

Jornal O Cola

— FROM HUMANITIES TO HUMANITIES —

CHRONICLES OF A FRESHMAN

«The question we've all asked, or still ask, is: how come there are people interested in this?» | p.9

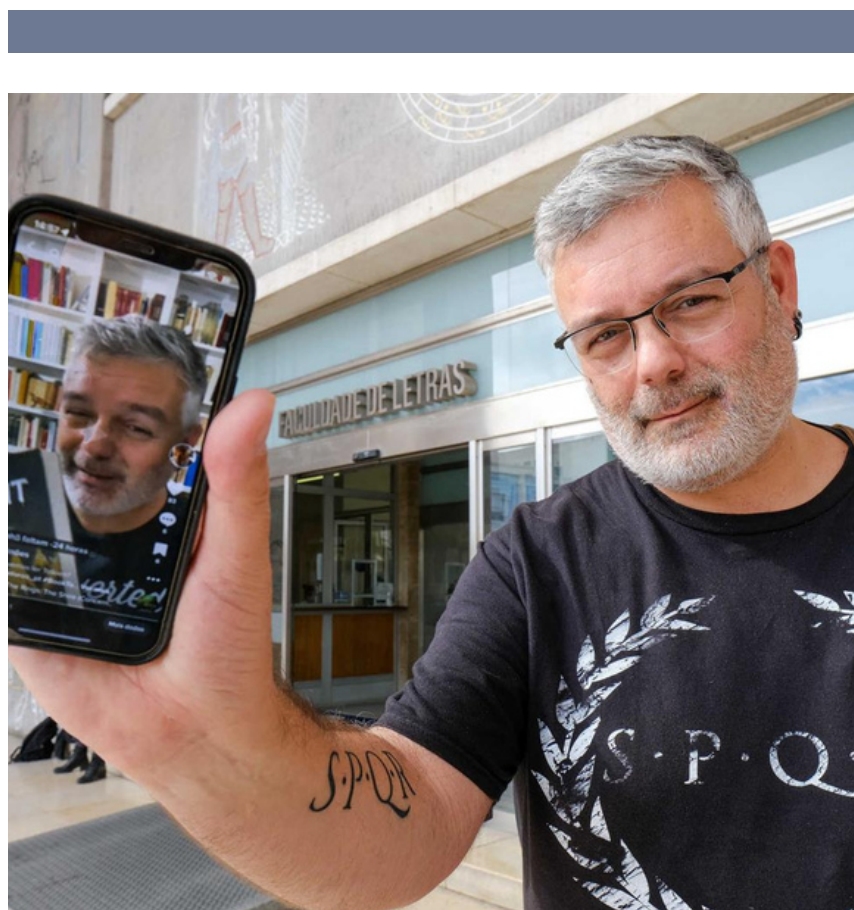
TOP 5

Recommendations for
Pride Month

If you want to celebrate this special Month with some good movies but don't know where to start, *O Cola* leaves you these 5 suggestions! | p.2

GYPSY GIRL

«For the time being, I hold up the facade, I hide myself, I protect myself, I keep myself alive. I live without living.» | p.4



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THE OTHER SIDE

Everything about the other side
of André Simões

Professor of Classical Studies at Faculty of
Humanities and TikTokker.

Top 5 Pride Editon 🏳️‍🌈

In the early hours of 28 June 1969, Greenwich Village, in New York, became the stage for one of the largest LGBTQ+ rights demonstrations seen until then, after the police raid on Stonewall Inn, a bar in the area frequented mainly by the gay community. People took to the streets with one common goal, to fight for equal rights, as a form of protest against police brutality and discrimination towards the LGBTQ+ community.



©Portrait of a Lady on Fire

1. *Carol* (2015)

Set in New York, the film is based on a romance between Therese, a young shop assistant, and Carol, an elegant older woman. On an ordinary day at work, Therese speaks with Carol and the two end up getting closer and a secret romance blooms. However, after some time, they begin to be affected by the conservative times in which they live, experiencing many difficulties. Forced to make difficult decisions, Carol and Therese begin to question their future together.

2. *Philadelphia* (1993)

This film tells the story of Andrew, a gay lawyer who works in a large law firm in the city of Philadelphia. Andrew is fired after being diagnosed with AIDS and the story focuses on his struggle with the disease and prejudice that comes with it. It was one of the first Hollywood films to tackle the subject of AIDS and discrimination against LGBTQ+ people in an explicit way. It is remembered as a milestone in film history for its courageous and moving depiction of the AIDS epidemic and its impacts on the LGBTQ+ community.

Celebrated in June for over 50 years, Pride Month is lived with intensity all around the world. The celebrations are primarily aimed at raising awareness of the struggles faced by the community and promoting equality of LGBTQ+ rights.

3. *Moonlight* (2016)

It tells the story of Chiron, a black and gay boy, who grows up in a poor area of Miami. The story is divided in 3 main chapters: his childhood, adolescence and adult life. Several problems are addressed, all of them still very present in today's society, such as: black masculinity, sexuality, drug problems, and our identity.

4. *Far From Heaven* (2002)

The film tells the story of a housewife, Cathy, married to Frank, a company executive. The couple's seemingly perfect life begins to fall apart when Cathy discovers that Frank is gay. The film tackles themes such as racism, homophobia, conservatism, and the hypocrisy of society.

5. *Portrait of a Lady on Fire* (2019)

The story focuses on Marianne, a young painter who has to paint the wedding portrait of Heloise, whose entry into this marriage is forced. The two girls begin to spend more time together, inevitably grow closer and fall in love. The film is a sensitive and poetic portrait of a forbidden romance and deals with universal themes such as love, freedom, and art, showing how these aspects of life are interconnected and how they can transform people.

Author: Gonçalo Counhago and
Mariana Calha
Translator: Rita Magalhães

The Morning Train

Author: Carolina Franco
Translator: Carolina Franco
Illustrator: Nobre Bastos

There is undeniably something fascinating about watching people on the morning train.

It's fantastic. Therapeutic, even. You look at everyone sitting around you and somehow everyone looks like they could use a few extra hours of sleep, except that one person who definitely wakes up at 6 am and enjoys it. There's always a certain comfort in the routine of taking the train. It's incredibly silent, even with the loud machinery and an engine which seems to be a second away from imploding the atmosphere isn't broken. It's all part of the experience, after all.

During the summer everyone is collectively sweating and cursing the deadly sun yet during the winter we're basically begging for it, needing a little bit of warmth to survive the day.

I'd dare say my favourite part of taking the train isn't how easily you can relate to those around you, however. My favourite part is how people's faces can expose their most intimate feelings.

I see a man who hates his job; a woman who's clearly excited to see her colleagues; an university student who dreads the mere idea of stepping into school; a mother with two overly-enthusiastic children who looks underslept and whose husband probably lazes around all day.

Of course, I don't know any of this. How could I? I'm not a mind reader. Nonetheless, strangers on the train are a canvas already drawn on but lacking colour, a story, or at least one that you're aware of. Who am I to deny such an opportunity? I start wondering how their lives work, if they have routines they stick to, what their dreams consist of and what their passions may be.

Are they rule breakers or good citizens? If they were to take a quiz, would they be the hero or the villain of a story? I spend far too long imagining their lives before I catch up to the real world and start pondering how their days will go. No past, no future, merely the present. Are they looking forward to it? Are they already regretting ever leaving their bed? God knows I do most days.

In my head, I talk to these people, based on mere assumptions I made from the way they look, which is as reliable as a toddler's ability to pour water into a cup without spilling.

I tell the man "Good luck, I hope you can land a new job soon."

I tell the woman, "I'm glad at least someone is happy despite the awful weather."

I tell the university student, "I get it, really. I feel the same way."

I tell the mother, "Get a divorce, you deserve better."

I could've guessed it all wrong. After all, appearances aren't the most trustworthy of sources. Life isn't a straight path or even a path at all. Sometimes, living is all about cutting through bushes and losing yourself in the process before you finally manage to find a road.

Maybe the man is tired from late-night drinking with friends but actually enjoys his job.

Maybe the woman is trying to convince herself to smile through another miserable day.

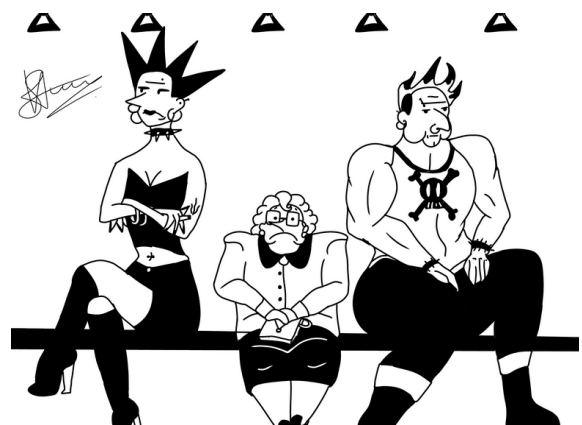
Maybe the university student is half-asleep but looking forward to learning something new.

Maybe the mother is single or maybe the father actually helps and is as tired as she is.

I don't know and in all honesty, I never will. I'll continue seeing some of these people every day, knowing they always take the same seat in the same carriage as me. Others, I'll simply never see again. Faces I'll forget like a lonely gush of cold wind that passes by on a hot day, gone before you can enjoy it.

Realistically, I know I would never actually strike up a conversation with someone or try to find out the truth. I'd rather live in the ignorant bliss of a pretend world where strangers don't have actual lives or histories. Like a child paints a black-and-white picture of their favourite cartoon, I paint the lives of people I've never met. It doesn't matter how much I think about it, my opinion will never change.

There is undeniably something fascinating about watching people on the morning train.



Gypsy Girl

Author: Mariana Correia
Translator: Mariana Carvalho
Illustrator: Nobre Bastos

Her skirt was vibrant, it had a dance of its own, detached from who wore and danced with it. The skirt was beautiful, almost as beautiful as the gypsy girl who had it on. The shades of carmine merged with her melanin. I found myself wanting her. The gypsy girl. The skirt. Both of them, maybe. I don't know.

I sipped on my beer and adjusted my necktie. I don't even like alcohol nor do I need such a "noose" around my neck. But all men seem to do it, so I just stick to copying them. I've been doing this my whole life. Society compels me to do so. Goddamn it if someday it second-guesses my manhood and willingness to be a man! It would be the end of me in this miserable place.

I set aside the heavy mug in one of the table corners and turn my gaze back to the gypsy girl. She was now barefoot and had let her hair down. She danced relentlessly. There was neither a collection box nor a hat for change. She danced because she was free and wanted to. I envied her... I envied her for being the owner of her destiny, for being beautiful and spontaneous, for her carmine skirt. However, I envied her mainly because she was a woman. For being what I am, but what I am not.

Her skirt was vibrant. I have a gypsy dream: to become the woman I know I am, but who I am not allowed to be. Gypsy because both the girl and my wish are slaughtered in the streets, side-eyed, partially misunderstood. However, wild, irreverent, "dangerous" and necessary. I have never shared this dream of mine with anyone. I hardly share it with myself, due to an embarrassment that still haunts me.

For the time being, I hold up the facade, I hide myself, I protect myself, I keep myself alive. I live without living. Perhaps one day, who knows, I can throw this man costume and dance freely, having my skirt on.

Theatre Photography Workshop

The Deanery of the University of Lisbon, together with MEF - Movimento de Expressão Fotográfica (Movement of Photographic Expression), are organizing a workshop of theatre photography, **between the 15th of May and the 2nd of June**. The participants' photographs may be sent to the e-mail: email.mef@gmail.com.

During the workshop, some essential topics of photography will be covered, such as, for example, the right timing, the use of flash, press-reportage photography, etc. This course is divided in two parts. One part will be focused on theory, with a duration of 8 hours, while the other will be practical, where participants will photograph the performances of **FATAL - 22nd Annual Festival of Academic Theatre of Lisbon**.



An appeal for the now

Author: Guilherme Sá
Translator: Leonor Gomes
Illustrator: Nobre Bastos

I write to you (us) here
As if I were old,
As if I had a dog
Whose name was Time,
That had been for a long itself
Posted, printed, typed
On a utility pole,
On a framed newspaper corner
On a daily screen, lost and shared.

Here it goes:

To you (us),
Raised hair manufacturers
And goosebump fabricators,

I want you (us)
Like hot spaghetti,
Spotched against the kitchen walls.

'Cause Time was made stray
And it couldn't care less.
The ration we want to feed it
Just clogs the way.

As for the PhD collegiate,
I want you to grab him by the soft cheeks
(Not by his mustache since his skin is shaved)
When he tries to explain bureaucracies
That stop creation as work.
He can go work himself.

Create like it's hotcakes, damn it!

Since you (us)
Are already cooked
Drenched in boiling water.
Let's throw ourselves now! But not too quickly.



Mão na Música

On May 6, at 9 p.m., a concert organised by the musicians **André Hencluday** and **Nuno da Rocha** will be held in the Aula Magna of the University of Lisbon. The artists **Adolfo Luxúria Canibal**, **João Neves** and **Sérgio Godinho** have been invited to participate.

Entrance is free, you only need to pick up the ticket at the Deanery of ULisboa or at Caleidoscópio.

THE OTHER SIDE

ANDRÉ SIMÕES

We had the pleasure of talking with Professor André Simões, lecturer at the Faculty of Humanities in the Department of Classical Studies. Currently, he has 18,5k followers on TikTok, a social network where he posts videos on a variety of subjects, from Classic Culture to Latin, and how autism affects his life. The aim of this interview is for people to get to know about Professor Simões' journey, both in his personal life and on social media.

What or who inspired you to start working in the field of Classical Studies and, further on, to teach? How does the Faculty of Humanities come into your life?

I usually say my story is like Harry Potter's, but backwards, since I went into the closet. When I was around 7 or 8 years old, I was a strange child due to my autism, and I remember I used to isolate myself a lot. One time, I entered a closet we had at home and, inside that closet, there was a book, which was an adaptation of the Odyssey, in prose, by João de Barros. I think it still is on the market, with a horrendous cover. At the time, it was prettier. I read the whole book in one fell swoop. I got excited about the story of Ulysses and the Cyclops, which made a great impression on me, it is a fantastic tale. I read it and decided that that would be my life. My mother bought me tons of books about myths. Everytime we went somewhere, we always had to buy a book about myths and mythology and everything else.... It was then that my hyperfixation with classical, Greek and Roman myths began. Of course, as soon as I enrolled in the 10th grade, I had to learn Latin. I had to. And ancient Greek came next.

At the time, they didn't teach Greek in high school. In fact, they still don't. It was very complicated. Since I lived in Torres Vedras, my mother was able to find me a friar, from a nearby convent, that taught me Greek. That was how the Faculty of Humanities came into my life and here I am, 34 years later.

Did you at some point in your childhood imagine yourself teaching? And to have the reach and visibility you have today?

Not the visibility nor the reach, but I always imagined myself teaching. My mother was a teacher, so I always went to school to see her teach and I wanted to do that as well.

Which subject and/or period in the Classical Era interests you the most? Have you had the opportunity to work in this subject in or outside of class?

Roman civilisation, without a doubt, namely the transition from the Republic to the Empire. Everything from the 1st century b.c., late 1st century and early 1st century a.d. Then, the transition to Christianity, so the 3rd and 4th century. I did not have the opportunity to work on the transition from the 1st century b.c. to the 1st century d.c., however,



«The Faculty of Humanities is a free space, always has been. Perhaps even more when I was a student than now, so I never felt that type of constraint. I feel it more as an autistic person than as a gay man, since there is a full set of obstacles and hurdles that do not exist for a gay person»

in my Master's Degree, I explored the theme of martyrs in the beginning of christianism and, for a long time, I dabbled between paganism and christianity, as well as the beginning of the Middle Ages. Nowadays, I focus more on the Modern Age, namely the 17th century.

Being a gay man in the autism spectrum, did you ever feel like you were at a disadvantage at some point in your life? As a student or as an educator?

Yes, more due to my autism than being gay. The Faculty of Humanities is a free space, always has been. Perhaps even more when I was a student than now, so I never felt that type of constraint. I feel it more as an autistic person than as a gay man, since there is a full set of obstacles and hurdles that do not exist for a gay person, in my opinion.

Regarding teaching models in Higher Education in Portugal, is there any aspect that you would change?

How much time do we have? I would change everything; nothing would go untouched. I think the structure that we have now does not work, the evaluation system in itself does not work. The Bologne Process is an idea that would work very well if it were implemented with the same essence that it was created with initially. Namely, the individualisation of the student's work, getting the student to work on his own, and the teacher would only be kind of like a tutor. However, that never worked, the education system stays the same. Ideally, I should have been a sort of tutor and the students should work in a more individualised way, doing work tasks on their own. Overall, I would not be here teaching, prolonging my 1h30 classes like I do now, but instead, I would be guiding the students more than anything. I would start there. Many people say they like the way I work with the students, and this makes me sad, because this should be the norm, not the exception. Respecting the students, their individuality, their own work, and my ability to give a personalised evaluation: all of this should be the norm. The Bologne Process proscribes this, but that is not the case and you guys know that better than me.

Living is often about going through miles of tall bush with a pair of pruning shears. Do you think the challenges you have faced until now helped make who you are?

I don't know... I always lived in the middle of the forest, so to say. I never wanted the pruning shears, I always wanted to be hidden in the middle of the woods and never be seen. What helped me become who I am was staying hidden as much as possible, to stay in the middle of the forest and not letting people see me. It's the opposite of that perspective: the more I am unseen, the better.

Nowadays, you have a following of 18,5K on TikTok. From where did the idea of starting to post videos on the internet come from?

I can't be involved in something and not actively participate. I had Tiktok, I installed it to see what it was and I thought I could engage, in some way. I thought I could join in and share my passion for Classical Studies and Latin, to make content about these themes. The first videos that I made are quite regrettable, I don't delete them because it's part of the process and, to be honest, I don't think anyone will be seeing them. They're so old nobody can find them. Then, suddenly, people started watching my posts and I shifted my content to Literature and books I read. I started getting a lot of views and, honestly, I didn't know the reason. I still don't know. More and more people were seeing me and the next thing I knew, I didn't just



have the hundreds of people I thought I was going to have, which was my audience on Facebook or Instagram that was out there. Now, I have God-knows-how-many thousand of followers on Instagram and I still don't understand why. I realised the situation was out of my control. It sounds a bit like Miss Universe talk, and right now it's a kind of monster that I no longer know how to control. I feel a little bit uncomfortable with being on display like this. Of course, people can always ask: "Well, why don't you stop?", because, right now, I also think that this platform is more than just a space where I share Classical Studies content, it's a place where I can show to people that anything is possible. I realised it was important to acknowledge that. I am in a position of power as a white, cisgender man with a prestiged position. I have everything that many people would like to have. I have a good life, I can't complain. I don't earn that much, but I'm not exactly poor either. I have my books and I do what I want. I can be an example for young people, for instance, who may or may not be gay or have another orientation and may not be neurotypical. They can think, "Wait a second, if this man who has these characteristics has managed to get where he is, so can I." That's why I changed my content, which now follows more that line of thought: to try and show that it's possible to get where I am.

Was your first contact with TikTok for leisure or because you were interested in the potential of the app? What was your first impression?

At first, it was only for leisure. I like social media, so it was something natural. My first impression was, ironically, not particularly good.

Regarding the behind the scenes of your videos, what's the process like? Where do you usually get your ideas from and how do you plan them? How long would you say it takes to prepare a video from the moment you have the idea to posting it?

It all comes easily to me. There are days when ideas come to me when I'm in bed building up the courage to get up or when I'm eating breakfast. It all ends up being spontaneous in that regard. Then where I end up taking longer is in the process of editing the videos.

TikTok is a social network that holds up users for a long time due to the enormous amount of content and the fast circulation of information. This can be seen as either a positive or negative thing, what is your opinion?

I think it can be negative, for sure. Even for me, because it takes up a lot of my time. And that's why I also try to bring content that, in my opinion, people can enjoy in a different way, like content that is not free. I think that since I'm doing this, at least it should help someone get something out of it, so that the person can spend 2 or 3 minutes listening to what I have to say without wasting their time.

When you started posting videos, did you ever think you would get where you are? Are you aware that you're an inspiration not only for your own students, but also for the Faculty of Humanities in general?

I hope not as inspiration, for Heaven's sake! But it's interesting, I thought that my viewers were mainly from the Faculty of Humanities, until last week, when I went to a school and was a bit surprised (and even scared), because I realised that maybe most of my viewers aren't from the Faculty, but from schools. I had had this impression not long ago at another high school and confirmed my suspicions last week. But of course, as a neurodivergent person, it is important to show to those who also are that they are capable of pursuing their dream and getting where they want to go, despite the obstacles that may appear along the way. And that's also the idea I try to bring in my videos.

André Simões suggest:

Book: *The Silmarillion* by J. R. R. Tolkien

Film: *Gerry* (2002)

Song: *Missa em Si Menor* by Bach

Artist: Lhasa de Sela

Place: Chiado

Entervew: Dário Encarnação e
Carolina Franco
Translator: Rita Magalhães

Chronicles of a Freshman

Author: Mariana Raminhos
Translator: Sara Fernandes
Illustrator: Nobre Bastos

As a student of this established faculty, sometimes I come across a distinct group of students. They own the academic garment or a t-shirt which, actually, should be donated to FCUL (Faculty of Science of the University of Lisbon) as an object of study for its biodiversity. They are known for their chants that echo through the Cidade Universitária, and for their activities which not even the most avid observer is able to decipher. This academic tradition, dubbed by many as a 'ritual of passage', is kept alive against all the controversy and changes in a society that believes less and less in hierarchies. The question we've all asked, or still ask, is: how come there are people interested in this?

As everything in life, it depends on the perspective. Being a freshman is constantly having doubts about what is going to happen, both in hazing and in academic life. I remember that in the middle of my first semester I still got lost in the corridors looking for the right classroom, while trying to adapt to this new formal language which seemed to not want anything to do with me. Beyond all this, I also saw a wide spectrum of people around me with which I identified; however, I was too anxious to even try to get to know them. But let's imagine that I had had the courage to introduce myself to someone back then. It would have been something like, 'Hey, I just had English with you. I love your outfit! Can we be friends and talk about Karl Marx?'. Dear readers, most of you would have run away in this awkward moment. So, given the circumstances, and against my own will, I tried hazing. I didn't have any kind of expectations, and I also didn't understand why there was so much yelling. The fact was that I wasn't in a choir, the least we could do was be more civilised and less noisy. Back then I also wasn't aware that we had a personal trainer, always inspired to create new ways to make us sweat. As if it wasn't enough to be in a kind of outdoors gym, we were surprised with cooking classes. And if you thought that they were making our midday snacks, you're very wrong. The seniors are the antagonism of our own mothers. I've never seen parents be proud of their kids because they are getting dirty and rolling in a hodgepodge of dirt. These, of course, are always done with a lot of love and care.

After a thorough reflection on the completely irrational events I had witnessed, I decided to stay. I felt like it could be a place in which I wouldn't be alone with my own fears. A place where there was room for fun and that gave me an out of my comfort zone. Often, I found myself on the train, on my way to university, feeling motivated by the fact that I knew there was a place there with no worries or problems. It was a choice that provided me with good moments that I would've never had lived if it wasn't for hazing. I remember that one of those moments was when the time came to pick my godparents, for which I had very high criteria: both had to possess beauty beyond compare, a strong presence and, lastly, completely hate me. In the end, the family picture was perfect in its own way; picked blindly, they made me a freshman with the desire to be a freshman. I also had siblings, but it quickly became a narrative by Eça de Queiroz, it even had space for unexpected romance. I can say that I've lived through museum visits, parties, and picnics with a diverse family tree and that, in a way, we built a home we never thought we would have. A home we cherished above all and that we know will always be there.

Being a freshman is to understand that people are more than what they show, and I admit that only after allowing myself to put them outside that box, did I really get my esteemed friends from uni.

Lastly, I can only conclude by saying that I have inside of me a feeling of an unconditional connection to a unique experience that brought me more than I could have ever imagined. For everything I've lived, felt, and learned, I think we all should also try and understand.



Grandma

Author: Beatriz Ribeiro
Translator: Beatriz Ribeiro
Illustrator: Nobre Bastos

I'm sorry, Grandma,
For not being there, when I should have been
And for crying for you, now.

Now, you are the rain in a cloudy sky
Grumbling that you are not here;
And a ladybug that startles me,
Telling her stories;
And a Água das Pedras,
On the nightstand;
And ten missed calls,
Without any remorse.

I'm sorry, Grandma,
For only being here now,
And for only thinking about the good times.

I love you Grandma and you will be dearly missed, your stories even more so.

From your besnico, your pirralha, your granddaughter.



Grupo de Teatro de Letras

On the 26th of May, GTL (Grupo de Teatro de Letras) will present their most recent play at FATAL, the 22nd Annual Festival of Academic Theatre of Lisbon. The play called A Hora Feliz will be presented at Auditório Carlos Paredes, in Benfica, at 9 p.m.

When it rains outside

Author: Sofia Lopes
Translator: Mariana Carvalho
Illustrator: Nobre Bastos

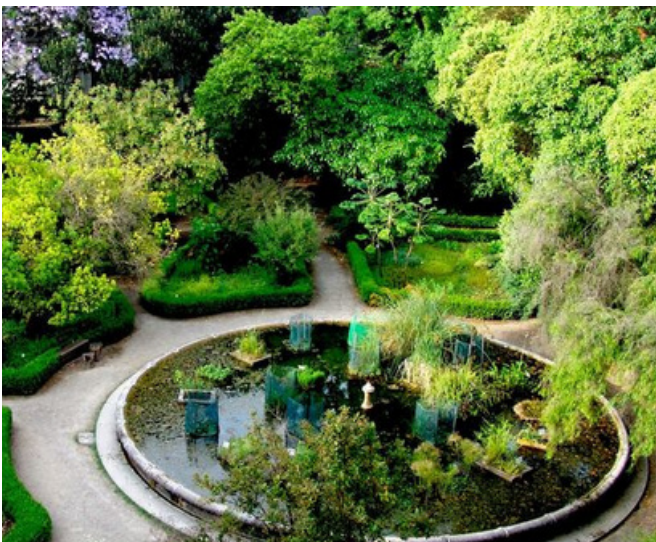
When it rains outside,
I think about how beautiful the flowers might be.
Being watered by the translucent berries,
They'll surely grow, you'll see.

You can see the water turning the grass,
Once verdant and fragile,
Into dark-green, like a bush.
You can also see it turning
The surrounding weeds sappy and lush.

The green in me has disappeared.
I did mature too,
Watered by tears,
Just as gleamy,
Clear in the same way.
They forced me to grow,
Between four walls,
Slid down tender skin,
Until I would close my eyes and fall asleep.

Now, I look at the gloomy days,
And I'm thankful for the rain:
As it embellished the flowers,
It embellished me too.

It planted seeds in me,
Raised mountains,
Opened valleys and rivers,
Saved me from my doom.
Because, in reality,
Rain is the condition for a piece of dirt to bloom.



Lisbon Botanical Garden

In the 19th century, the Lisbon Botanical Garden was a focus of study and research at the Escola Politécnica, due to its biological diversity. Currently, this national monument is open to the public and can be visited **free of charge on Sundays, between 10am and 1pm.**

It contains tropical species from various parts of the world, such as New Zealand, China, Australia, Japan, and South America.

Open letter to my first love

Author: Bruna Ribeiro
Translator: Mariana Faísca
Illustrator: Nobre Bastos

Ever since I can remember, I hear that “*you never forget your first love*”. I must confess that, at times, this expression sounded like a cliché. However, as much as I’ve tried throughout all these years, I can’t forget you. I can’t get you out of my head and I don’t want to erase you from my heart.

I found a beautiful love in you and, until recently, my heart only knew you.

We had the perfect romance. A love worthy of pages in a book. A feeling I could never explain: so unique, unmatched, and unrivalled to anything else in the world apart from emotions. We had such a strong connection that I thought it would be forever – and don’t we all?

Because we loved each other. We loved each other so much. I loved you so much. And so profoundly.

I loved every single detail of yours. The lips with which you kissed me. The hands which fit perfectly in mine. The eyes of a colour almost made-up. The most beautiful soul and your pure way of loving (me).

Our story was like one of those poems you read in a night of solitude. A poet with loose verses, of the days we didn’t know who we were. A few commas, of all the indecisions that consumed us. And a striking verse, which marked the moment we knew we belonged to each other.

We were a beautiful poem. Too beautiful.

We were a poem with the ending on the wrong verse.

We were a poem which shouldn’t have ended.

Our love was brief, but never common. Intense to the point that I still think about you when I eat your favourite chocolate or when I pass through your street and see if your car is at the door. In the passion that belonged to us like the words belong in poetry. In the smiles we shared and in the tears we hid.

Long time has passed since we had each other, but the truth is that you went through me like a tornado, and you left a trail of longing which still leaves me restless to this day. I still spend a lot of sleepless nights remembering what you used to whisper in my ear. I can still smell your perfume in my bedroom and think about what we could’ve been, in everything that could’ve happened if, on that bitter night of October, we didn’t

say goodbye.

It cost me too much to lose you. It cost me so much to see you fly away.

Nothing can prepare you for when, all of a sudden, the person that was your everything becomes nothing but a void. A painful reminder that, during the early days, we try to ignore with all that we’ve got. But this isn’t what hurts the most. What hurts is knowing that – maybe – we lost that love that intensified your five senses forever. It’s knowing that, when we’re feeling down, we won’t be able to hug the one that, as if it was magic, cured our wounds. It’s knowing that we lost the touch. The connection.

What hurts the most is accepting it’s over.

In my memory are the plans that we once dreamt about. The future we idealised on a random Sunday morning.

In the present, the reality: your toothbrush isn’t in the cup anymore and your clothes now live in a closet that isn’t the one in our bedroom. I still have the silk sheets that we impulsively bought when we moved to this house that, today, seems so empty without you.

But I’ve accepted the end, even if my heart didn’t want to let you go.

I *had* to accept it. I was forced to open my exit doors for you.



But you know what?

I don't doubt that we were made for each other. Because, in the end, I know that it's you. And it's always going to be you. You were my first trip to the romance world and, without me wanting, my body still belongs to you.

My heart is yours from the day I met you.
How do I know this?

Because you're my Danny Zuko. My Mr. Darcy. The love you read in books. The type of love that tears our bodies apart and seizes our hearts. The love that, from being so intense, makes me have a part of you living within me forever.

And if, one day, someone asks me about the love of my life, I'll tell them that I've already found it, but I've already lost it. Not with sadness in my eyes or with a raspy voice. But with joy printed on my face, because I had the luck of not only finding him, but loving and being loved by him. I'll smile with the reinsurance that destiny did its part.

Because the love of our life doesn't have to be forever.

It has to be as long as there is love.



Visits to Parliament

The Portuguese Parliament organises guided tours of the primary areas of Parliament, such as the Meetings and the Senate Chamber, to get people to know more about the history of São Bento Palace. The visits, lasting approximately 1h30, take place on **Mondays (morning and afternoon) and Fridays (afternoon)**, and are **free of charge**. Registration can be made on the official website of the Portuguese Parliament. It's also possible to attend the Plenary, according to availability. All you need to do is comply with the security protocol and **present your identification document**.

Cabo Delgado nowadays: A finished war or a forgotten one?

Autor: Filipe Marçal
Translator: Mariana Faisca
Illustrator: Nobre Bastos

For more than 5 years, the Cabo Delgado region, in northern Mozambique, has been in a climate of war. Like any other armed conflict, the initial moments are always the most reported, thanks to the "novelty" factor. Other moments of great notice are usually those of escalation of conflict, when it reaches bigger proportions - as seen in the attack on the city of Palma, in March 2021. The lack of constant updates compared to these two moments (natural processes that occur in events of similar nature) can imply that the situation is resolved, when, often, that is not the case.

With this current lack of new information, or the scarcity of it, one can fall into the temptation of believing that the problem of Cabo Delgado is solved. Is that really so? First, it's necessary to contextualise this war and to understand its characteristics.

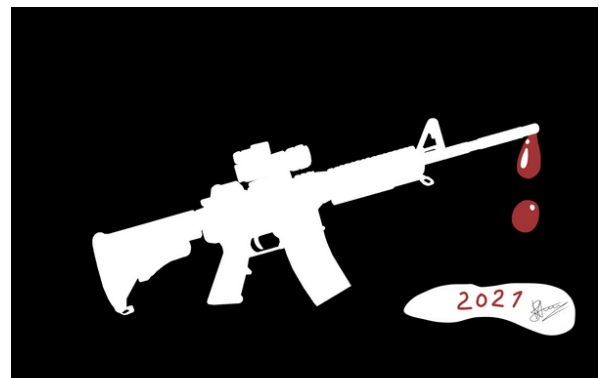
The province of Cabo Delgado is located in the northeast of Mozambique, with Pemba being its capital. It's a very rich region in natural resources and considered by journalist Amílcar Correia as "a territory to be plundered because of the huge reserves of natural gas, the existence of the best rubies in the world, illegal mining or the fact that it is a platform for the trafficking of heroin and ivory" (1).

The attack that originated this conflict was an operation against the police in Mocimboa da Praia, one of the cities of the province. This region is predominantly Muslim and borders Tanzania in the north. This attack was perpetrated by a group that called themselves Al-Shabaab, despite having no connection to the group that operates in Somalia under the same name. This terrorist group was recently referred to by the US State Department as having links to ISIS (2). This connection is not too difficult to make, given the existence of videos of fighters waving black flags and swearing allegiance to ISIS. Daesh even claimed some attacks between June 2019 and November 2020. This group aims to create a caliphate and calls for the imposition of religious law (sharia) (3). From the attacks recorded by this group of radicalized Muslims that have no problem in using violence indiscriminately, there are reports of attacks on Government

infrastructures and destruction of villages with kidnappings, even of children, burned houses, deaths, beheadings, sexual violence... The kidnapped men and boys are forced to be part of armed groups, while girls are forced to marry. This violence and displacement have had a devastating impact on the population.

The most significant attack of this war was recorded on March 24, 2021. It occurred in the village of Palma, where dozens of civilians were killed. It was also the most reported attack due to the lack of security, which led to the suspension of Mozambique's gas exploration projects. This project by the French oil company TOTAL, which is the largest private investment in Africa, would play a major role in boosting the local economy, it being estimated at 20 billion euros (4). According to Filipe Nyusi, the President of Mozambique, its suspension had a negative impact of 99 million euros.

The response of the Mozambican Government has been criticised, as it was considered late and ineffective. Some of the first measures taken were the hiring of Russian and South African mercenaries in 2020, by the Mozambican state and private companies in the region, with the objective of protecting local investments. Only in 2021 were more robust measures taken, which began with the announcement of international support with the intervention of foreign forces in the region. This support involves a joint mission between the European Union and countries of the Southern African Development Community (SADC), which relied on the deployment of



troops from South Africa, Ruana, Botswana, Tanzania, and Angola **(5)**. Out of these troops, the protection of the Rwandan armed forces, which came to support the Mozambican authorities and proved to be of great help, pushed back the jihadists who spread terror in the province of Cabo Delgado **(6)**. The effectiveness of the Rwandan troops' action is even admitted by the insurgents. A captured insurgent revealed that they have been experiencing more complications since the arrival of these troops and that they call this troop *majeshi makali*, which means "very strong soldiers" in Swahili. He also revealed that this is the language most used by the group **(7)**. Portugal and the US have also played an important role, although their support has been more directed towards the advising and training of Mozambique's armed forces. **(8)** In addition to the belated response, the Government of Mozambique is also accused of seeming more concerned with defending foreign investments than the local population. **(9)** It is also criticised for presenting an insufficient and poorly equipped army.

Although it is true that the war in Cabo Delgado is currently in a milder moment, it does not mean that the end is near. In October of 2022, João Feijó, an analyst of the conflict, told LUSA that this insurgency looks more like "a marathon" than "a sprint" that has a quick resolution. He believes that violence will most likely continue to escalate **(10)**. It seems that it will be that way, as the conflict has reached the entire province and has already spread to the neighbouring provinces of Nampula and Niassa. There are still reports of attacks, although more sporadically and with less intensity. The record of these new attacks affects the already small hope of the population that lives, daily, in a climate of fear and distrust of new attacks, while still facing the traumas of the past. The authorities are confident, even though the UN considers that the conditions are not conducive to facilitating or promoting the return to the province, as the climate continues to be unstable **(11)**.

According to data provided by the United Nations High Commissioner for Refugees (UNHCR) and the ACLED conflict registration project, the conflict has already caused one million displaced people and about 4,000 deaths **(12)**. Many of the displaced people remain far from their villages and are in reception centres. These refugees are dependent on support which is not sufficient.

In many of the affected cities, this conflict led to severe hunger. In an interview recently given to UN News, Mozambique's Minister of Foreign Affairs, Verónica Macamo, revealed that young people, women and displaced people have priority in the support given by the State. She was also "confident in the commitment to combine armed intervention, reconstruction and impulse the development to combat terrorism" **(13)**.

Despite the efforts to pacify the province, even relying on international support, the conflict did not end. The humanitarian crisis that habits in northern Mozambique cannot be ignored. As this conflict continues, thousands of families will continue to be forced to leave their homes. One cannot ignore a conflict that has already affected more than a million people. There is still a need to monitor and control these rebel groups that remain and continue to destroy the villages they pass through. The international community must remain vigilant and play a more active role in this situation. Closing your eyes is not the solution.

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To the surprise of some, Bolsonaro won the elections on the 2nd round, with a positive difference of more than 10 million votes from his closest opponent, Fernando Haddad from the TP. But it was not smooth sailing from then on. A pandemic and the beginning of a war in Ukraine, both globally affecting all of the production and distribution networks mid-term, along with an inconstant vaccination and prevention campaign, all contributed to a reduction in productivity, the rise of inflation until 10% in 2021, and more recently, to the slowing down of the country's GDP towards the end of the term, due to financial policies to fight inflation. The lag in GDP growth might also be attributed to the disruption caused by the Bolsonaro administration discouraging investors to go into the private sector. Such a conjuncture prevented access to most essential consumer goods, namely beef. Poverty levels rose substantially, registering an increase of poor and extremely poor population percentages to 23.7% and 6.3% in metropolitan areas (6). Besides the decrease in the socioeconomic and quality of life indicators, more than 600.000 deaths in Brazilian territory were registered as a result of COVID-19 infections, a big part being avoidable, had the government policies for fighting the virus not been so ambiguous.

All of these developments ended in Bolsonaro's defeat in the presidential elections of 2022, against Luiz Inácio da Silva, or Lula, from the Trabalhista Party. Anticipating his impending defeat, Bolsonaro strengthened his propaganda machine, this time spreading doubts about the democratic institutions and the election process themselves, as well as, as per tradition, attacking the TP and Lula's project for the country, vilifying and accusing them of having totalitarian intentions (7). Predictably, the electronic voting system was frequently attacked, implying it made electoral manipulation easier, regardless of the fact that no irregularity was ever found (8). On its second attempt at running for the presidency, the bolsonarian setup was already favoured by a complex and proficiently financed network of fake news - several social networks and content creators, "influencer" celebrities promoting narratives, misinformation and memes with wrong information. The narrative about the Supreme Federal Court (SFC) restoring Lula's political rights so that he would win the elections supported by fraud in an electoral system controlled by the Supreme Electoral

Court (SEC) was one of the main and most recurrently spread ones (9). The supposed closing down of churches in case the TP would win the elections was also one of the stories fabricated to mobilise the evangelical voters (10).

These preparations bore their fruits on the election day and the ones immediately following. On the day of the 2nd round, many vehicles headed to voting stations were stopped by the Federal Road Police in many Brazilian cities, but particularly in the Northeast (curiously enough, where most of the TP voters of the first round had been located). The number of police operations had already risen 70% when compared to those of the first round (11). Even after the election results revealed a clear TP and Lula victory, a big part of the Bolsonaro electorate was incapable of conforming - legal roadblocking, commonly done by placing flaming tires in the middle of the road, became an everyday sight (12).

Finally, we make it to the attack on the headquarters of the Three Powers, in Brasília, on January 8th. "We're recruiting people to go to Brasília on a bus that leaves on Sunday and returns on Thursday. All expenses covered." - ads like this one were multiplied on the usual Whatsapp, Telegram and Facebook channels the days before the attacks. Gatherings of tents spread through the Federal District lasted little over a month and were finally removed after the attack on the headquarters of the Three Powers and the arrest of over 1500 suspects (13).



Falling Democracy 2.0

Author: Tiago Correia
Translator: Leonor Gomes
Illustrator: Nobre Bastos

After four years of unhealthy (lack of) rule, marked by Brazil's return to the worst rankings of hunger and inequality, and a disputed loss, Jair Messias Bolsonaro keeps making his image prevail, even if he's now outside Brazilian national territory. This time, the reinforcement of his power's display consisted of the breaking into the Palácio do Planalto, the National Congress and the Supreme Federal Court, aiming to overthrow the recently democratically elected government, and to restore the previous one, with himself at the head.

Even in Orlando, Florida, the former president's tentacles are worth something – an attack, in his name, to the democratic regime, with the goal of bringing him back into power – yet, however, disconnected from his own encouragement. But wouldn't the attack on Palácio do Planalto and the remaining basic democratic structures be the logical result of the political campaign Bolsonaro has proceeded with since 2018?

Since 2018, Bolsonaro's *modus operandi* stayed the same in the conquest for political power – seditious, pathos-appealing speeches, feeding animosity towards the left-leaning Trabalhista party (TP); coordinated misinformation campaigns on social media, so that he could appear, in such a manner, as a paladin for morality in the face of the alleged Lava-Jato corruption scheme, an alternative to TPism – an alternative to “socialism”.

Brazilian politics has always been defined by almost omnipresent corruption. Operation Lava-Jato, having exposed large-scale political and institutional corruption, offered only a glimpse into a much broader and long-dysfunctional institutional picture. Note, however, that this was the one event that allowed an “anti-system” candidate to move electors through his unintellectual speech which was easily intelligible by the masses, and thus emerge as the one capable of purging the ubiquitous institutional corruption. A retired army officer, proud christian, and inflexible in his views: the ideal figure to collect the votes of the moderate and far-right and recapture the centre and centre-left voters who were frustrated by the corruption of the past administrations. A collective attack on the media-politics apparatus, bringing evidence to its substantial financing through government subsidies, also contributed to a distrust

towards the traditional media, channelling the disappointed voters to social networks (1).

Here we get into the biggest tool for radicalisation and mobilisation of the Bolsonaro electorate: social media, particularly Whatsapp. Since Jair Bolsonaro's first campaign, the automatic proliferation of misinformation on Whatsapp, through bots, has been the preferred method for political advertisement (2). The antagonisation of traditional media has allowed for a stronger link between zealous propaganda and misinformation – just like it happened with Trump, a big part of Bolsonaro's persona and political campaign is manufactured through Twitter. A comparison between the TP's conduct and Venezuela's sociopolitical scene gave birth to a meme that's shared to this day, as it makes reference to a potential government with unsuccessful left policies (3). In 2018, some common appeals by voters being shared around Whatsapp were: “Sooner or later we'll have to defend Brazil on the streets, before it's too late and we become like Venezuela.”, “otherwise, in 3 years, we'll be like Cuba and in 4, like Venezuela” and “get ready to become Venezuelan” (4). Adding, still, the purposeful circulation of fake news, linking pro-LGBT initiatives and school materials for sex-ed with pedophilia, you get the perfect object and context for the hateful bolsonarian rhetoric to prosper: installed moral panic and the portrait of a decadent Brazil, ready to be purified by an anti-system candidate and force (5).



Even outside Brazil, the propaganda setup left behind by Bolsonaro, supposedly so vestigial, had it not been so visibly active, ended up arousing an attempted coup. A coordinated coup, with which the Federal District police were clearly compliant, recorded filming themselves with and supporting the attackers or simply standing idle (14). A coup which was financially sponsored, in a meticulous way, by a still unknown elite which was ultimately faced with minimal resistance, happening under the now dismissed FD's secretary of Public Defense, the Bolsonaro supporter Anderson Torres, conveniently outside the country at the time (15).

The idea of a conspiracy deepens more and more, taking the early February declarations of senator Marcos do Val as an example, where he reveals how, in a meeting with Jair Bolsonaro, he was asked to record the judge of the SFC and the President of the SEC, Alexandre Moraes, contradicting themselves in a way that could lead to their imprisonment, to stopping Lula from taking over the rulership and to keeping Bolsonaro as head of the State (16).

A lot is still unknown about the attacks in Brasília, but the next months should bring clarity to the many doubts coating the Brazilian democratic institutions. However, it doesn't seem likely that this wasn't the planned product of yet another affirmation in the predictable record of the Bolsonaro style of testing democratic institutions. The Bolsonaro machine carries on, breathing with the very cultural fabric of a divided country. Bolsonaro lost, but bolsonianism continues alive and thriving.

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Workshop on Philosophy and Literature

During the 2nd and 9th of May, the Programme in Literature is organising Philosophy and Literature Workshops, open to the whole student community of the Faculty of Humanities. Some short presentations will be made, followed by an open discussion about the topics covered.

Find more information at the FLUL website, in the Agenda tab.

A future less frightening: the hole in the ozone layer is closing

Author: Carolina Alexandre
Translator: Rita Magalhães
Illustrator: Nobre Bastos

The United Nations (UN) has thrown a lifeline for our anxiety regarding our planet's climate future. According to a study conducted by the UN, the hole in the ozone layer is shrinking and, if measures to reduce chemical production and consumption continue, the hole could be fully closed in 43 years (1).

Seen as a successful environmental negotiation, the Montreal Protocol (which came into force in 1989) is an international treaty that aims to reduce the production and consumption of ozone-destroying chemicals and is the only UN treaty signed by all of its 193 member states. This destruction is due to the excessive use of CFCs (chlorofluorocarbons) - gases used in aerosols, sprays, and air conditioners - which weaken the ozone layer (2). And, logically, to reverse the damage caused, the Montreal Protocol came to prevent the use of these same gases as a way of trying to mitigate this serious issue and give some hope to those who want to be able to provide a habitable planet for the next generations.

According to the Organization, it will be possible to prevent the planet's global temperature from rising 0.5°C by reducing the hole in the ozone layer (3), which demonstrates an improvement in the fight for the environment and the importance of the measures taken to date to combat global warming. "The phasing out of almost 99% of banned substances has helped preserve the ozone layer and contributed significantly to its recovery, as well as to decrease human exposure to harmful ultraviolet radiation," say UN experts. The Montreal Protocol has protected millions of people from skin cancer, eye cataracts and other diseases. Without its agreement, the hole in the ozone layer would have doubled and caused a serious threat to life on earth.

"Ozone action sets a precedent for climate action. The success in the gradual elimination of ozone-depleting chemicals shows us what can and must be done - urgently - to abandon fossil fuels, reduce greenhouse gases and thus curb temperature rise," said the Secretary-General of the World

Meteorological Organization, Prof. Petteri Taalas (4). This achievement in the battle for a better climate tells us that this is not the time to give up. It is time to keep on fighting for urgent measures by governments, because fighting the climate crisis requires a collective and constant effort.



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