subjects who participate of the school setting and/or who live in the nearby community; 2) To reflect upon the production of narratives of practices, trying to grasp in the accounts constitutive elements of a collective and discursive memory. Articulated to this research project, in a collaborative work, an extension project has been developed at the same context, in order to contribute to the process of teacher education, to increase the interaction between school and community, and to rethink school identity, through the acknowledgement of experiences and memories of those who participate of this history. In the last two years we have been developing research activities, interdisciplinary pedagogical projects, and we have been organising a school archive, open to the community. This study is based on principles of a Cultural-historical perspective of development (Vygotsky) and a Discursive approach of language (Bakhtin), and takes into consideration classic and contemporary memory studies that emphasize its social nature (*e.g.* Halbwachs, Bartlett, Middleton, Brown, Wertsch, Bosi) and its relationship with narrative in the constitution of human development and identity (*e.g.* Ricoeur, Benjamin, Arfuch). The research methods combine different contributions: Ethnographic approach through participant observation and interviews, Ethnossociology (Bertaux), and French School of Discourse Analysis. Autobiographic narrative is conceived here as a discursive practice, a situated,

ideological and historical construction. Some challenges of this work: to articulate the methods in which the project is based on towards a deeper understanding of narrative; to involve teachers and students in research activities and to help them to make it meaningful to their practices.

Re/De/constructions of identities and historical canons. Narrative analyses of the Velvet revolution participants
Zuzana Maradova, feminist organization ASPEKT

The paper is based on a narrative analysis of interviews conducted with 16 women that took part in the Velvet revolution in Czechoslovakia. It asks how the historical canon that constructs November 1989 as a men-made event influences reconstruction of experiences of women that were involved in the revolutionary social movement. The paper follows ways how participants position their activities in between public and private sphere and therefore construct, re-construct and de-construct boundaries between what is usually called public and private, personal and political. The paper analyzes how participants construct their identities in times of political and social change and at the same time it offers various ways of understanding/reading/ interpreting the concept of identity. The analysis traces how the individual identity is constructed under the influence of the historical canon and who's identities' (and experiences', stories', narratives') constructions have right and power to influence the historical canon.

This qualitative research has been shaped mostly by feminist post-structural paradigm (Denzin & Lincoln, 2003). Chosen paradigm includes intersectional approach (intersection of gender, age, professional occupation and geographical location) and is based on reconstructed women's experiences. Here I apply Joan Wallach Scott's (1992) concept of experience that is already an interpretation as well as it is in need of interpretation. Experience is always contested and political and is never separated from language. Other concepts used and challenged in the paper is e. g. James C. Scott's (1990) concept of infrapolitics useful for illuminating invisible women's work in social movements and Denzin, N. K. - Lincoln, Y. S. 2003. Introduction: Entering the field of qualitative research.

Fracturing National Narratives through Life Histories
Jean Michel Mabeko-Tali, Howard University & Isabel P. B. Fêo Rodrigues, University of Massachusetts Dartmouth

In modern nation-states nation and narration have for long been considered indispensable in substantiating identity politics as well as in producing historically verifiable or believable textualities. Accordingly, the substance of nations is narration primarily conveyed through the grand historical narrative and the printed press. This theoretical entwinement of nation and narration has become ubiquitous in the social sciences, humanities, and literary criticism. Presumably, it is mainly through narration and textual invention that nations and their citizens configure and perform identities as well as construct selective forms of collective remembering and forgetting. The print press and its mass production, as Benedict Anderson pointed out, were crucial in the invention of the modern nation as a collectivity or as an imagined community. Nevertheless, while the power of narration has been amply recognized, seldom are life histories — of the common person—and first person narratives given equal weigh in the analysis of collective histories and in general processes of identity formation.

Our paper highlights the importance of life history and first person narratives in creating novel narratives where identities are not uniform and conterminous with national and imperial boundaries. Specifically, the life history discussed in our paper transverses the local Congolese village level across several diasporic trajectories through Francophone and Lusophone Africa, and the United States. In so doing, we see in the life-history genre the potential to account for life's indeterminacies without relinquishing the power of narration. Furthermore, this genre allows for the embodiment of historical and political trajectories, giving a human face to otherwise intangible texts. Particularly in the African postcolonial context, life histories and first person narratives play a major role in both weaving together and apart a complex tapestry where the individual, the social, and the political transverse one another.

The Albanian Literary Narratives, which evoke National Identities Markers
Enkelena Qafleshi, University of Tirana

In my paper I will aim to develop how literary narratives – literature best evokes the national identities, such as: language, money, personalities, sports, holidays and so on.

Of special interest will be how language as a national identity is designed and as such explained in the sense of its impact and dominance in the development of Albania. From this viewpoint, other identity markers once mentioned above will also purpose to clarify how they assist in the presentation and reception and rejection of the country formerly ideologized by communism.

Certainly, this approach will lead to the analysis of the rhetoric and narrative lines explored in literary texts, which encompass these markers of the Albanian identity. As this resonates *what* and *how* the writers attempt to forward to their readership when the issue of nationalism and ethnicity become their crucial concern to generate fictitiously.

Mostly they represent and echo the real national voice, which searches for solid ground to develop the national spirit by memories, or experiences.

To achieve my intentions I will revolve to the works of I. Kadare, Diana Çuli, D. Agolli, S. Spase and many other Albanian writers as during Socialist Realism this tendency became an issue of the day and soon jumped into the frames of being in fashion. Ideologized and institutionalized, the literature by then commenced to deal with narratives, which deployed nationalism and ethnicity stands.

Thematic session 9 - Cinema, performative arts & cultural memory

Day: **Saturday, 30**	Time: **8:30 - 10:30**	Local: **Multimedia Auditorium, IEd**

Post-colonial representations in visual and textual narratives: dealing with the past in Dundo, Colonial Memory
Isabel Macedo, Rosa Cabecinhas & Lilia Abadia, University of Minho

The theory of social representations allows a better understanding of how the media and citizens construct current social and political issues. Social representations are constructed through the interaction and communication in the society, and cannot be studied without considering the historical, cultural and social contexts.

Like many other countries with a past of colonialism, Portugal has been facing a need to reflect about this period of history and how is interpreted, in order to deal with the consequences of colonization and colonial war that lasted thirteen years (1961-1974) in Angola, Mozambique and Guinea-Bissau.

Autobiographical interviews are frequently used as the main method for studying identity narratives. We argue that past personal narrative is a privileged site for the investigation of cultural identity and its construction.

This paper centres on the accomplishment of coming to terms with the past by a filmmaker, Diana Andringa. The author made the documentary Dundo, Colonial Memory (2009) in order to deal with her memories and the experiences of racism and segregation lived in Dundo (Angola) during the colonial period.

The analysis of this documentary is complemented with an autobiographical interview with Diana Andringa and the results of a joint public discussion about the documentary. That multi-method approach allowed a hermeneutic analysis, which embraces the social and the cultural context of the narrative and enquires about its meanings.

The results of this research, combined in different complementary research paths (visual narratives, oral narratives and group discussion) led to three central themes: the memories of the difference and racial segregation in Dundo; the migration processes; and, finally, the emergence of the concepts of guilt and shame, ambivalence and identity in her visual and oral narratives.

Memories and identities from the experiences in cinema: social narratives about the life society in the Cine Theatro Capitólio (Porto Alegre, Brasil)
Cláudio de Sá Machado Júnior, Universidade Federal de Pelotas

Considered as a public and cultural patrimony, the Cine Theatro Capitólio was founded in 1928, in Porto Alegre city, Rio Grande do Sul state, Brazil. The building was a place of social leisureto people that like to see movies in big screen, and reunited different people, with different ages, until 1994. After some politic measures in the patrimony area, the community, organized in a friend's association of cine, claimed for a research about the oral memory experiences in that place, safeguarding the social narratives that they could been discourse and represent. In 2008, we collected and recorded interviews from the persons that talked about his memories in the Capitólio, creating an important register of the social identities that apparently had no relationship with films, but with sociabilities. This paper, using theoretical and methodological approaches about the oral history, memory and cultural studies, proposes a reflection about the social memory that confuses itself with the patrimony memory. The narratives should be about peoples and a specific edification, but the

results delineated a research about the identity and a modern sociability in large sense epistemological.

Visual Narratives of Criminal Violence in Brazilian TV annual reviews and Brazilian crime drama film: An Analyze of Retrospectiva-2010 from Rede Glob and Rede Record & Elite Squad: The Enemy Within'
Juliana Cunha Costa, Jacobs University Bremen

Television plays an essential role in the everyday life of Brazilian citizens, since 98% of the population has a TV-set at home; moreover national films seem to be a substantial media to express culture and to (re)constructs identities. Consequently, this paper analyses visual narratives of criminal violence in Brazilian TV annual reviews from 2010 (*Retrospectivas-2010*) from two major channels Rede Globo and Rede Record, as well as, the Brazilian crime drama film *Elite Squad: The Enemy Within (2010),* while portraying the confrontation between criminal suspects and police. The commerce of illegal drugs is characterized as a main driver of criminal violence, among further aspects that contribute to high levels of violence. Those criminal suspects, both in films and TV annual reviews visual narratives are predominantly young and part of the non-white population, living in an environment of poverty, drug addictions, disrupted families and inadequate public services. Subsequently, they seem to be the most vulnerable in terms of victims of the crime; on the other hand, law agents play a role in the narratives as heroes and corruptors at the same time. However, television as a major mass media in Brazil and film as a cultural product visually (re)construct the criminal violence and distribute it to a large audience as entertainment, without a critical analysis. Therefore, it is necessary to debate how those media visually characterized one of the main social problems that affect this country, because it appears evident that this action is part of the government to prepare the city for the 2014 World Cup and the opening ceremonies of the 2016 Olympic Games.

Popular Theatre, Cultural Identity and Social Memory in Post-modern Europe
Uirá Iracema Silva, University of Minho

The Western Theatre, as we know it, was born with a strong popular character, from religious events in Ancient Greece. Through the two millennia, it has developed and gained notoriety in all Europe, which was consolidated as the most important centre for the diffusion of language and schools of the Western popular theatre. The popular

theatre history always was related to the European people's history, and therefore with their identity and memory.

From confrontation between the studies by theorist such as Bertold Brecht, Roland Barthes and Antonin Artaud and concepts about cultural identity, post-modernity, mass culture and popular culture, this communication proposes to discuss: 1. the importance of Popular Theatre as a social narrative, in Europe; 2. the role of popular culture to collective memory and imaginary; 3. the significance of this artistic language to European cultural identity.

In post-modernity, with Cultural Industry event, the popular culture and its artistic languages have lost ground and importance in the Western cultural production. Normally close to the individual, but far from the logic of commercial production, this kind of theatre has become marginal and undervalued. Currently, even the term "popular theatre" is often used to define commercial plays, leaving this theatre with a really popular character even without a name to be recognized. The Popular Theatre has lost its ground, its name and its respect in a time of mass culture hegemony.

This communication aims to bring the Popular Theatre to the centre of the discussion, as an important kind of social narrative and a reflection of the European society, its memories and its collective imaginary.

This work is part of the thesis "Popular Theatre and its role in the European Cultural Identity", in development with Professor Rita Ribeiro (supervisor-CICS/Uminho) and Professor Emília Araújo (co-supervisor - CICS/Uminho).

The Sacred Territories of Samba in Rio de Janeiro
Denise Barata, State University of Rio de Janeiro

This paper presents partial results of a survey on the history of samba in Rio de Janeiro, from the memories of residents of four neighborhoods in the city. Initially we conducted a survey of places of memory and its depositaries in the region and we are now conducting interviews and cataloging the material collected, aiming at the reconstruction of the life history of individuals who have printed on their memories and their bodies the history of samba. Accordingly, the contact has been fundamental in the research field with the story of the lives of those who lived through the cultural, social and political dynamic of these places, working with a rich material for the construction of sources for oral history, bringing up an alternative documentation to the official history. The notion of "biografema", by Barthes, is presented as a

possibility of building other forms of saying itself and of, when saying itself, to reinvent life. We understand that narrate what was lived is not represent reality with words, but to create and be the actor of its own life. Concluding, it is a reinvention of itself, focusing on new ways of dealing with the past, the present and the future. Understanding that the memory is present in the bodies of the subjects, we can say that the body and its performances are supporters of memory. Since many cultures have established effective ways of saying itself, in order to understand and represent the world according to other dynamic (song, ritual, dance) that differ from the written word or the speech detached from corporeality, we look to the intertwining of word, voice and body and for the chances of capturing the dynamics of culture in the construction of spaces and in a performative realization of existence, showing culture as praxis.

Immaterial Culture, memories and traditions: iconographic narratives from Arraial do Pavulagem, Pará, Brasil

Dula Maria Bento de Lima, Universidade do Porto & Estélio Gomberg, Universidade Federal da Bahia

This investigation has as the objective to identify elements of the Pará (Brazil's state) material culture, trying to see its uses in the educative process as an element of sustainability in order to defense this local culture against the globalization process. It discusses the local knowledge appropriation and the immaterial culture in daily lives of people from Belém as a way of local power resistance. The qualitative nature research was made through bibliographical and documentary search and was done a study of case to collect primary data by direct observation and semi-structured interviews. This research tried to identify cultural practices in the non-scholar space with the objective to verify what way these contributions can be – or not – assimilated by public schools, in order to support the sustainability in the immaterial patrimony optic in that state, whose context brings up many historic ways, narratives and iconographies, subjects, protagonists and coadjutants of that knowledge that is born from immateriality. The Arraial do Pavulagem institute was chosen as a study of case by gathering in its practice, in almost thirty years of existence, many elements of Pará's culture and its complexities. As one of the obtained results, the identifications that the narratives brought in the Arraial's processions constitute a hard instrument of cultural identity strengthening and a gather as a river that flows social memories,

assimilated with pleasure and recognition by thousands of people of all ages that participate of the event all over the year. Furthermore, the workshops and courses given in the periods before the "arrastões" qualify young people and adults in percussion, singing, dancing, manufacturing of musical instruments, allegories retrieving and disseminating knowledge that was disappearing in the Pará's countryside, which transmission from fathers to sons runs out gradually by the capitalistic dynamic.

Cinema as a materially-embodied structure
Catarina Laranjero & Catarina Vasconcelos, ISCTE-IUL

We proposed to create a video archive. From images of people, who belong to Grupo Desportivo da Mouraria (GDM), which is an association supported by the dictatorial regime and connected with fascism by sectors linked to the opposition. Still today, these groups remain isolated, as if the memory of each group concerning that historical time is hopelessly closed on itself. However, people from GDM are a subordinate group. And, the collection of their memories is important to understand the History of Portugal. We thought photography would be a good starting point, or rather the memories that the GDM members fixed in photographs. Always, in an image there is a story. And throughout this work, we let ourselves be guided by the photographs, calling its role as an instrument of representation of people and their biographies in the creation and accumulation of knowledge about themselves. People were asked to choose some photos and talk about them. This technique is called photo-elicitation and was developed in order to get answers that would be enriched by the intensity caused by viewing the photograph and the sharpness of the memories there documented. What we achieved was an archive of stories. We wanted to materialize the archive that is within each of the people we met. We wanted to collect memories that would show that GDM was beyond any political box where people wanted to fit it in. Without realizing how, we got out of GDM and we started to try to understand what means *to be from Mouraria*. All the images we have collected, *"enframes"* their world, called Mouraria. People who were very poor and whose great joy was: the popular Marches, the nights of fado, or being a wrestling champion. With all material collected, we created a Documentary Film, which represents our own way to recount this memories.

Posters

Female Identity Represented in Funk Carioca Culture
Joyce Corrêa Fagundes, Federal University of Rio de Janeiro

This research addresses the use of clothing by particular social group as a cultural identity practice, receiving influences from different social groups, in the same way as it acts as an influencing factor. The concept of cultural identity of Stuart Hall, as a place where the individual assumes his position in relation to the situational context and not as an essence, in this context is associated with the use of clothing as a record of a female identity wishing to be represented unpopular cultural practices, such as the funk carioca movement.

The funk carioca movement is currently one of the largest cultural manifestations of Brazil, born in Rio de Janeiro. This movement is directly linked to the style and everyday life of young people living in suburbs and slums that found in funk music the only form of expression, entertainment and visibility. That is, a representation of social groups that construct their reality through the processes of everyday interpersonal communication. However, the values assigned to the clothing worn by women belonging to culture-laden funk are filled with derogatory attributes for calling an extreme sensuality. This way, we associate it with the concept of social stereotypes as a sociocultural phenomenon.

This research is performed through visits to funk parties to conduct a photographic record of the female audience and their clothes in order to develop an overview of changes and funk influences in women's clothing and illustrate an identity profile. We will examine clothing as an object of self-upgrading related to the idea of a reaffirmation of identity that undergoes changes, negotiations and transformations, and that takes place in reference to others. Sharing the concepts of social representations, as they model and play certain roles in the maintenance of social identity and collective memory.

Drawings and Narrative: the inmates memory and experience (at the Prison of Monsanto)

Mariana Correia Carrolo, Universidade Nova de Lisboa

Is it possible that the set of artistic work, sketches, drawings and paintings, developed by the inmates at the Prison of Monsanto during the Creative Arts Studio - as the basis for the research - can constitute a corpus through which one may reflect on an idea of identitary narrative, by means of the conveyed interpersonal relationships of the inmates within the prison context?

What kind of registry and memories are conveyed by this type of artistic work, as they are witnesses of an unpaired experience, and what kind of information, symbols and identifying marks relative to the subject and to the place can be revealed?

The underlying idea of the inmate's works is that, as art testimonies, they tell us specific stories and contain visualities and encoded metaphors of their author's individual and collective experience. Limits, inherent to imprisonment, on rights, liberties, behavior and autonomy - which result in social experiences, rituals, discipline, and submission to the exercise of power 1, bring forth a discourse eminently focused on the perception of personal space and on the form and mode of its representation, in view of the micro physics 2, of power and the dialectic production of knowledge.

As stated, in the context of this research, we refer to the social memory through the inmate's artistic testimonies. Thus, one is required to use interdisciplinary work methodologies which crisscross different fields of knowledge in order to find a balance somewhere between History, Architecture, Psychology and Anthropology of Space, along with the narrative of the inmates, their perception and memory as represented and (reconstructed) space and site, and allowing one to understand the cultural, social and historic factors, but also physical and psychological, which, constitute not only the concept of space but also that of the inmates and of the social body.

The meaning of the Orthographic Agreement and the Lusophony among Brazilians students

Michelly Carvalho, University of Minho; Rosa Cabecinhas, University of Minho & Laerte Magalhães, Federal University of Piaui

The aim of this work is to analyze the social representations of the Orthographic Agreement, implemented among the members of the Community of Portuguese Speaking Countries (CPLP) and to observe the students awareness of the role of Lusophony in the world. In order to assess the level of acceptance/rejection of this agreement among university students in Brazil, we used the technique of focus groups According to some authors this method helps us to access the true essence of the positioning of the participants. On the other hand, the context in which attitudes and opinions are expressed is not taken into account, with emphasis on content, rather than the process in which reality was constructed.

To analyze the conversations in the focus groups, we used "thematic analysis". This methodological approach looks at the main themes presented in the data set and, afterwards, proceeds with their verification.

Our study showed that a high number of participants in the focus groups are not in favor of the Agreement. This resistance to change is stated as intrinsic to the individuals, but is also justified with arguments like, for example, the difficulties that this change will cause in pedagogical terms, especially, among young students. They claim that the initiative to unify the Portuguese language in the world and to strengthen the cultural ties with other countries of the CPLP is a commendable initiative. Nevertheless, the social reality in Brazil does not allow this project. Brazilian students believe that the signing of the agreement has more to do with economical and political power, than with the idea of strengthening the ties between members of the CPLP and the rise of Portuguese language in the world.

Place narratives and social memories: the importance of growing the space into a place identity conception

Ricardo Nogueira Martins, University of Minho

Time interferes in the spatial notion in a way that the past memories give us a strong sentimental value to places and spaces at the actuality. In this case, space, places or landscapes are all in common doing part of the human collective memory. At only one time, society lives at the present also the past, by the mental remnants of once dominant and future projections based in part on this as a way of repeating the

experience or improvement.

Remembering little frames at our lifelong occurring in a space, the memory that prevails in most cases is connected with the mental time instead of chronological timeline perception. Contemporary cultural geography has been rethinking the role of memory within the production of knowledge about space. In this way the study of social memories and childhood memories is crucial for understanding how identities are nurtured by the sense of place, how individuals give meaning to landscapes by activating biographic experiences of situated time-space geographies, that, in spite of their palimpsestic character, are often organized in the form of a linear narrative that operates as central in the process of identity formation. Through deep analysis of biographical narratives about the experience of place I try to defend that the childhood memories of growing and feeling the space, are ways of inhabiting the self, as the most important factor for the construction of an emotional sense of place as indivisible of the identity construction processes. The experience of space by individuals is codified through many rituals and mediums through time, and within this process, space is turned into place by lived experience. Shared by groups, this experience is turned into geographical sign systems, into cultural representations of space, place and nature.

The Lisbon of Fialho de Almeida
Vanda Cristina Rosa, Technical University of Lisbon

Fialho de Almeida was a Portuguese doctor who came to Lisbon to study and here lived during most of his life. His passion for writing led him to publish several works, from short stories to novels and journalistic chronicles. Writing intensely for several newspapers and magazines, in *Os Gatos*, chronicles written between 1889 and 1894, he depicts a country of poor people decadent in every aspect (economy, politics, education), with a royal family that does not fulfill the people's needs. All of this is expressed in a very literary language, even with the invention if some verbs that better express his ideas, but very ironic at the same time. With Fialho, we are able to see the true Lisbon of the late nineteenth-century.

When the Conducts Become Disorders – Children's Identities in the Contemporary Speech

Juslaine de Fátima Abreu-Nogueira, State University of Parana/ Federal University of Parana

In this research, made through the foucaultian theoretical-methodological instruments so that it can be possible to question the production of childlike identities in the contemporaneity, I analyse pedagogic speeches which, under the aegis of quality of multiplied psychopathological grammar of our times, have legitimated a plentiful "narratives of the disorders" about the children. I research an important displacement in the post-nineties pedagogical rhetoric and practices which bring new configurations to what I use to name "device of the pathogenesis" on the children's body. In other words, supported by the genealogical perspective, by Michel Foucault and in the last courses taught by the philosopher in the *Collège de France*, I question the ways we have seen the rise of the psychotic-child-character, referred in countless Behavioral disorders and in which I suspect it is restored the *problem of the conducts direction*. The concern with the Government of self and others in Foucault studies are fundamental to the analysis of the narratives of the children and teenagers' diagnostic categories validated by the most recent edition of the *Diagnostic and Estatistical Manual of Mental Disorders (DSM-IV)*, from where they are defined the behavioral pathologies in children as "conduct disorder" and are oriented the interventions of educability nowadays. My interest is based on the analysis of how this event has promoted the variation of the children in a new category: the one of the patient-student and, consequently, is generating a claim of a full medicalization of children, supported by the industry expansion of the psychopharmacologic drugs. Therefore, what is questioned in this research is the ways by which the practices to govern the children's bodies are being intensified, in which, through the biopower practice, it is intensified the alliance between the pedagogical knowledge-power and the psi-biomedical knowledge-power, as well as it is established important biopolitical investments.

Women's education: what has changed? Qualitative study
Dajana Damjanovic; Marina Oros; Kristina Krstic; Nina Brkic & Ivana Mihic, University of Novi Sad

In this study we aimed to describe how education of women in Serbia has changed and whether there are any patterns that can be recognised through family history?

We have studied family histories of 10 female psychology students (age 22). We collected narratives about their experiences considering education and data from their genograms considering educational experiences of women from 3 generations backward (current age up to 80).

This data was used to describe patterns in educational process of women in Serbia. We discussed them in the light of social and historical changes following the II World War, as well as current trends of social transition and reform in educational system.

The results show that educational level of women in Serbia has changed significantly towards higher levels. In target generation 30% of woman have master degrees (or similar level), in generation of their mothers 24% and grandmothers 3%. Most of women in grandmother's generation had elementary education - 48%, and in generation of mothers 60% have high school education. However, the trend of typical female professions stays stable throughout the generations.

Representations and identities in the Christmas advertisement of MEO
Francine Oliveira & Renata de Freitas, University of Minho

This poster proposal intends to analyze the Christmas advertisement of MEO transmitted in 2011 in Portugal. MEO is a telephone, internet, cable and digital TV company. Currently they have bet on a new advertisement format using mainly the Portuguese comedy group Gato Fedorento. Using the image of this group, the brand invested in a discourse which is critical, direct and ironic. The Christmas advertisement sought to be innovative by constructing a series of events in a dynamic rhythm. At the same time, it can be noticed as an attempt at creating connections that humanize the brand (Pinho, 2006). In the advertisement, the Gato Fedorento are the main figures, being backed up by well-known Portuguese personalities like singers (Lúcia Moniz) and ex-soccer player (Paulo Futre), revealing the corporate testimonial advertising (Carascoza, 1999). Using an anonymous supporting cast as well, the narrative allows for the intended diversity of personas with which the public

eventually might identify themselves (Hall, 2011), or identify to others (Goffman, 1985). It should be highlighted the recurrent use of stereotypes (Lippmann, 1922) aiming to create with the public an identification or affinity, and also the criticism to consumer society (Baudrillard, 1995). The advertisement uses a formula that could be a discourse (van Dijk, 2005), a "politically correct" discourse, yet, opts to make it ironic by satirizing the situations presented. Can the narrative of the advertisement criticize persuasion, and yet still, persuade? (Corral, 1997) In the same way, the narrative makes use of social representations (Moscovici, 2000), constructing and deconstructing discourses. Our work intends to contribute, as well, with notes on how this narrative may engage the public at the level of meanings (Volli, 2003), and question how this type of institutional advertising would help to remember a brand (van Riel, 2007).

Rites of Passage and life narratives as an instrument for reconstructing society images and counterweighting racism
Charlotte De Kock, University College Gent

Rites of passage in relation to birth, adolescence, marriage and death can be found in almost all cultures, religions and life philosophies all over the world (Van Gennep 1909). We interviewed 50 new Belgians on the way they live these passages, in their home culture as well as in their new lives in Belgium. We use this information to open up the gap of knowledge and mutual understanding between Belgians and new Belgians. These interviews resulted in the book Passages on the one hand and guided encounters on the other. We organize guided encounters with a group of people and one of our volunteers/newcomers. For about 2 hours we talk about how we live rites of passage. The use of life stories is constituted by the fact that 1/ diversity is translated in a human way 2/ listening to each other's story connects people and induces acknowledgement 3/ the particularity of the life story opens people up for diversity 4/ the use of the life story has an empowering function for our volunteers. This way we attempt to reconstruct social memory trough life narratives.

Location, location, location: Exploring celebrity, locality, and identity in the small nation
Rebecca Williams, University of Glamorgan

Within the small nation of Wales, there have been considerable shifts in media production; primarily engendered by the opening in March 2012 of the national

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broadcaster BBC Wales' Drama Village. This site comprises studios for successful UK-wide drama shows and is located in Cardiff Bay, near to the political heart of Wales and its government building The Senedd. Discussions of the benefits, or otherwise, of this new site are taking place within the Welsh Government, the local industry and the academy, and this paper seeks to contribute to these debates by exploring one aspect of media production and place; the celebrity. Whilst many celebrities and stars are considered to be internationally renowned and recognisable, this paper explores the concept of local celebrity – or the 'localebrity (McElroy and Williams 2011). There is relatively little work on the impact of celebrity in small nations (Ferris' 2010 work is a rare exception) although work on larger nations such as France (Gaffney & Holmes, 2008) and Australia (Turner, Bonner & Marshall, 2000) has been conducted. This paper will, therefore, explore the notion of the local celebrity within the small nation of Wales, examining how these figures are constructed and discussed and how they come to be associated with national, or post national, identities. It will argue that the association of celebrities with specific locations functions to imbue those places with cultural worth. Since celebrity continues to function as a marker of status, the association of, and the endorsement of, place and people can act as an indicator of value. Within the context of the development of Cardiff's creative and cultural industries – and Wales' broader status as a small nation in the ongoing process of devolution from the central UK Government – this paper will examine how celebrity within the small nation operates on a local level to accord value to certain areas, and the ways in which this can be related to national/regional/local identity.

Ladmayom Market: turning point beneath unchanged life styles
Supawadee Boonyachut; Chai Sunyavivat & Kisnaphol Watanawanyoo, King Mongkut's University of Technology Thonburi

Market is a place of buying and selling goods and provisions. Its circumstance reflects the social culture and livelihood of surrounding communities. Ladmayom Market was originated by the intention of a community leader to perform activity towards the betterment of the community's environment so as to sustain the existing orchard, and life styles; and to gain extra income among the villagers at the floating market. The clean and beautiful canal provided the benefit of attracting the tourists to visit their community. As an income generating activity of the villagers, the flea market

established and expanded around the original community floating market served the tourists. This economic phenomenon encouraged the villagers to uphold their endeavors by keeping the pride of good location to attract the tourists to come to their market and village.

Since the beginning, Ladmayom Market underwent two-fold turning points: a community floating market and a tourist flea market because customers weren't only local villagers but also nearby villagers including foreigners. The occurrence of the second turning point was due to the new expansion of the area and participation of adjacent landowners. They created activities such as community tour on rowboat, Thai music performance, etc. in order to draw more customers from different neighboring places and foreign tourists. However, this expansion withstood both as strength and weakness of Ladmayom Market. It slowly led to the decline of their good endeavor and purpose by taking for granted the market's potential of becoming popular to local and foreign people. The new areas were rather mostly run on business purposes than keeping how the market was first introduced to public. Therefore, maintaining the turning point beneath unchanged life styles, Ladmayom Market needs participative process from the villagers through public hearing and setting the community committee to continue their life styles.

Myth of Great Snake: Rituals and Territorial Relationships Betwenn the Indians of Oiapoque (Amapa – Brazil)
Livia da Silva Nascente, Federal Fluminense University

Presents an analysis of the role of objects in ritual of Turé, performed by the Povos Indígenas do Oiapoque, who inhabit the extreme north of Amapá (Brazil), in the municipality of Oiapoque (bordering French Guiana). The Karipuna, Palikur, Galibi Kali'na and Galibi-Marworno are four distinct indigenous peoples, who assumed an identity that unite under the name of Povos Indígenas do Oiapoque, as a way of strengthening as subjects of law, the opportunity to obtain greater visibility in other spheres of civil society and carry out internal projects aimed at cultural appreciation. To access the objects of ritual Turé I used the exposure *A Presença do Invisível: vida cotidiana e ritual entre os Povos Indígenas do Oiapoque,* organizes for Museu do Índio (Rio de Janeiro / Brazil). Not ignoring the fact that objects are incorporated into the collections ordered within a predefined narrative, for this reason I am dialogue with texts of anthropological works about indigenous peoples Karipuna, Palikur,

Galibi Kali'na and Galibi-Marworno. The objects in the exhibition are presented over thirteen modules, with information of them production techniques, ritual and social function. These objects have a strong connection with the cosmological conception of the Índios do Oiapoque and, therefore, are perceived as products of the relationship between indigenous peoples and other supernatural beings. The myths about the Great Snake articulate the cosmological conceptions, shamanic, territorial and knowledge of natural cycles. In these myths, different times are fused, historical facts and contemporary and news symbolic elements are incorporated. The discussion on this topic is relevant for the constant struggle of resistance against the impositions of the historic Brazilian society through the maintenance of traditional knowledge, while the western technologies will be mixing the style of collective production.

Workshops

Day: **Saturday, 30**	Time: **8:30 - 10:30**	Local: **Lab 006 ICS**

Workshop I - Narrative Categorial Content Analysis (NarrCat) and its software environment (Nooj)

Orsolya Vincze, University of Pecs; Kata Gábor; Bea Ehmann; János László, Hungarian Academy of Science

NarrCat is a narrative psychological content analyzer algorithm, which was developed by the University of Pecs and the Institute of Psychology of Hungarian Academy of Science collaboration with the Research Institute for Linguistics. NarrCat is able to identify psychologically relevant contents based on predefined syntactical rules and different categorial contents using Nooj (Silberstein, 2008) software environment. Nooj software is a basic linguistic software enabling the linguists to model morphological and syntactical rules in different languages using graphical editor surface. This function of the software provides an opportunity for content analysis to step over the commonly used word-based analysis. Beside the multilevel searching algorithm (word- and sentence-based), NarrCat is also able to automatically identify grammatical and semantic roles. Semantic roles (i.e. agent, patient, stimulus, experiencer) are essentially important for psychological interpretation. The forms of semantic roles can reveal personal and group identity states. For example, in a narrative of an intergroup conflict patient semantic role of perpetrator can represent the refusing of the responsibility. In the presentation we intend to demonstrate the narrative psychological modules developed by our narrative psychological research group and their operation in Nooj software environment.

In order to be better prepared for the workshop, participants can download the software in the following link: http://www.nooj4nlp.net/pages/download.html. There is also a website, in Portuguese, which includes description, user manuals and some additional information about the software: http://www.linguateca.pt/Repositorio/Port4 Nooj/.

Day: **Saturday, 30**	Time: **8:30 - 10:30**	Local: **Lab 005 ICS**

Workshop II - **Qualitative research using Nvivo9 software: getting started with project building, data coding and charting**
Paula Lobo, CECS, University of Minho

NVivo9 is a qualitative data manager software that allows the researcher to organize, edit, code, filter and present data, among many other possibilities. It is able to contain several types of documents (texts, images, sounds), field annotations or memos and is particularly helpful as it permits the researcher to make diverse types of analysis that would not be possible manually. By giving us rich and varied perspectives of data and by saving us lots of time, NVivo can be very useful in the process of supporting hypothesis and in answering our research questions. Because of its features, it is frequently used in theory building from data.

With this workshop we intend to enable participants with enough knowledge to create and manage basic research projects within NVivo9. Thus, by the end of the session, they should be able to import, edit and manage their sources; create a coding structure; code their sources and nodes; make 'case' nodes and chart their data.

The core purpose of this workshop is to guide participants through the main stages of qualitative research with the assistance of NVivo software by referring to a project exercise based on a given research example where they will be working with focus groups' transcriptions.

In order to fully participate in NVivo workshop, applicants shall bring their personal computers where they shall previously download NVivo9 trial version (free) on: http://www.qsrinternational.com/products_free-trial-software.aspx . Please be aware that this trial version will last a month.

Day: **Saturday, 30**	Time: **8:30 - 10:30**	Local: **Lab 002 ICS**

Workshop III - **Introdução à Análise de Redes Sociais com o Gephi**
Inês Amaral, CECS, University of Minho

A Análise de Redes Sociais (ARS) estuda as relações entre um conjunto de atores com vista a detetar modelos de interação social. O objetivo desta metodologia é explicar o comportamento dos atores através das redes em que estes se inserem – a questão da estrutura social. A ARS é um campo multidisciplinar que resume um conjunto de métodos relacionais para a compreensão e identificação sistemática das conexões entre atores de uma estrutura social.

No âmbito das Ciências da Comunicação, a ARS é ainda uma abordagem metodológica pouco explorada. No entanto, assumindo que todos os fenómenos sociais têm como unidade base a relação social, a ARS pode ser um interessante ângulo metodológico em investigações da área das Ciências da Comunicação porque potencia a «análise do social pelo social» (Durkheim, 1964) e permite análises sistemáticas sob o prisma relacional.

Este workshop adota uma metodologia teórico-prática e divide-se em dois momentos: i). introdução à ARS e ao seu contexto histórico, principais conceitos, métodos e medidas; ii). introdução ao software de análise de redes sociais Gephi: criar projetos, explorar de redes e métricas, filtros e desenhos de redes, exportar e guardar ficheiros. No final deste workshop, espera-se que os formandos tenham capacidade para desenvolver análises sistemáticas de redes de relações de qualquer tipo de sistemas sociais utilizando o software Gephi para detetar padrões, regularidades e dinâmicas dessas estruturas.

Day: **Saturday, 30**	Time: **8:30 - 10:30**	Local: **Lab 003 ICS**

Workshop IV - Alceste: uma metodologia estatística do discurso. Aplicação ao estudo das representações sociais
Célia Soares, Centre for Psychological Research and Social Intervention, Lisbon Institute University

O Alceste é uma metodologia para a análise de dados qualitativos que permite apurar a composição lexical e a estruturação temática de material diverso proveniente da linguagem e da comunicação. É, por isso, aplicável a vários métodos de recolha de dados (entrevistas, análise de imprensa, análise documental, etc.). O seu modelo conceptual assenta numa perspectiva de interacção entre indivíduos e a sua noção de discurso reflecte o traço dos pontos de vista que circulam numa colectividade. Do ponto de vista das técnicas estatísticas, os seus principais procedimentos são a classificação descendente hierárquica e a análise factorial de correspondências. Os resultados da metodologia Alceste permitem identificar categorias de vocabulário que remetem para as representações sociais subjacentes e que se tornam assim possíveis de explicitar. Este *workshop* apresenta uma perspectiva introdutória sobre esta metodologia, tanto ao nível conceptual, como em termos das suas técnicas, e explora alguns exemplos de investigações em representações sociais onde esta metodologia foi utilizada.

Social program

Documentary Exhibition and Debate

Day: **Wednesday, 27**	Time: **21:30 - 23:00**	Local: **Casa do Professor** (Av. Central, N. 106-110)

Identidades em trânsito
Realizadora: Daniele Ellery & Márcio Câmara. Brasil 2007, 19'

Identidades em Trânsito trata das experiências de vida de estudantes de Guiné-Bissau e Cabo Verde graduados em diversas universidades brasileiras. Por meio das narrativas dos próprios estudantes o filme aborda a saída, a chegada ao Brasil e o regresso dos estudantes graduados aos países de origem. Os relatos revelam novas identidades produzidas na experiência do trânsito e a importância que o Brasil passa a representar em suas vidas.

Identities in transit
Director: Danielle Ellery & Márcio Câmara. Brazil 2007, 19'

Identities in Transit deals with the life experiences of Guinea-Bissau and Cape Verde students who graduated from various Brazilian universities. Through their narratives the film deals with their exit, the arrival in Brazil and the return to their countries of origin. The encounter reveals their new produced identities after the experience in Brazil and the importance of this transit and what it represents in their lives.

Café com Leite (água e azeite?)
Realizadora: Guiomar Ramos. Brasil, 2007, 30'

Café com Leite (água e azeite?) apresenta uma reflexão sobre o Mito da Democracia Racial no Brasil através de depoimentos dos professores da FFLCH-USP, Antonio Sérgio Guimarães, Kabengelê Munanga, a diretora do Geledés, Sueli Carneiro e o antropólogo Batista Félix. Alunos da pós-graduação da FFLCH como Mácio Macedo e Uvanderson da Silva também participam do debate, assim como os cineastas Jeferson De, Noel Carvalho e a atriz Zezé Motta.
Para além disso, o documentário apresenta ainda trechos de filmes adaptados da obra de Jorge Amado, como "Jubiabá" e "Tenda dos Milagres", de Nelson Pereira dos

Santos e "Assalto ao trem pagador" de Roberto Farias e também imagens da luta do negro no Brasil através do arquivo de Abdias do Nascimento.

Café com Leite (água e azeite?)
Director: Guiomar Ramos. Brazil, 2007, 30'

Café com Leite (água e azeite?) presents a discussion on the 'Myth of Racial Democracy' in Brazil through the testimony of Antonio Sergio Guimaraes and Kabengele Munanga (teachers of the University of Sao Paulo); Sueli Carneiro (director of Geledés) and the anthropologist Felix Batista. Márcio Macedo and Uvanderson da Silva (graduate students of the University of Sao Paulo) also participate in the debate, as well as Jefferson De and Noel Chapman (filmmakers) and the actress Zeze Motta.

In addition, the documentary also features excerpts from films adapted from the work of Jorge Amado, as "Jubiabá" and "Tenda dos Milagres", by Nelson Pereira dos Santos and "Assalto ao trem pagador" by Roberto Farias and also pictures of the struggle of Black people in Brazil through the archive of Abdias do Nascimento.

Commentator: Albertino Gonçalves, CECS/CICS, UM

Day: **Thursday, 28**	Time: **21:30 - 23:00**	Local: **Casa do Professor** (Av. Central, N. 106-110)

Bugiadas
Realizador: Ângelo Peres /Cooperativa Moviola. Portugal, 1977, 37'

O filme documenta a Festa da Bugiada e Mouriscada que se realiza anualmente na vila de Sobrado, no Município de Valongo, no dia 24 de Junho. Baseia-se numa lenda localizada no tempo em que os mouros invadiram a Península, e refere- se a uma imagem de S. João cujos poderes curativos eram disputados por um e outro campo. Os mouros são poucos e organizados, de cara descoberta e aspeto militar. Os bugios representam o lado subversivo e dionisíaco da vida, vão mascarados e empenachados e são às centenas. No intervalo das danças, que vão de manhã até à noite, decorrem várias outras manifestações de mascarados, a saber: cenas de crítica aos acontecimentos do ano, na terra, no país ou no mundo; o ritual da lavra da praça; e a dança do cego. A festa culmina, ao fim do dia, num combate entre as duas partes. O

chefe cristão é derrotado pela força; mas, quando tudo parecia perdido, eis que os seus seguidores surgem de rompante com uma enorme serpe e o libertam das mãos dos mouriscos. Tanto bugios e como mourisqueiros terminam com a dança do santo, sem vencedores nem vencidos.

Esta festa subverte e investe muitas categorias da vida corrente sobre o bem e o mal; coloca em cena a relação com o diferente e prescinde da palavra, comunicando através da dança e da música.

Commentator: Manuel Pinto, CECS, UM

Day: **Friday, 29**	Time: **21:30 - 23:00**	Local: **Casa do Professor** (Av. Central, N. 106-110)

Portugal Híbrido, Portugal Europeu? Gentes do 'Sul' Mesmo Aqui Ao Lado
Director: Sheila Khan.Portugal, 2011, 120'

Partindo de uma compilação de entrevistas filmadas a imigrantes moçambicanos, investigadores, escritores, pensadores e jornalistas portugueses, procurou-se pensar criticamente, a várias vozes, o que é hoje Portugal pós-colonial e a consciência histórica do seu passado colonial.

Commentator: Luís Cunha, CRIA, UM

Theatre

Day: **Saturday, 30**	Time: **15:30 - 17:30**	Local: **Museu D. Diogo de Sousa** (Rua dos Bombeiros Voluntários)

Os Outros
Directora: Maíra Ribeiro (Performance gestual)

Os Outros é fruto do projeto "DIALOGUES" que nasceu em Inglaterra no ano de 2007, após uma formação financiada pela União Europeia para o desenvolvimento de projetos transnacionais.

A ação deste trabalho desenrola-se em quadros temáticos relacionados com a discriminação e o preconceito nas suas mais variadas formas. Um jogo de cores onde um banquete, um autocarro, uma rua movimentada, um café e uma fábrica podem revelar muito daquilo que ainda se encontra enraizado em cada um de "nós".

Esta performance é um convite para refletirmos juntos sobre o nosso papel de cidadãos numa sociedade que ainda discrimina, que ainda exclui.

Os Outros é uma performance provocadora onde o público é constantemente "convidado" a não permanecer indiferente

The Others
Director: Maíra Ribeiro (Gestual Performance)

The Others is the result of the project entitled "DIALOGUES" which was born in England in 2007, after training funded by the European Union for the development of transnational projects.

The action of this work unfolds in thematic sketches related to discrimination and prejudice in its many forms. A set of colors in which a banquet, a bus, a busy street, a café and a factory can reveal what is still rooted in each of "us."

This performance is an invitation to reflect together on our role as citizens in a society that still discriminates and excludes.

The Others is a provocative performance in which the audience is constantly "asked" not to remain indifferent.

Bionotes

Alan Stoleroff: Associate Professor of Sociology at ISCTE-IUL; Director of the research project "Professional identities of elementary and secondary school teachers and the discourses of professional associations and teachers unions in Portugal", FCT. Director of the Masters in Labor Studies and Labor Relations at ISCTE-IUL.

Amon Magadza: Teaches courses in Extended Studies Computer Science as a Teaching Assistant at Rhodes University. He is currently studying for Master's in Education at Rhodes University

Ana Figueiredo is a PhD student in Social Psychology at the University of Coimbra and the University of Amsterdam. She will graduate this spring. Her main research focus is on the field of intergroup relations and emotions, as well as cultural psychology and radicalisation processes.

Ana Francisca de Azevedo is assistant professor at the Department of Geography, Institute of Social Sciences, University of Minho, Portugal, where she teaches cultural geography and development geographies. She is also researcher at the Center for Geographical Studies, University of Lisbon. She collaborates as researcher with the Research Center for African Studies, University of Oporto. She did research on environmental education with the Danish Research Academy, and studied much of her PhD at the University College London in the field of geography and cinema. Her research focuses on cultural representations of space, place and landscape, and the relations between geography, art and visual culture. She is author of the books 'A Ideia de Paisagem' (2008) and 'A Experiência de Paisagem' (2012), along with other national and international scientific publications. She works as co-editor in the collection of books on Cultural Geography, *Ensaios de Geografia Cultural*, *Geografias Pós-coloniais* e *Geografias do Corpo* (2006, 2007,2009), and as consultant for National Geographic Society in the collection Countries of the World (2009). In 2011 she received an Honorable Mention for her research work in the National Prize of Geography.

Ana Teresa Peixinho: PhD in Communication Sciences, Assistant Professor in the Faculty of Arts, University of Coimbra and Director of the Department of Philosophy, Communication and Information. Specialist in the history of journalism, she has devoted her scientific activity to the study of relations between intellectuals and the

press in the nineteenth century, particularly through the Centre for Interdisciplinary Studies of the Twentieth Century, University of Coimbra, where, currently, within the Directorate. Also deals with the research work of Eça de Queirós, often combined with research in the field of journalism. Among the publications resulting from this interdisciplinary work that has been developing, the book "A Epistolaridade nos Textos de Imprensa de Eça de Queirós", published in 2010 by the Calouste Gulbenkian can be highlighted. Another area of interest as a teacher and as a researcher is the Portuguese language. Recently, co-authored, with the Imprensa da Universidade de Coimbra, a manual about the spelling reform in Portugal.

Anabela Valente Simões: Assistant Professor at the University of Aveiro, Portugal. 2009, Ph.D. in Culture Studies with a thesis on the transgenerational effects of National-Socialism. 2001, MA at the University of Coimbra with a thesis on female representations of the Holocaust. 1997, BA in English and German Studies at the Universities of Aveiro and Siegen (Germany).Current areas of interest are: identity and memory studies, trauma studies, representations of the Holocaust and the transgenerational effects of the National-Socialism.

Angela de Aguiar Araújo: Bachelor'degree in Journalism from the Universidade Federal de Minas Gerais (UFMG - Brazil). Master's degree in Social Memory from the Universidade Federal do Estado do Rio de Janeiro (UNIRIO - Brazil). Specialization in Strategic Management of Information from Universidade Federal de Minas Gerais (UFMG / Brasil). Doctoral student in Linguistic at Universidade Estadual de Campinas (UNICAMP – Brazil) where develops the research about the relation between the media and the politic narratives and the social memory making use of concepts from the French discourse analysis, the history of linguistic ideas and the semantic of event's theories. Professional experience: as television producer, editor and reporter; as newspaper producer and reporter; as online journalism editor and reporter; as analyst of press consultancy and corporate communication. As university teacher, taught in the areas of the archives management, the new technologies of communication and the French discourse analysis.

Ashley Greenwood is an Anthropologist at La Trobe University, Melbourne, Australia. She works in the Department of Social Sciences looking at the construction

of post-conflict identities based on her fieldwork conducted in the Amazon region of Peru.

Bertjan Doosje is a Professor at the Faculty of Behavioral Sciences of the University of Amsterdam. His specialization is in Social Psychology and his research focuses on emotions in intergroup contexts, acculturation of ethnic minorities, radicalisation processes and social identity processes.

Bruno Souza Leal is an associate professor at Universidade Federal de Minas Gerais (UFMG), Belo Horizonte, Brazil. He teaches Journalism Studies and Language Theory in UFMG´s Post-Graduation Program on Communication. He also coordinates a research group on Narrative and Experience (Núcleo de Estudos Tramas Comunicacionais: Narrativa e Experiência).

Carly Evans, M.A., is a Doctoral student at Cleveland State University whose research interests include educational policy and reform.

Carrie Love M.A., is a Doctoral student and adjunct instructor at Cleveland State University researching power structures in education.

Catarina Duff Burnay holds a Ph.D in Communication Sciences from the Faculty of Human Sciences of the Catholic University of Portugal, where she began her academic career in 2002. Currently, she is the Coordinator of the B.A. in Social and Culture Communication. She teaches "Media and Gender", "Production and Programming" and "Creative Industries: theory and practice" in the M.A. in Communication Sciences and in Study of Culture and "Introduction to Communication" and "Publics and Audiences" in the B.A. in SCC. She is also the Pedagogical Coordinator for the Post-Graduation in Television and Cinema. She belongs to the Research Center for Communication and Culture, and is co-coordinator of the Portuguese team for the Iberian-American Observatory of Television Fiction. She is developing her Post-Doctoral project to be held at the School of Communication and Arts at the University of São Paulo. Her main areas of research are television studies and fiction contents.

Catarina Laranjeiro has a degree in psychology from the University of Lisbon (one-year Erasmus program at the University of Nijmegen, Netherlands), holds a

postgraduate degree in Digital Visual Cultures at the Instituto Superior de Ciências do Trabalho e da Empresa (ISCTE). She is currently a graduate student of Anthropology and Visual Media at the Free University of Berlin. She worked at Associação Cultural Moinho da Juventude, in the neighborhood of Alto da Cova da Moura. She had got a Leonardo da Vinci scholarship in Berlin, Wissenschaftszentrum Berlin für Sozialforschung (Social Science Research Center Berlin). Se spent 18 months working in Guinea-Bissau, first under a grant Inov-Mundus and later at the ONGD-FEC (Development Cooperation). She developed the project "Espaço-Memória da Cova da Moura," funded by DGArtes. Currently, she conducts a research of traditional festivals in the "Festival do Norte". She studied photography at the Escola Oficina da Imagem e cinema/imagem em movimento (Ar.Co). She has been exhibiting her photographic work individually and collectively since 2008.

Catarina Vasconcelos was born in 1986 in Lisbon. She graduated in communication design at the Faculty of Fine Arts in Lisbon in 2009. In 2007/8 was in Maastricht, Netherlands with an Erasmus scholarship. She has performed at IST Theatre Group. Recently, she has collaborated with the CCB / Factory for the Arts in the creation of workshops for children. In 2010, she was in artistic residence under the EVA project in the Bairro 6 de Maio and in the Bairro do Armador, where she has developed an artistic project for two months with the community along with Joana Manaças and Catarina Gonçalves. Catarina Vasconcelos and Margarida Rêgo are responsible for the design of 'Cine Qua Non', a publication of artistic crossings. This past year, Catarina finished a postgraduation related to Visual Anthropology at ISCTE where she developed the project "Eu Sou da Mouraria" with Catarina Laranjeiro. She is currently in London at the Royal Collge of Arts to undertaking a Master degree in Visual Communication.

Cátia Lopes: Education Sciences Licence degree student; Researcher of the Project "Estratégias de luta e recomposição identitária - impacto sócio cultural das Comissões Unitárias de Mulheres do Porto".

Celia Maria Ladeira Mota is a journalist and a teacher in TV Journalism, with a doctorate degree in Communication, with the thesis "Representations of National Identity in TV News", under Professor Gonzaga Motta. She also studied Critical Discourse Analysis with Norman Fairclough at Lancaster University in England.

Today, she is an associate professor at the Post-Graduate School of Communication, at the University of Brasilia. She is also a researcher at the Center for Media Studies and Politics, NEMP.

Célia Soares holds a Ph.D. in Social and Organizational Psychology at ISCTE, is a researcher in the CIS-IUL and a lecturer at the School of Health Sciences, Polytechnic Institute of Setúbal, where she teaches qualitative and quantitative research methods. Throughout her career she has developed research on social representations, with application of the ALCESTE methodology.

Charlotte De Kock (1986) - bachelor in African studies, minor in political sciences (BE), master in cultural studies (PT). She is a member of CAPP and is involved in the E-planning consortium of the Technical University of Lisbon, which focuses on creating tools for participatory democracies. After having lived 4 year in Lisbon (PT) she now lives in Belgium where, in 2010 she has been full-time involved in research projects on diversity and marriage migration at College University Gent. Currently she's working on 3 research projects involving integration policy in Belgium, Migrants in Belgian healthcare and Competences of undergraduate students. As a researcher at University College Ghent (Faculty of Social Work and Wellfare Studies) she is co-author of various publications (Passages, Academia Press 2011. Hoe anders is het andere? Standaard Uitgeverij 2012), gives workshops on intercultural competences, is co-creator of exhibitions on rites of passage and teaches courses on rites of passage as an instrument of image construction.

Cláudio de Sá Machado Júnior - Ph.D. in History from Universidade do Vale do Rio dos Sinos, UNISINOS. Postdoctorate in Universidade Federal de Pelotas, UFPel, in Programa de Pós-Graduação em Memória Social e Patrimônio Cultural, incentived by Coordenação de Aperfeiçoamento de Pessoal de Nível Superior, CAPES. Master in History from Pontifícia Universidade Católica do Rio Grande do Sul, PUCRS and Specialist in History of Brazil from Faculdade Porto-Alegrense, FAPA. Directory's member of the Associação Nacional de História – Seção Rio Grande do Sul and Secretary of the Grupo de Trabalho em História Cultural.

Daiva Repeckaite is currently a PhD candidate in Cultural Anthropology at the Free University of Amsterdam. She has a multidisciplinary background in social sciences,

having received a BA in Political Science from Vilnius University, MA in Sociology and Social Anthropology from Central European University (Budapest), and studied in Sweden, Israel and South Korea. In 2009, she received the Japan Foundation grant for young researchers and journalists and worked as a visiting research fellow at the University of Tokyo. Daiva is interested in gendered aspects of migration and historical memory, identity-building, and solidarity. She taught a course titled 'Political memory: Central and Eastern Europe in a comparative perspective" to exchange students in 2011 at Vilnius University. Daiva has several years of experience in applied research (policy analysis for EU institutions) and journalism (she worked for a newspaper for five years and currently contributes to an online magazine).

Dajana Damjanovic has graduated master studies of psychology at Department of psychology at University of Novi Sad. Currently she is currently enrolled at Phd studies of psychology. Her master degree work was about foster care families. The topics of her interest are in health and developmental psychology. So far, she has published one article in the monograph of Department of Psychology at the University of Novi Sad. The article was part of her graduate work. She has been working in NGO sector since 2005. Mainly in fields of disability, human rights, reproductive health and gender and disability. She is a peer educator and a trainer of trainers for reproductive health and human rights. Also, in her youth work she implements theater based peer education. She is trainee in transactional psychotherapy and core energetic development.

Dario Paez is a professor of social psychology at Basque Country University in San Sebastian and Director of the Group Research Culture, Cognition and Emotion. He was born in Antofagasta, Chile 1952 and grew up in Chile (1952-1974) and Belgium (1976-1983). He goes to exile because of Pinochet's dictatorship in 1974. He completed his PhD in social psychology in 1983 at University of Louvain, Belgium. He has been at Basque Country University since 1984. His main topics are collective processes of cognition and emotion and crosscultural social psychology, currently focused on the overcoming of political conflicts, collective memory, reconciliation and rituals of transitional justice. He has more than 30 publications in ISI journals, and his edited volumes include Collective Memories of Political Events (with J

Pennebaker and B Rime), Social Identities: International Perspectives (with J. C. Deschamps, J. F. Morales, and S. Worchel), and Social Psychology, Education and Culture. He works with Jose Marques on social control and social identity – the black sheep effect. He coedited with P. B. Smith a special number of International Review of Social Psychology on Culture and Social Psychology, and with J. De Rivera a monograph on "Emotional Climate, Human Security and Culture of Peace" on the Journal of Social Issue. He works from 1979 to 1998 as psychotherapist with refugees and migrants in Belgium and Spain. With C. Martin Beristain, he collaborates with institutions of human rights and peace process on Guatemala, Paraguay, Ecuador, Chile and Spain. Citizen of Spain and Chile, but socialized in the French-speaking culture, he describes himself as a "Latin European." He is involved in a cross cultural study of social representations of past promoted by James Liu. He had been for 4 months in 2010 PUCP from Lima and coordinates a study on the impact of Truth Commission on Peru, Ecuador, Chile, Argentina and Paraguay. He is divorced and has two 15-year-old sons.

Dula Maria Bento de Lima: Architect and urban planner. Specialist in Architecture in the Tropics (UFPA). Management Specialist and university professor. Master in Education. Ph.D. in design from the University of Oporto / Aveiro. Adjunct Professor at the Federal University of Amazonas, where she teaches courses in the Bachelor degree of Architecture and Urban Design, Interior Design, Fashion and Graphic Design. Member of research group Qualidade de Vida e Meio-Ambiente. Member of the Amazon Network for Healthy Housing where she coordinates projects (local representative of the Rede Interamericana de Habitação Saudáve). Member of the Rede Lusófona de Territórios Sustentáveis. Member of the Research Group Sociedade, Ciência e Ideologia (UEPA) acting on the lines: Culture and approaches of the Imaginary and Society, Education and Multiculturalism. Currently conducts research in design, sustainability, cultural identity and intangible heritage.

Eduardo Cintra Torres: Assistant Professor, Faculty of Human Sciences, Universidade Católica Portuguesa. PhD in Sociology from the Institute of Social Sciences, University of Lisbon. Master's degree in Communication and BA in History. Author of 13 books, the latest published in 2011: *Televisão e Serviço Público* and, as co-author, *A Vida Como um Filme: Fama e Celebridade no Século XXI*. In

2012 his PhD thesis, *The Crowd and Television: Contemporary Representations of Collective Effervescence,* will be published. Author of book chapters and scientific articles in Portuguese, English and French, published in Portugal, France, Brazil and Canada, author of pedagogic materials for the Ministry of Education and of television and radio programmes. Journalist since 1983. TV and media critic in daily *Público* (1996-2011) and *Correio da Manhã* (2011-) and advertising critic in daily *Journal de Negócios* since 2003. His main academic interests are Television Studies, Advertising Analysis and Sociology. Researcher at the Centro de Estudos de Comunicação e Cultura of the FCH-UCP.

Elton Antunes is a professor at Universidade Federal de Minas Gerais, Belo Horizonte, Brazil. He teaches Journalism Studies and Language Theory in UFMG´s Post-Graduation Program on Communication. He also coordinates, alongside with Paulo Bernardo Vaz, a research group on contemporary printed culture (Grupo de Pesquisa "Culturas do Impresso").

Enkelena Qafleshi is doctorated in Literature from the University of Tirana in Albania. Her expertise includes fields like: Literature, Albanian literature, Children's literature, British literature and Translation studies. She has a very long teaching experience at the University of Elbasan in Albania.

Éva Fülöp graduated from University of Pécs and has worked as member of the narrative group headed by professor János László in the Social Psychology Department of Institute of Psychology. She participated in studies examining Hungarian national identity though narrative representations of history (e.g. textbooks, novels, newspapers) and conducted experimental projects for studying interrelations of group-related emotions and collective memory. She wrote her PhD dissertation about historical trajectory and emotional patterns of national identity, which introduces a characteristic emotional tendency of Hungarian people in historical context. These result were discussed in conceptual framework of collective victimhood as identity state of the nation. She developed the emotional module of content analitical tool called Narrcat which is used for studying emotional expressions of narratives in Hungarian language. Recently she works on identification of markers of trauma elaboration in historical narratives.

Fabíola Orlando Calazans Machado is Assistant Professor at the Social Communication School of University of Brasilia (UnB), Brazil. She has a Degree in Social Communication at the University Center of Brasilia (UniCEUB), a Master in Business Administration at the Getulio Vargas Foundation and a Master in Social Communication at the Fluminense Federal University (UFF) with a research about the socio-cultural impacts of mobile phones. Currently, she is doing a Doctorate in Communication School at the University of Brasilia (UnB) researching the imaginaries and identities constructions on GNT e FX, two channels of Brazilian cable television. She is also a researcher at Communications Aesthetics Research Center Study Group – Com Versações (UnB). Her research interests include Media Culture, Imaginary and Identity Studies, Aesthetic and Technology of Information and Communication.

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Ruth McElroy is Principal Lecturer in Media, Communication and Cultural Studies at the University of Glamorgan where she is co-director of the Centre for the Study of Gender in Wales. With Stephen Lacey, she recently co-edited *Life on Mars: From Manchester to New* York (Cardiff: University of Wales press, 2012) and has published in academic journals such as *Television and New Media*, *Critical Studies in Television* and the *European Journal of Cultural Studies* for which she is book reviews editor.

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Set Byul Moon received her Bachelor of Arts in English Literature, with two minors in European Studies and Business, from Ewha Womans University in Seoul, South Korea. She dedicated for years in the field of English education while studying for her degree and took one semester off from school to consider teaching as her job, yet came back to school to finish and continue her studies in English literature. Her current interest resides at the contemporary African-American literature, especially of Toni Morrison, Octavia E. Butler, and the minority literary works written by Korean, Chinese, and Native American female writers. She is planning to present in three international conferences in the U.S. and Korea, while writing her Master's thesis on the black soldier's traumatized masculinity in Morrison's *Sula*.

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Uirá Iracema Silva graduated in Journalism and Performative Arts from Federal University of Bahia (Brazil), Uirá Iracema Silva worked as Content Developer for cultural projects, in Cooperative Theatre of São Paulo (Brazil), as well as Screenwriter for television documentaries, in Educational Television of Bahia (Brazil). As Actress and Drama teacher, worked for 15 years with some of the most important Brazilian companies of Popular Theatre and with social projects for young students from deprived communities, in the outskirts of São Paulo. Currently pursuing the Master's degree in Communication, Arts and Culture with the thesis "Popular Theatre and its role in the European Cultural Identity" and works in the media digital project "Facing Popular Theatre", in the University of Minho.

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Zuzana Maďarová: Gender Department at Central European University in Budapest graduate (2010) and Journalism Department at Comenius University in Bratislava graduate (2008). Since 2005 I have been working in the first feminist organization in Slovakia ASPEKT where I cooperate also with other organizations, e. g. Heinrich Boell Stiftung or Friedrich Ebert Stiftung. I had been working in the Slovak News Agency SITA for two years and nowadays I write for several newspapers. I focus on the topic of gender sensitive language various forms of women's political subjectivities.

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