

Jornal *O Cola*

— FROM HUMANITIES, TO HUMANITIES —

THE END OF MY FOREVER

"What if one day somebody told you that you could never do what you love to do again?"

TOP 5

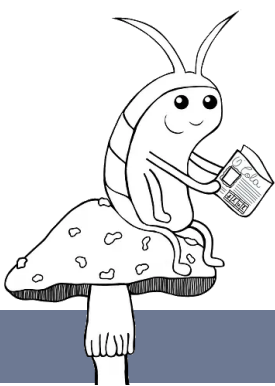
Best places to study in Lisbon

If you're one of those people who can't study at home, don't fret anymore, *O Cola* brings you a list with 5 perfect places to study in Lisbon!

RUPTURE

The rebirth of Fascism

"One hundred years later, the far-right is manifestly back to where it started – and strongly."



THE OTHER SIDE

Everything about the other side of Elisa

Winner of the Song Festival 2020
and ex-student of Faculdade de Letras
da Universidade de Lisboa.

Dear Readers,

First of all, welcome to another edition! We are very pleased to present the 6th Edition of *O Cola*, a newspaper of the entire student community of the Faculty of Arts and Humanities of the University of Lisbon.

Throughout these months, we have been improving our work in order to achieve our goals: to publish editions more regularly and in a printed format. Moreover, the members of *Cola* have also been committed to creating new content, one of interest to the FLUL community. We have several new features and sections that we hope will be well received.

We believe that our progress has been noteworthy. We are more active, more dynamic and we are now resurfacing with a new image. Our team is committed so that, from now on, you will be able to acquire your physical copy of the newspaper whenever a new edition comes out. We want this to be our new normal. However, we will always be releasing content online and we will have new texts on our website every Saturday (original version at 2pm and translated version at 2.30pm).

We recently closed another open call after welcoming almost ten new members. We are thrilled by your interest in us. We are becoming more and more a newspaper of humanities to humanities. It has been a pleasure to work with such a committed, willing and, above all, friendly group. Now, with this updated team - full of talented people, motivated and ready to work - all efforts are gathered so that *O Cola* can move on to a new chapter.

All that is left for us to do is thank all those who have supported us, and continue to do so, as well as our team. We also want to give a special thanks to Nobre Bastos, who has filled this edition with his beautiful illustrations.

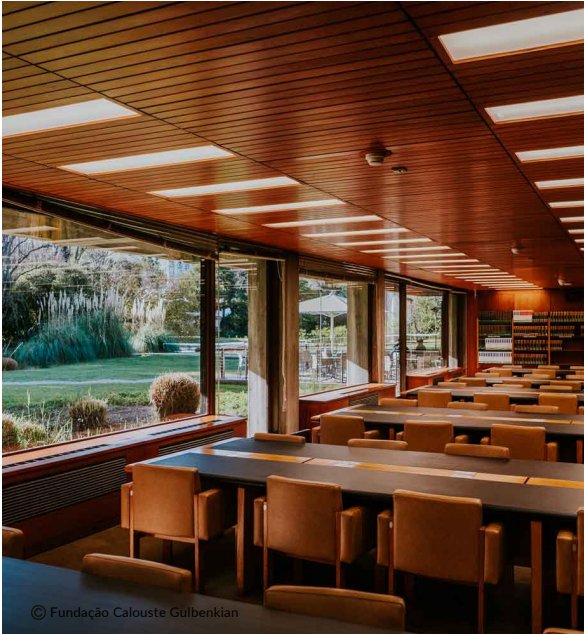
Without your help, *O Cola* would never have taken flight.

Happy reading and good luck for this last semester,
The Board.

Translator: Rita Magalhães



Top 5 Best places to study in Lisbon



2. Gulbenkian Library of Arts

With reading and research rooms, free access to publications, recent periodicals and the vast Gulbenkian physical and digital collection, the Gulbenkian Art Library is one of the best places to study. Well located, near São Sebastião's metro station (blue and red lines), it is easily accessible and with a view/opening to the iconic Gulbenkian garden where one may take breaks between studying and admiring the beauty of one of the city's most dynamic and influential cultural spaces.

4. Jeronimo from Oriente Station

Located within the Oriente train station, the Jeronimo cafe is a cozy and surprisingly scenic establishment to study. It should be noted that it has good vegan options and no queues. If you like to study with natural light, this place is ideal. There are lots of seats facing the windows where you can follow the changing colors of the sky throughout the day. It is open Monday through Friday from 6 a.m. to 8 p.m. and on weekends from 7 a.m. to 8 p.m.

1. Baldaya Palace

In the center of the parish of Benfica, on Benfica Road, the Baldaya Palace is a cultural space with a library, cafeteria and a small interior garden. In addition to being converted into a cultural center, its facilities include a library, a children's playroom, a co-working space. The magnificent outdoor gardens are also a great excuse to visit, as well as the calm and pleasant environment to work or study. Besides this, it also serves as a box-office and stage for various cultural events (such as concerts and exhibitions) being held in the space. It is open every day from 9 a.m. to 10 p.m. except on Sundays.

3. Galveias Palace Library

The Galveias Palace Library is located in Campo Pequeno and besides being a great place to study, it offers a cozy garden with a terrace to relax between study breaks. On a journey back to the 17th-century, we can contemplate one of the most beautiful palaces in Lisbon which has, besides an ample space with a lot of comfort, free internet access and a photocopy service. Entrance is free and without any kind of restriction. The Palace is open Tuesdays through Fridays from 10 a.m. to 6 p.m. and Mondays and Saturdays from 1 p.m. to 7 p.m.

5. National Library of Portugal

The NLP, located in Campo Grande, is the library with Portugal's largest bibliographic collection, and therefore contains a large number of exclusive items. To have access to all the bibliographic material one needs to acquire an annual reader's card, which costs 12 euros. Besides being the ideal place to research information, alternatively to the internet, it also has numerous temporary exhibits, most of which are free of charge. It is open Monday through Friday from 9:30 a.m. to 7:30 p.m. and Saturday from 9:30 a.m. to 5:30 p.m.

Rupture

Author: Tiago Correia
Translator: Mafalda Vale

In the last months, the world has seen a clear and striking return of fascism. This phenomenon had been showing symptoms for a few years, since the constitutional reversal of *Roe vs. Wade*, the attack to the American Capitol in January of 2021, the growth of the reactionary right in the last Portuguese elections or the maintenance of a high voting distribution in favor of a proto-fascist Brazilian candidate, even after a ruinous administration, among others. But fascism has reconsolidated its rebirth with the recent return to its cradle, in the bosom of Italy. One hundred years later, the far-right is manifestly back to where it started – and strongly.

However, if we see its shadow out in the streets, smell its pungent, criminal substance in the alleys and by the pubs' doors, and we remain motionless in face of this indiscernible veiled threat, perhaps we ought to wonder: why this sudden return? What are the circumstances that have enabled it? Has fascism returned, or never gone away at all? These are pertinent questions in our search for the answer to whether the return of fascism is imminent, given the present symptomatic case, and for the justification of its reappearing, in case that premise is true. Maybe, should time allow it, we might even inquire about cutting this vice by the root.

Decades after the most fundamental liberties which were attacked during the various periods of fascism and military dictatorships being recovered, the far-right seems to have resumed its favorite position as a solution for the socioeconomic cyclic frustrations, under the masses' eye view. It does so in the form of a neo or heir to proto-fascism, which, covertly or explicitly, assumes a rebirth of reactionary values: contestation of women's reproductive rights, denial of the so-called "gender ideology", proliferation of slogans such as "God, nation, family" and so on.

Among the global tendencies of this wave, we find the attack on state secularity, the appeal for nationalism, and the blaming of minorities outside of the traditional nuclear family for social ills.

With the arrival of modernism, the eagerness for an exponential improvement in the quality of life, jointly with a further increase in sovereignty, led to the conception (in a contradictory, but not inorganic way) of the totalizing and totalitarian philosophies which sought to endow life with predictable order, and which Humans had ignored for long, under the scope of an assured quality of life. These post-world war movements, utopian at their core, constituted the first fascisms – with totalizing, ultranationalist and military orders, exclusive and racialized, and, sometimes, expansive, which sought to purge the world of economic and moral decay, thus legitimizing the perpetration of atrocities.

This was the configuration of fascism in a very specific modernist post-war reality. But how would fascism take shape in a post-modernist reality?



A reality where the “familiar nucleus” is enlarged, societies are multicultural and miscegenated as never before, national sovereignty is compromised by the ascension of international alliances and most of the workforce has divorced from the fabric and turned to the services sector. The answer is complex and, in order to get to it, we have to resort to a multinational illustration of the rebirth of fascism.

With the transition to the liquidity of postmodernism, a gradually more digital world, a phased disintegration of social structuralism and an increasingly erratic, diffuse and anxious population, fascism was faced with an urgent need to reformulate its aesthetics, before breaking exile. The characteristic ideological undertones remain, but its complexity and intellectual aspirations were almost or completely drowned out. In order to survive within the structures of liberal democracy and the rule of law, fascism dropped its totalizing aspirations, adopting a posture of discrediting the electoral system (electronic or not), a simplification of speech – often bordering on boorishness –, the collection of representatives of social minorities as a symbol of their inclusion, the concomitant marginalization and objectification of the same minorities as a scapegoat for socioeconomic ills (“the parasites, the bandits...”), the apology for the discrediting of science (as an example, denialism referring to COVID-19 vaccines and the use of masks to prevent its spread), and the plea for the singular maintenance and protection of the conservative model of the “traditional family” – in a progressively more libertarian world, in which different models of family distribution are increasingly accepted.

But what conjuncture breeds the return of this hideous ideology? Fascism as an organizing philosophy is a direct response to the failures of capitalism; in the case in question, neo-fascism in the 21st century represents a reprisal for the crisis of global capitalism (1). Capitalism is currently experiencing a global and organic crisis, substantiated by the dimension of overaccumulation and the crisis in the political dimension of sovereignty (2).

In the past century, fascism consisted in the union of political reactionary power with national capital, while in the present day it involves the consortium of political reactionary and repressive power with transnational capital – products that are patent in USA’s Trumpisms and in the United Kingdom’s Brexit(3). The transnationalization of the largest economic sectors in the capitalist system takes place within a system of political authority, based on the affirmation of the nation-state. Thus, in the present, a conjuncture of ideological contradictions with which the system is incapable of dealing is conceived, which deserve to be analyzed (4).

Each crisis episode in the present system has involved some degradation in state sovereignty and legitimacy, stimulating social, military and class conflicts. What results from this is a systemic restructuring: new arrangements and dynamics of institutions, class relations and accumulation activities, which will eventually erupt in the reestablishment of the capitalist system and expansion. Structural crisis, like economic crises, is a cyclical phenomenon and occurs approximately every 40-50 years (5).

As a precedent, a new wave of imperialism solved the first Structural Crisis of the 1870’s; the Great Depression was settled through a new type of redistributive capitalism, “the class compromise of Fordism-Keynesianism”, social democracy and the like (6).



The last structural crisis, in 1970, was solved through the globalization of capital, with a global population globally integrated into the same financial and production system (7).

With globalization, a new transnational capitalist class (TCC) tended to seek to escape the frays of the nation-state configuration in favor of accumulation, turning the correlation between class and social forces in its favor. Factors such as new technologies, neoliberal policies and new ways of exploiting the global labor force allowed this class to hyperaccumulate capital to such an extent that Oxfam estimated that 1% of the population owned more than half of all the world's wealth. The transnational capitalist class, therefore, has accumulated a gargantuan amount of transnational power and control over global resources, institutions, political systems, media and cultural industries (8).

From this extreme accumulation in the hands of a few results that this minority has no profitable platforms on which to unload their overaccumulated capital (9). Given the situation, States are pressured to create new opportunities for the generation of profit. But the digitalization of the market, to the extent that it has replaced the forces of production, reducing costs, intensifies the contradictions of the capitalist system and slows down the pace of profit. Without state intervention in labor markets and the promotion of redistributive policies, digital capitalism proves to be incapable of solving the problem of overaccumulation. In addition, it would be reasonable to conclude that digitalization would only hinder the regulation of transnationally mobile capital. Hence, it results in an aggravation of the problems of legitimacy and hegemony of States and, subsequently, in an even greater global economic instability (10).

The crisis is such that the transnational elites have confessed to be extremely worried with the possibility of revolt, and divided on how to settle the situation.

Lately, what transpires is a successively more repressive social system, so as to protect the unprecedented discrepancies in the distribution of world wealth (11). The transnational bourgeois class has acquired an interest in war and repression as instruments for the preservation of overaccumulation. While conflict and repression mutate in a constant privatization, the interests of this class influence the political reality of the state of affairs, translating into the maintenance of conflicts (for example, in the Middle East), repressive systems and the expansion of vigilance, war and sociopolitical control (12).

Given this conjuncture, the Global Police State is conceived, which we will understand as three interrelated developments: the increasingly present systems of social control, stimulated by the transnational bourgeoisie with the intent of repressing any symptoms of revolution by the global working classes; the fact that, more and more, the global economy is substantiated by the development of war systems, social control and repression as a means for profit in the panorama of continuous overaccumulation in a phase of economic stagnation - which we will call "militarized accumulation" - and, lastly, the transition into systems that may be characterized as modern fascism, or, in a broader sense, totalitarian (13). A catalyzing factor in this tendency to build a Global Police State was the 9/11 in the USA, along with an insurgency of "terrorism" in the West.



This allowed Western war powers to dramatically escalate their military budgets (for example, The Pentagon increased its budget by 91% between 1998 and 2011, while profits from the military industry almost quadrupled) and of internal security, in the form of marginalization of minorities and immigrants, refugees, construction of fences to prevent the entry into national territory, construction of immigrant detention centers, "war on crime and drugs" in the scheme of amalgamation and subsequent marginalization of social minorities and, lastly, the expansion of bureaucratic security apparatuses (14).

Thereby, the new technologies have revolutionized violence, social control, the modalities of state and the industry of private violence. They have also further fused private overaccumulation with the militarization of the state. It is more and more difficult to distinguish between the militarized and non-militarized dimensions of the global war economy. Digitalization allows, thus, for the creation of a Global Police State, symbiotic with post-modernist fascism. While digitalization accumulates capital and polarizes classes and groups, the dominant classes return to the same technologies that have granted them supremacy to, this time around, concurrently solve the economic crisis of overaccumulation and repress the revolts that the socioeconomic conditions propitiate (15). The result of this paradoxical logic is a spatial restructuring adapted for the contention of marginalized communities, exponentiated by the constant surveillance which the advances in digitalization have allowed - the constant predation on social minorities, revolutionary classes and other vulnerable communities (16). This is how modern ghettos exist.

Martin Luther King argued in his speech "The Other America" that the logical conclusion of racism towards a given race would be its extinction. Following that logic, would it be plausible or logically reasonable to define that the logical conclusion of capitalism is fascism?

Protagonists of modern fascism politics,

such as Le Pen, Órban, Kaczynski and Trump, are not themselves as dangerous as the nationalist-conservative ideologies which they have liberated. Let's see, to what extent is the new transnational bourgeois class allied with the nationalist and reactionary rhetoric? To what extent does it benefit from it? This group is manifestly globalist and cosmopolitan in nature, an existence that is inconsistent with the anti-globalist rhetoric proliferated by European neo-fascist circles. The European far-right itself does not maintain particular relations with the transnational bourgeoisie, and the latter feels insecure in promoting nationalism as a final solution to the hegemony crisis, since it could not even sponsor it explicitly (17).

Let us take the USA as a basis for reasoning, as the greatest harbinger of military accumulation. The largest North American institutions and economic agents are invested in the economy and in the military-industrial complex, but, for the transnational bourgeoisie, investment in this is not necessarily correlated with ideology, but rather with profit and maintenance of hegemony. For the transnational bourgeoisie, military investment is no different from investment in the energy, health and related industries, in terms of profitability and security. This, along with suppressing the revolutionary classes, maintaining global capitalism and the investment sectors - as was the tendency of North American military Keynesianism, maintained since the 2nd World War - and not initiating fascism (18).



From here we will infer that the relationship between the transnational bourgeoisie and reactionary nationalism is circumstantial, being the current answer found for the problem of overaccumulation and for the protection of state sovereignty. Even so, it is not a relation free of its logical and ideological contradictions. The potential for a continuing and deeper amalgamation of interests exists, but it will have to overcome the rifts between reactionary nationalism and globalism. A clear manifestation of this problem was the initiation of a trade war by Trump with China, a situation that, if developed, would create a crisis in the production and distribution networks at a global level **(19)**.

For the consolidation of the reactionary-bourgeoisie alliance and the mutation of this connection from a weak and circumstantial nature to an effective and hegemonic response to a structural crisis of capitalism, a conjuncture of global instability more dramatic than the present reality would be necessary, which is possible. However, perhaps we would be wiser to conclude that this is a hybrid alliance between nationalist political elites with a reactionary social base and a transnational capitalist class, substantiated through the accumulation made possible by military repression **(20)**. Still, if not opposed by a viable alternative to the current solution, consolidated neo-fascism as the transnational bourgeoisie's response to the next structural crisis is likely **(21)**.

So, what solution will we find to contain this ailment? Some propose the transition to "Green Capitalism" – a capitalist model that reconciles neoliberal principles of market growth with sustainable development. This model would implicate extensive investment in environmental technologies, inaugurating a new form of accumulation, not only in the field of renewable energies, but also in the collection of waste and microplastics. Just as the militarization of the economy conceives profit and overaccumulation while simultaneously suppressing revolt,

its environmentalization would create new means for capitalization, potentially solving social ills and adding a new democratic dimension to the economy.

But to what extent would a transition to a "Green Capitalism" not be a mere lenitive? Given that the current system reveals cyclical symptoms of structural defects, isn't it just a matter of time before the solution saturates and degenerates into eco-fascism? Has the system not revealed its clear limitations and inconsistencies already? Is it not plausible to project that, in the process of incessant digitalization, the transnational capitalist class would innovate channels for overaccumulation in a green economy? Perhaps it is time to look for solutions beyond capitalism, perhaps the system has reached the zenith of its redistribution of wealth and quality of life, and its perpetuation turns out to be problematic.

Any system has a breaking point, the point after which the destabilization is such that the return to the coveted stability is impracticable. It is likely that capitalism has gone past that point: modern capitalists are already incapable of eternal accumulation. So, we experience this structural crisis of succession to the existing system. The inequality between the richest 1% and the remaining 99% has reached levels that are impossible to reverse – inequality is prolific and corrupts all institutions and social behaviors.



The system has broken beyond its ability to regenerate, and to perpetuate its subsistence will be a cruel effort to everyone involved – complete rupture is required. The possibility of returning to a more socially just form of capitalism is increasingly scarcer, especially since it has rarely happened throughout the history of systemic-structural crises (22).

Ultimately, neo-fascism arose as a circumstantial response to the most recent structural crisis, based on the overaccumulation by transnational capitalists, conceiving a state of police repression and vigilance, ergo containing the revolutionary classes. It may be the case that capitalism has run out of notable contributions to our democratic societies and states, perhaps we have outgrown the need for it. Maybe it is time to reverse the logic behind work, accumulation, inequality and extraction of profit from our neighbor, and find an economic and political system that is more democratic and less vulnerable to hate speech and totalitarian ideologies. Regardless of the immaturity of the status quo, one thing is clear – the need for rupture.

Sources:

1. Robinson, William I. "Global capitalist crisis and twenty-first century fascism: Beyond the Trump hype." *Science & Society* 83, no. 2 (2019): 155.
2. *Ibidem*: 156.
3. *Ibidem*: 155.
4. *Ibidem*: 156-157
5. *Ibidem*: 157.
6. *Ibidem*: 157-158.
7. *Ibidem*: 158.
8. *Ibidem*.
9. *Ibidem*.
10. *Ibidem*: 160.
11. *Ibidem*.
12. *Ibidem*: 161.
13. *Ibidem*.
14. *Ibidem*.
15. *Ibidem*: 162.
16. *Ibidem*.
17. Harris, Jerry. "The future of globalisation: neo-fascism or the Green New Deal." *Race & Class* 61, no. 1 (2019): 8-9.
18. *Ibidem*: 9.
19. *Ibidem*.
20. *Ibidem*: 11.
21. *Ibidem*.
22. Shaw, Ian GR, and Marv Waterstone. *Wageless life: A manifesto for a future beyond capitalism*. U of Minnesota Press, 2019.



Ageing Studies Course

The Centre for English Studies of University of Lisbon is organising a course on the analysis of fictional and theoretical texts based on the topics of ageing, self-knowledge, identity and idadism. Registration is compulsory and can be made until the 4th of March to the following e-mail address: gestao.ceaul@letras.ulisboa.pt.

The course will take place on March 13 and 14, from 12 noon to 6pm, in room B112.C.

March 8th

Author: Sofia Lopes
Translator: Sara Fernandes

Let's cut our hairs,
Scream through the streets,
But what for?

Let's paint our lips red,
Rip off our bras,
But what for?

Let's wear miniskirts,
Let's wear jeans,
But what for?

Let's write essays,
Break barriers,
But what for?

If the Man hears only
When bodies are dying.
If the Man sees merely
When blood is flowing.

Because no one listens,
Until a man delivers.

And it only takes one,
Just one man mediating,
For all to begin fighting.
Because a woman is nought,
Until a man for her is speaking.



Discount: Joaquim Chaves Saúde Laboratory and Clinic

Are your exams up to date? The students of the Faculty of Arts benefit from a discount applied on the price table of Laboratories and Clinics Joaquim Chaves Saúde anywhere in the country. Discounts will be applied on treatments, exams, analyses and specialized consultations, just by presenting the student's card.

**Address: Avenida General Norton de Matos
71, R/C Miraflores**

THE OTHER SIDE

ELISA

We talked to Elisa, the 23-year-old Madeiran who won the Song Festival in 2020. Elisa was a student at the Faculty of Humanities of the University of Lisbon in 2018/2019 and released her first album - *No Meu Canto (In My Corner)* - in 2021. Today she reveals the other side of herself to us.

At which point of your life does the Faculty of Humanities come into play? What was it like to leave the island?

The Faculty of Humanities came about a bit unexpectedly, because, in reality, I always wanted music and I always wanted to make music. Before I moved to Lisbon, after finishing the 12th grade, I stayed a year in Madeira doing a jazz course. During that time, I came to Lisbon to audition for Music School of Lisbon and didn't get in. That's where the Faculty of Humanities comes in: I didn't pass the audition and I came to the conclusion that, maybe, going into music wasn't meant to be and that the safest thing was to choose another path. So, I analyzed my options: I studied Languages and Humanities in highschool, I always liked History, but I didn't want to completely abandon the artistic field, as it is a really big part of my life. I heard about the Artistic Studies degree through a friend of mine and decided to apply. Regarding leaving the island and coming to the mainland, I think that this is already a very ingrained idea in the islanders, from a very young age.

Something in us already knows that we're not going to stay there forever. Of course, there are many different cases, but it's not easy to follow our dreams there. We can always go back, but at some point we have to leave and, as time passes, we learn to manage the anxiety, sadness and longing that we feel from being away. I was lucky enough to come to Lisbon with my best friends and that made the process much easier, but most of the time there is no such luck and it ends up being a more challenging experience. That was the context and the motto for my song *Na Ilha (On the Island)*, which ends up addressing those issues and, in a way, comforting those who relate with those words.

Although your time at the Faculty of Humanities was short, what kind of teachings did you acquire there that still help you and that you put into practice in your daily life?

I feel that, without doubt, the Methods and Instruments for Scientific Work class



© Carolina Santiago

"It's important to be in a place that adds something to you, that makes you feel more complete, not just to be somewhere. Life is so unstable that it's not worth wasting time on what you're not passionate about."

with professor Margarida Madureira saved my life many times [laughs]. Even at Music School of Lisbon, what I learned in that class helped me a lot in the elaboration of essays. Not only me, but also my classmates who sometimes struggled because they had a very practical education, all connected to music, and sometimes I would lend some notes [laughs]. Theoretically, it helped me a lot, but, above all, what I took with me was a whole other vision about the arts, especially beyond music: cinema, theater, painting - I managed to develop a great interest and a deeper insight in those artistic fields.

How was the decision to change, having to leave the Faculty of Humanities and follow music, your big passion?

I've to say that it was not easy at all. I was only at the Faculty for one year but I loved the school, I loved the course, having to study for those classes and where I was. However, I always had this thing for music so I went back for a second audition for the Music School of Lisbon and I got in. Then I had a bittersweet moment, having to choose between two things that I liked. I sat down, reflected a lot on the decision and talked to my parents and friends. My father is a very strict and pragmatic person, and he immediately asked me the big question: "What if music doesn't work out?", but what if it does work out? At the end of the day, it was my decision alone. I really enjoyed my first year at the Faculty of Humanities, I felt it was worth continuing, but at the same time I felt that, by leaving music on standby, I wasn't giving it my all and wasn't fighting for my dream strongly enough. So I had to choose, I felt like I had to put my soul completely into it and that's what I did, I chose music.

What can you say to the whole student

community that is afraid to take risks and follow their dreams?

Something I think about a lot lately is that we are always very focused on these preconceived ideas of "you have to make money, you have to have a house at a certain age, you have to start a family at a certain age". There are so many things that can happen in a person's life. For example, the pandemic has shaped us, created new fears, insecurities and a new way of thinking. I honestly think that life is too short to do something that we don't like. There is always the possibility to leave, we are not stuck in one place. If you are doing a degree or at a job that you don't like, that doesn't fulfill you, it's important to make a decision that makes you happy. And that decision is yours alone, only you are living your life, only you really know how you feel, what makes you happy and what you're passionate about. It's important to be in a place that adds something to you, that makes you feel more complete, not just to be somewhere. Life is so unstable that it's not worth wasting time on what you're not passionate about.

You left Madeira, you came to the Faculty of Humanities, then you went to the Music School of Lisbon... at what moment did Great Dane [music production company] come into your life?

Great Dane came into my life because I was bonkers [laughs]. I had classes at 8 a.m., I had to wake up at 6 a.m., but I would go to jam sessions until 4 a.m. My thing for music wouldn't go away and I studied at the Faculty of Humanities at the time, but I didn't want to lose touch with music, so it was my way of making up for myself, to be closer to what I liked. I was very shy, I never sang in the jam sessions I went to, but one of the times I went to Menina e Moça I lost my fear and decided to sing.

"If it doesn't go okay, oh well, nobody knows you, there's no problem, if it goes wrong you won't come back". But it went well. A girl, Tainá, who is an excellent artist, enjoyed hearing me sing and invited me to go to Great Dane. She was recording an album there and told me to go and see how things worked, get to know the space. I went, I let myself get carried away. They liked me and from then on ... that's the story I'm living now. [laughs]

What do you currently do? What is a day in the life of Elisa like?

A day in the life of an artist is not always the same, not at all. You can have months where you're completely still and you're just focused on writing music, which is what is happening to me now: I'm making my second album, so I'm very focused on writing and being with people and sharing ideas. Then you have that single/album promotion season which is a ridiculous thing, the days are very busy: I wake up very early, spend the whole morning in the TV studio to sing one or two songs, interviews in the afternoon either by zoom or on radio, and then there are evenings when I still have concerts, so those are the busiest days. Then there are the quieter seasons, where I'm a boring person [laughs]. I like to cultivate myself with art, so when the days are quieter I read a lot, go to museums, concerts, to the theater. It's the wonderful part of having friends from different fields, there is a very genuine exchange and sharing of ideas, and I try to enrich myself that way.

How would you tell little Elisa that she would win the Song Festival in 2020?

At first she would not believe it, at all! Surely no moment in my life prepared me for what happened in 2020. On top of that, I come from a family that is extremely down to earth. Your achievements are the

fruit of your work, but you have to keep working. It's a dry "congratulations" and you get on with life, you keep on working and no standing still. Never in my life did I think this would happen, especially so soon. It was part of my plans to participate in the Festival, it was a dream that I knew I would put into action at some point in my life, at around 30 maybe, when I had more experience and more years on me. I never thought it would be in my twenties, so early and so lost in life [laughs]. Marta and I were two girls, among the youngest at the Festival, competing against artists with a lot of exposure and very established careers: Dino d'Santiago, Jimmy P, Bárbara Tinoco. Nothing in us told us that we were even going to make it to the finals, let alone win the Song Festival. Especially me, so young in this business, still without a career, nobody knew me. It was surreal.

Despite winning the Song Festival, Covid made it impossible for you to go to Eurovision. How did the pandemic affect your professional career?

I am more about living in the moment, but my team thinks much more about strategy. Of course going to Eurovision gives you worldwide visibility, but the Song Festival alone is a huge launchpad.



© Carolina Santiago

So, even before we knew what was going to happen, we were already preparing the release of a single and an album. The pandemic delayed things, at a time when the world was at a standstill, we felt it was better to take a break to take care of ourselves. *Coração* (Heart), my first single, was released in September, when things had calmed down a bit, so that people knew that I hadn't stopped, that I was there and continuing to do things, but, of course, always calmly, with care and sensitivity, because we were living a new normal.

Your first single, *Coração*, has a very funny story that relates to the Faculty of Humanities, do you want to share it?

Yes, it does! [laughs] I was already at Great Dane, I had joined in January 2019 and I was still at the Faculty. They encouraged me to write and to start composing. So, I would take advantage of bus trips and other moments to write some things. One day, I was in an English class [laughs] – in my defense I loved English classes and passed with a good grade! [laughs] What happened was that, in one of those classes, I ended up writing a whole poem, which originated the lyrics of *Coração*.

The truth is that few changes were made to that poem. I ended up going to the studio and LEFT turned it into music, and that's how *Coração* was born, which is very special to me, because it was the first time I felt like I was writing something for real.

How was it to see your first single being part of the soundtrack of a TVI soap opera?

I think it is definitely a very good feeling! I remember when I was a kid watching several soap operas with my mom and discovering new music through them. I dreamed about the possibility of a song of mine being in a soap opera one day, of being part of that story, of a character's life, and when it happened I got a little sparkle in my eyes. I thought that everything was possible and that I was making another dream of mine come true. However, I don't let myself get too carried away with these things: my grandmother and my mother used to watch the soap opera just because my music was on there [laughs], I didn't. I'm extremely happy and grateful that this is happening, that I have been given this opportunity, but let's keep going, let's keep working. My Song Festival trophy, for example, is packed and tucked away



"Marta and I were two girls, among the youngest at the Festival, competing against artists with a lot of exposure and very established careers: Dino d'Santiago, Jimmy P, Bárbara Tinoco. Nothing in us told us that we were even going to make it to the finals, let alone win the Song Festival."

in a corner, I feel like I don't need to see it. I know what happened, I've all the memories very present, I carry everything in my heart and I'm very happy for this achievement, but I don't want to see the award, because I feel that I don't have to display it. I don't want to be dazzled and I want to keep my feet on the ground. Those five minutes of fame aren't going to define who I am, both for the good things and the bad things. In that sense, I'm like my father: let's move on, there are things to be done.

Is the world of music what you imagined?

In a way yes, in another way no. I don't think I ever put a rosy haze around the music industry, even before I was part of it. Sometimes things are not that genuine, sometimes things are too studied and that's something that upsets me and makes me sad. I'm a genuine person and I like people to trust and like me for what they see of me, because that's who I am. For me, having things studied to the point where I stop being genuine doesn't make me comfortable. Sometimes there are places where they try to mold you and that makes me angry. Another thing that pisses me off is that, sometimes, it's not just the music, but your looks, the way you dress and present yourself. It makes me sad sometimes to be judged by my looks and not by my talent, not by what I create and what I'm passionate about. Do I need to always be posting pictures and being active on social media for them to hear my music? I definitely don't want them to listen to my music because they think I'm pretty, I don't think things need to work that way. It's not about looks when we are talking about music, at least it shouldn't be. On the other hand, being aware that the music world is so competitive, I had the idea that everyone would try to stab you

in the back, use you to get somewhere and then not care about you. In this regard, I am lucky to have joined Great Dane and to be surrounded by good, creative people who make music for the joy of making music and not for its commercial value. It's so beautiful when you share music, when you find beautiful friendships and create beautiful music that touches other people. I'm very lucky to have found such a good and open-hearted group in the music industry, it really made me very happy.

What are your future plans? What can you tell us and what can we expect from Elisa in 2023?

As I mentioned, I'm working on my second album and it's part of our plans to release a single later this year... and lots of concerts! I hope there will be lots of concerts, because more than anything I like being with people and singing for them, being able to look them in the eye and talk to them. The people who follow me, who follow my work and like to listen to me, are one of the biggest reasons why I'm doing this. Of course that I love my art and that it makes me happy, but most of all I enjoy doing it because I see that it makes other people feel good, and that makes me very happy!

Elisa suggests:

Book: *Gentlemen in Moscow* by Amor Towles

Film: *Love, Rosie*

Song: *Here Comes The Sun*, The Beatles

Album: *Abbey Road*, The Beatles

Place: Ponta do Sol, Madeira

The End Of My Forever

Author: Bruna Ribeiro
Translator: Rita Magalhães

What if one day somebody told you that you could never do what you love to do again? That, at any moment, your life would change? It happened to me, in some doctor's office in Hospital da Luz in Lisbon, on March 30, 2022. Dance has always been a part of my life since I could remember.

The sixth art was always my shelter, the one that I sought after the storm. It was a way of expressing myself without using words, a way to relax after a dreadful day and to celebrate on a good one.

Dancing brought me so many good things. It introduced me to the arts. It was a valuable help in the search for self-love. It made me fall in love with it to the point of wanting to leave the house on a windy and rainy late afternoon in December - like those where the umbrella capsizes -, because I had practice, and I didn't want to skip. When I walked through the door, my anxiety would disappear and there was no other place where I'd rather be if not in that gym - even though the heat (yes, in December) was unbearable, because they would invest in anything, except air conditioning. In those corridors, I made life-long friendships, I shared many smiles and cried more times than I'd like to admit. With this family, I had incredible trips in which I had the chance to represent my team and walk around with our colours.

For that and for everything else that I didn't write, I love dance with all my heart. And it never, not even in my worst nightmares, occurred to me that dropping dance at 19 could come to be a reality in my life. It never crossed my mind to quit this passion all of the sudden - without prior notice - and when it happened, it brought me such agony that I still feel it to this day. And the worst wasn't the shock, it wasn't the surprise. It was the *goodbye*. Farewell to a place where I was incredibly happy. And everyone knows when something brings you extreme joy, leaving it costs twice as much. It was goodbye to a place where I spent many years. It was goodbye to a place I didn't think to leave so soon, where I imagined making other people happy by

teaching what I know about contemporary dance and passing this love on to a new generation. The farewell brought the longings that, because I feel them so deeply, gets too much. And I miss absolutely everything. From the anxiety before each show, which was the fuel for the weeks leading up to it. From training until late - which is already a tradition around the club's famous soirees - because the choreography had to be perfect and there was always someone out of time or jumping with the wrong leg. From the rush of D-Day, which was the confirmation that everything was on track. The stress felt by all involved, which was intense in such a way that it seemed like we could breathe it. From the tiny jitters that invaded our bodies, which started backstage and only calmed down after the final applause. And the only concern was having to put our emotions aside for the sake of a good performance. Deep down, it's nostalgia that overflows my heart.

So, how did this happen? Why did I have to stop dancing? I'm being very honest when



I say that I have no memory of a practice ever having made my day worse, except on *March 11, 2022* – a rainy Friday that was marked on the calendar. The day when a simple pirouette turned into a nightmare. If you ask me how it went, I can't answer. Everything happened very fast. The pain was unimaginable, my left knee swelled at breakneck speed, and I remember having to swallow my tears in the emergency room because a nurse told me it was "just a sprain." Two weeks had passed. Two weeks since that day and not once did my foot touch the ground. My left leg still didn't fit into my jeans and the pain increased day by day. After ultrasounds, x-rays, and an MRI, it was confirmed what I already feared. No, it wasn't just a sprain. The accurate words of the doctor had been "complete rupture of the anterior cruciate ligament (ACL), three fractures and a small bone crushing. We're going to have to operate." I remember gulping hard. Little did I know the worst was yet to come. *"Operate? So, how long before I can dance again?" "Bruna, what you have here is a very serious injury, with a very slow and tough recovery. Start thinking about the possibility that you won't dance again."* My stomach dropped. I collapsed in that office. I wept and there seemed to be less and less oxygen in that room. It hurt so much to hear those news. I cried day and night for a long time. Because dancing is the most beautiful part of my life. And this is so truthful that the people who know me are aware that: *"If dance is taken away from me, I have nothing left."* And nothing was left. They didn't just take away three practices a week.

They took away my identity, my individuality. They took the words from poetry and the stars from the sky. They left me bursting at the seams with grief and told me to grab on to what I could. I couldn't hold on because I had nothing left. Just a void that will always be a void, because the role that dance occupies in my life is so unique that it cannot be filled by any other art form. Who took dance away from me saw in real time, not only the rupture of my left knee, but the total rupture of my being. It took me a long time to accept what was happening to me. It was months of emptiness. Besides, I feel like it still hasn't sunk in - the fact that, in my Instagram bio,



is still *"dancer at Sporting Club"* doesn't help in the process of moving on. But I don't have the guts to take it down. I feel that the moment I do it, this part of me will disappear. So, I'm letting it stay there, it helps to keep the flame of the dream of dancing again burning.

Today, I've already had surgery and I'm in the process of 12 long months of physiotherapy – already with five of them complete. I have six ugly scars and some embarrassment about wearing clothes that show them to the world. The frustration doesn't haunt me anymore, the fear of not returning to the stages is starting to slowly disappear- despite it always being present - and the motivation to end this nightmare gets bigger each time. Even though it has crossed my mind to give up on everything and accept that it's over, I've never been able to do it. Why? Today, I've already had surgery and I'm in the process of 12 long months of physiotherapy – already with five of them complete. I have six ugly scars and some embarrassment about wearing clothes that show them to the world. The frustration doesn't haunt me anymore, the fear of not returning to the stages is starting to slowly disappear- despite it always being present - and the motivation to end this nightmare gets bigger each time. Even though it has crossed my mind to give up on everything and accept that it's over, I've never been able to do it. Why?

Because dancing is *Home*. It will always be *Home*. And there is nothing better than returning *Home*. It's just hard not to know when.



The Pearl

A peal dropped amidst our garden.

Between these verses' walls,
Flower petals hide in fear of not being –
Whatever the fog,
It will break through the bitter chambers.
The freedom of waking up one day,
Knowing that the stormy sea
Will be afar,
And the land,
Tasting of fruit trees and dew
(Under fallen seagulls),
Will too belong
To you and me,
As if it were some siamese madness.

Gaze

When you find the way down to solitude,
Gaze upon love!
For everything shall be in vain:
The deserted cities,
The watchful wary eyes,
Fury,
And fear.

The ethereal fountain of revolution – the eternal token of freedom –
Obscures truth's efflorescence
Falling upon fantasy's mantle.
Does everyone's utopia hold resemblance?



Comrade Shrek and a Reflection on Accent Diglossia

Author: Leonor Gomes
Translator: Leonor Gomes

The Meriam-Webster online dictionary understands 'diglossia' as *"The use of two varieties of the same language in different social contexts throughout a speech community."* (1)

Charles Ferguson's original theory applies the concept to a high (H) variant and to a less prestigious low (L) variant. Variant H is usually associated with greater approval and literacy and variant L tends to end up being seen as a "corruption" of the correct way of speaking. Traditionally speaking, diglossia refers to two dialectal variants of the same language (i.e. mutually intelligible), but it may extend to language variants with a distant kinship (2), as was the case with Latin (H) in Medieval Europe (whose local dialects would be the L strands) (3), or Galician (L) in present-day Spain (H) (4), or it can extend to variants with no kinship at all, such as English (H) in India (L).

According to Harold Schiffman, an individual alone cannot be diglossic, because diglossia is a community phenomenon, which means it belongs to the set of sociocultural factors and power structures that prevent or incite the progression of a language. Different values are associated with different registers (5) and we can thus conclude that diglossia becomes a way for cultures to interact categorically with their identities.

I started mulling over this concept when I rewatched the first two films of the *Shrek* saga in their Portuguese dubbing. It is always a pleasure to rewatch the uncouth ogre as an adult, be it for the jokes that were ungraspable to me before, be it for the adorable misfits that make up the main characters - because, deep down, the plot of *Shrek* was an antinormative outcry in western culture, way before productions such as *The Greatest Showman*, or 2016's *Ghostbusters* left their mark. But something struck me differently, something which I had always identified clearly: the ogre's accent.

It is a known fact that Portuguese Shrek's swamp is located somewhere in the Beira Interior region of the country, known for vast rural or semi-rural landscapes, mountains and traditional customs, whose proximity to Spain renders it as somewhat of an outland, regardless of how technology and globalisation have been mitigating such feelings.

Now, I had always accepted Shrek's accent with ease, as he is not far from the coarsest, lowest and filthiest archetype of the Portuguese yokel. That yokel was psychologically distant from me. The issue is that, as I watched Shrek, I too was physically growing up in the forgotten swamp of central Portugal.

As someone from Beira, now spending most of my time in Lisbon, my accent, which is no longer very flagrant, tends to fade especially when I'm around the capital, something that pains me a little

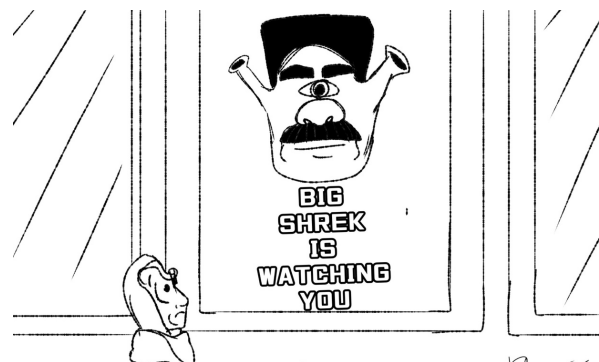


little nowadays. But I can say that to be able to feel this pain, I first had to come to terms with my accent, with the accents around me and with those others that paint our language with colours of diversity.

As it turned out, during my teenage years and childhood, whenever I'd go through the universally embarrassing experience of listening to my own voice recorded, I'd worry, not about the voice, but about my accent. It made me feel like a brute, a boor, it was a bulging accent, whose sound waves would fill up the space. I'd be expecting a streamlined speech, running with elegance through poetry or the news, such as the "neutral" (a noxious term) Portuguese we hear in the media, but I could not speak it. I'd never made the distinction between how my peers and I talked and how the gentlemen on television did it - and yet I would realise, time and time again, that we were different. And furthermore, for some reason, I'd been led to believe that my accent was to be the Low variant of this linguistic relationship. I couldn't even pinpoint what sounded strange in my dialect, I could exaggerate it, but I could not get rid of it; I was only able to do so after I'd moved to Lisbon.

Yes, I've changed my wording because the question must be taken deeper. It's time we talk about dialects. A dialect encompasses not only the accent of a language variant, but the vocabulary, the prosody, the grammar and colloquial expressions. For the most part, a dialect is accompanied by a corresponding accent, except in very special circumstances. On the other hand, if Shrek from Beira's got the accent, he does not use the corresponding dialect. Dubbing is intended for audiences across the country, so naturally it will require a language that is readily comprehensible by all. However, doesn't an accent become a mere vehicle of prejudice without the cultural package that comes with it? How can I not feel it was placed there just to amuse the dominant culture of the capital? And for the record, Shrek's voice actor (an excellent one, by the way), José Jorge Duarte, does not have a native accent from Beira.

He's from Almada, across Lisbon (6). It seems clear that the choice of accent was pure stereotyping. But what if it was an innocent decision, justified by the artistic claims of the original work? Let us look at this and feast our ears on Shrek's Scottish accent, which so suddenly appears in the midst of American dialects! In a 2007 interview, Mike Meyers, the original voice actor, explains that he was allowed to give the ogre an accent of his own choosing and that: *"I think that this fairytale talks about class [...]. I thought an ogre would be working-class and, because half of my ancestors are from Scotland, and are working class, immediately came to mind that a lovable working-class accent is the Scottish accent."*(7)



Behold comrade Shrek!

A "lovable working-class" Shrek?! Of course, one of the morals to be taken, especially from the first two films, is that we should not judge someone based on the prejudices that were instilled into us. Meyers relates a horrible, misanthropic character and mythological monster, lacking in personal, domestic and food hygiene practices, to the "working class". Simply because he contrasts with royalty? Either way, I can understand this interpretation and strange homage to the Scottish side of the family if I make a big effort - but I'm an adult; I would never have done it as a child. I'll stop here because I don't want to be questioning Meyers' good faith anymore.

So, Shrek's Scottish voice was based on the preconceived ideas of a Canadian, having been projected by an individual or a group onto the Portuguese yolk.

I don't mean to say with all of this that Shrek's accent was, on a subconscious level, responsible for my feelings of inferiority. But I do mean to say that it possibly fits into a polyglossia phenomenon centred on the Lisbon-most-sophisticated-wannabe variant of Portuguese. In this phenomenon, peripheral accents are selected for specific characters in audio-visual productions due to the archetypal scenarios and socio-cultural contexts to which they refer. And these are invariably situated away from the centres of power. Many will recall the sketch of the accentless priest from the comedy troupe Gato Fedorento (Stinky Cat), which parodies these same conceptions. There, a priest admonishes one of his seminarians for not being able to emulate an accent from Beira Alta, because, in Portuguese pop culture, the priest always has an accent from Beira Alta. One may also notice that, whenever characters in a Far West scenario are dubbed, the accent used is invariably the one from the interior Alentejo region, as in the film Rango (2010) – although, in this case, there is an evident effort to relate geographical and geopolitical realities, so I can't speak of it in a negative light.

And now what? Can these dubs extol diverse social realities, or do they simply perpetuate the “noble savage” stereotypes? How harmful can these stereotypes be? How legitimate is it for the people who identify themselves within the referenced ethnicities to feel unfairly represented?

If it's imprecise to mention a dominant metropolitan culture on our small Portuguese scale, well, I can't say, but it's certain that the children of the inland regions lack positive references in the national pop culture that do not make them feel like the forgotten ogres in the middle of nowhere. I should point out that only in very recent years did local television channels come to life, appealing little to nothing to the young crowd.

I didn't even consider Shrek's accent as something close to my life. It's easy to

estrangle ourselves without realising, to believe we don't belong there, because everything that comes from there instantly feels cheap and unsophisticated.

Almost all this young generation admires the big cities or the places abroad, scoffing at the people and the traditions with which they were raised – and sometimes they do so with reason, but all the while denying part of their identity lives there, considering themselves above the swamp.

In fact, it may not really live since no one grows up wishing a Low identity for themselves.

Sources:

1. Merriam-Webster.com Dictionary, “diglossia,”.
2. Schiffman, Harold, *Diglossia as a Sociolinguistic Situation* (University of Pennsylvania, 1999).
3. Ibid.
4. De Lusignan Fan Moniz, Alex, *How to Kill a Language: Planning, Diglossia, Bi-normativism, the Internet... and Galician...* (2021).
5. Schiffman, Harold, op. cit., *Diglossia and the Linguistic Culture that Maintains it*.
6. “General information”, José Jorge Duarte.
7. “Mike Meyers Talks About Shrek the Third,” Close-Up Film.



Saturday

Saturday was our day. We used to have breakfast in bed and went for walks on the beach. It didn't matter whether there was rain or sun. We were back to being the out-of-control hormone teens who fell in love on a hot September morning a few years ago. On Saturday, my love for you grew, for this was the only day of the week in which you were mine at all hours.

'I love you every day, but more on Saturday', I whispered in your ear.

To other people, it was just a regular Saturday. But to me, it was the best day of the week. It was when the alarms didn't ring. When we gave ourselves completely to our Us. When I didn't have to share you with colleagues or friends. On Saturday, we always showered together, even though we differed about the temperature of the water. You rubbed my back and I put soap on your nose.

I would wait longed all week for it to be Saturday. I wanted every day to be Saturday. Now, I find myself thinking that, ever since you left, it was never Saturday again.

Author: Bruna Ribeiro
Translator: Margarida Santos

Bad Men

The world needs bad Men
For, should anyone survive,
It'll not be those who, again,
Suffer mercy to those who thrive,
Or not profit off of others' corpses.

Had none gained off of others' thorns,
Where should all of us be?
Dead like He who restrained us from spree.

And even though many have cried,
More have been those who were tried
And faced no retribution,
For this unjust plane does not render restitution.

Author: Tiago Correia
Translator: Leonor Gomes

Workshops in Philosophy and Literature

The Programme in Literature is organising Philosophy and Literature Workshops open to the whole student community of the Faculty of Humanities. Short presentations will be made followed by open discussions about the topics covered.

They will take place on the following days:

7, 14, 21 and 28 March;
April 11 and 18;
May 2nd and 9th.

You can consult more information on FLUL's website, in the section "Agenda".



O COLA GIVES YOU STAGE

If you belong to the FLUL community and want to showcase your business/project/initiative, etc., get in touch with us through our social networks!



THE STUDENT GUIDE

The Student Guide is a document developed by *O Cola* newspaper in order to help you! In it you will find the most varied information: school calendar, how the FLUL library works, how the Cantina Velha works, how to deal with the metro pass, etc. Available for download on our Linktree.

JOIN US FOR OUR NEXT EDITIONS

The Newspaper *O Cola* is a project of Humanities to Humanities, so we are want you to be part of it. If you want to see your articles published or illustrate the next edition send us an email to jornalocola@gmail.com



Associação de Estudantes | FLUL
@aeflul
www.facebook.com/aeflulisboa

**TO KNOW MORE ABOUT THE NEWSPAPER "O COLA" CHECK
OUT OUR NETWORKS:**

 @JORNALOCOLA

 @JORNALOCOLA

 JORNAL O COLA

WWW.JORNALOCOLA.WIXSITE.COM/OCOLA