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BRAZILIAN JOURNALISTS TALK ABOUT THEIR ROLE AND THEIR SOCIAL RESPONSIBILITY

Alzira Alves de Abreu

The article tries to raise some issues about the changes which have taken place in the Brazilian journalism over the last decades. The analysis focuses on the image that journalists build of their social responsibility, the social and cultural context in which they have been formed and how they build a piece of news. Through verbal testimonies, life courses have been built, which have allowed for the construction of life experiences in a historical period of transition from an authoritarian regime to a democratic regime. This period is also that of the formation of the big communications companies, when graphic innovations and modern forms of management in the journalistic companies have been brought in.

HISTORY AND PHOTOGRAPHY. MEMORY IN IMAGES

Mario P. Díaz Barrado

Photography is often considered a mere auxiliary source --when not just a simple complement or illustration in the work of the historian--. Its many possibilities had not been developed thus far, perhaps because of the lack of an appropriate base from which photographs could be extracted. The conceptual and theoretical revolution implied by the new means of information enable a new use of the visual information contained in photographs.

After surviving many historical transformations --first the acceptance of photography when it appeared in the 19th century and then its competition with cinema and television, photography offers the impact of the photographic moment and the prompt and emotion of memories. In a society saturated with visual information and used to receive information that can be understood at a glance, it is necessary, however, to emphasize the relationship between the different photographic instants in order to develop "discourses" which enable us to recover the flow of memory with the help of new technologies.

JOURNEY TO THE LAND OF SOULS

Jordi Esteva (writer and photographer) and *Mercedes Vilanova*

Viaje al país de las almas (Journey to the land of souls) is an itinerary through animism as a resistance phenomena. At a time when Islam and Christianity are being promoted and are making spectacular advances in Africa at the expense of African religions, some communities are trying to keep the cult of ancestors and spirits alive in countries such as Benin and in certain areas in Togo and the Ivory Coast. They intend to promote traditional African religions at least to an equal level with the main revelation religions, although until now this has only happened in Benin. Colonial prejudices before and those of Africans themselves nowadays have presented and still present animism as backward and a burden that hampers development. Africans are, therefore, turning their backs on a form of spirituality and a considerable cultural heritage that will be irreparably lost, even if its strength is proved by the fact that Islam and Christianity syncretize many animist notions. Being animist in Africa today is also taking a political stand.

ENORMOUS WOMEN'S TRIFLES

Mercedes Fernández-Martorell

What humans call reality is a product of our constructions. Each society constitutes, therefore, its own reality.

Enormous Women's Trifles (Inmensas Nimiedades de Mujeres) is a theater play that denounces and opens new ways to express a form of silence characteristic of women and with harmful effects for them, namely, that which arises from their absence in official histories.

POSTESTRUCTURALISM AND ORAL HISTORY

Fernando Gil Villa

This article try to show how Oral History is consistent with some cultural tendencies. Specially, the methodology has to do with: the process of desestructuration suffered by classical models of subordination relations; the new and more sofisticated modern ways of resistance; formulas to engage identity and subjectivity and, the cleavage of the positivistic paradigms.

ANTROPOPHOTOGRAPHY AND ANIMISM. A NOTE ON RESISTANT AFRICA BY JORDI ESTEVA

José Antonio González Alcantud

This article analyses the motivations and results of the antropophotographic project undertaken by Jordi Esteva in the Ivory Coast. The analysis is based on the following key-terms: innocent photography, initiation rites, hidden transcripts, resistances, psychic dimension of rites and the emergence of the individual. Cultural resistances and the idea of photography as a weapon in this context are the thread of the analysis.

COMMUNICATING CONDITIONAL BELONGING: NATIONAL PROCESSES, GENDER AND GENERATED ETHNIC CHINESE AFFILIATION

Tineke E. Jansen

The Netherlands state communicates WW II experiences of the Dutch as nation by the celebration of May 4 and 5. This paper analyzes the way biographic stories from ethnic Chinese from Indonesia living in the Netherlands, take part in the social practice of participating in national processes of a state that has, like other states, an interest in a strong unity. Rather than on identity ('who are they') or motivation ('why do they migrate') the question is 'how do they position themselves?' Employing David Parker's concept of 'conditional belonging' the narratives produce a meta-narrative that articulates political subject positions at the fringes of an Andersonian imagined community. Dutch colonial history, Indonesian nation building excluding non-Indonesian 'races' and a Dutch nation-state which interest in national unity is expressed in celebrations of National Liberation Day, constitute the parameters of the discussed social practice.

PRESERVING COMMUNITY MEMORY AGAINST THE ONSLAUGHT OF CAPITALISM: A CASA STUDY IN ZAPATA, TEXAS

Jaclyn Jeffrey

Communities displaced by large-scale development projects are almost always launched on a downward spiral into poverty and social disintegration. Remarkably, the community of Zapata, Texas, is an exception. In 1953 Zapata was displaced to make way for the Falcon Dam on the Río Grande/Río Bravo on the United States-México border. The community not only survived but prospered, largely because Zapatenses used their resettlement experiences as a focal point to maintain social cohesion. By vehemently preserving an accurate account of their displacement, they have prevented distortion of their community memory and repelled outside influence on community decision-making.

DECONSTRUCTION OF MEMORY AND CONSTRUCTION OF HISTORY

Eugenia Meyer

The Mexican experience and the interdisciplinary effort to create that polyphony which will allow unknown social protagonists to be heard, underline the importance of defending the "other history" and of turning silences into direct expressions.

Thus is generated an interaction between the interviewee's voice and the cognitive task of the historian, which will make possible the deconstruction of memory, either individual or collective, for the purpose of constructing history. Upon unleashing memory, upon uncovering memories, one advances along two essential paths -that of identification with individual and collective symbols and that of specifying the dynamics, the causes, the disorders, the manipulations and the reconfirmations of memories, in a narrative which assumes its complicity with that which we believe, imagine, recreate, narrate or try to preserve.

HISTORY, TESTIMONY AND LATIN AMERICAN NEW NOVEL. *BIOGRAFÍA DE UN CIMARRÓN*

Carmen Ochando Aymerich

The Autobiography of a Runaway Slave, Esteban Montejo (1966), by Miguel Barnet, is generally believed to be the text which gave rise to testimonial novel in Latin America. Initially conceived as a piece of anthropological research about Cuban religions of African origin, Miguel Barnet's first testimony integrated, immediately after its publication, into the field of literary scholarship and became a major subject of multidisciplinary studies.

In *The Autobiography of a Runaway Slave, Esteban Montejo* two different sort of sources combine: a set of methodological sources derived from social sciences, basically anthropology and sociology, and a set of ideological as well as aesthetical sources rooted in Nineteenth Century Latin American antislavery fiction.

As a result of this, testimonial texts have a very peculiar structure and demand a special kind of reading. Thus, in a testimonial novel glossaries, footnotes or methodological instructions -which for convenience we have assembled under the name of *external textual items of support*- can be found as elements of the plot. These structural elements imply a *veredictive reader response code*, "veredictive" being a newly coined term for a concept which combines two notions: on the one hand "veracity", which is the fundamental element in the literary reader response theory; on the other "verdict", that is to say, the judgement passed on those social injustice situations denounced by the characters in the novel, who appear both as witnesses and actors of the particular historical facts depicted in the novel.