



(CONTRA)



O Cola Untangles

«Using the bathroom to meet our physiological needs is something that is part of our daily routine, but for many, it is an emotional stress factor.»

Tropicalist Movement

«This means that, through an apparently fake happiness, social and political problems were exposed.»

Culture – The Phenomenon

«But the definition of culture is a problematic issue, and an inherently political one: any attempt of definition will, necessarily, have to include or exclude.»

Rally against Sexual Harassment

«(...)So that we can loudly say that we're people and not whatever they think we are when they treat us the way they do.»

The Sharpener's Flute

«I no longer wanted to just play football, drive cars at a high speed or read comics about mythical adventures. I wanted to live a story like the one of Orpheus and Eurydice; I longed for romantic fatalism.»

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Opening Note for *O Cola's* 4th Edition

To those reading us,
to those who trust in us to handle and publish their texts,
to those supporting us from afar, by liking or sharing our posts,
here's a big thank you. It's a pleasure to present ourselves to the audience again,
with hopes of fulfilling what we're set out to be: a paper from the Humanities, to
the Humanities.

Recent times have been troubled — for all of us, broadly speaking — and, here
at Cola, we have been forced to deal with a few bumps down the road that
brought us here. This opening note, much more than an opening note, an
introduction, or a thank-you note, is an apology. For reasons beyond our
control, and some not so much, for the past year, we haven't been able to
accomplish what we were set out to do. Not only that, but the colleagues who
trusted us with their texts were kept waiting and are only now able to see them
published. We want it to be clear that we acknowledge that what happened can
never be repeated and that we've been working hard to ensure that, in fact, it
won't happen again.

That leads us to a second apology — this fourth edition would be our first
printed edition. It was supposed to be on paper, in your hands. We would be
distributing it, touching it, saving it as a memento. Unfortunately, that wasn't
possible, as it made us no sense to release a printed edition at a time when our
faculty's halls would be empty, without anyone to read it. However, delaying this
edition, once again, was not an option. And so here we are!

It's with our heart filled with pride in this project and in this work that we're
presenting *O Cola's* fourth edition — our first one as an AEFLUL nucleus. It's
also with those emotions that we are, once again, making a commitment
towards our faculty's academic community: we want you to feel represented, we
want to help you spread your voice, your story, your messages. We're from the
Humanities, to the Humanities, and, more than ever, we're ready to work on
behalf of this amazing house.



We would also like to address a thank-you note to all our former members that, for some reason or another, aren't working with us anymore. We are deeply grateful for their work regarding the upbuilding of O Cola, for their contribution through time and for having opened their doors to us, allowing us to join our voice to O Cola's voice. We wish them all the luck and success in the world in their future projects.

Lastly, we want to, once again, address a big thank you to everyone reading us and/or trusting us with their works - neither this edition, nor any other, would be possible without you. Thank you!



Note Memorial Tab

This tab is for the publication of texts which have been entrusted to us but which, unfortunately, have not been published in their time. However, they are still of their time. For this reason, we have decided to immortalize, both for their freshness and their charm, the submissions that were proposed to us during this time.

We want to honour the commitment we made to people and, in this way, honour their effort and contribution to the newspaper O Cola. Fortunately, only one of the texts is "out of date" with the current date. This submission consists of an analysis and forecast of the legislative elections of January 2022.

Enjoy this text that we have kept, well "guarded", for you.
Happy reading!



Simplifying Politics: Portuguese Political Paradigm for the 2022 Parliamentary Elections

On 5 December, the Parliament was dissolved by the President of the Portuguese Republic Marcelo Rebelo de Sousa, after the vote against the State Budget for 2022. It was voted down by PSD [Social Democratic Party], CDS-PP [Democratic Social Center - Popular Party], Chega [Right Party], Iniciativa Liberal [Liberal Initiative], PCP [Portuguese Communist Party], PEV [Ecologist Party - "The Greens"] and Bloco de Esquerda [Left Bloc]. Only PS [Socialist Party] voted in favour, with PAN [Peoples, Animals and Nature's Party] and the non-attached congresswoman Joacine Katar Moreira (ex-LIVRE [Center-left Party]) and (Cristina Rodrigues ex-PAN).

This power of the President is provided for in Article 133 of the Constitution: «e) Dissolve the Assembly of the Republic, with due regard for the provisions of article 172, after hearing the parties represented therein and the State Council».(1) It was used a total of eight times since Carnation Revolution (2) – three times by General Ramalho Eanes (in 1979, 1983, 1985), once by Mário Soares (in 1987), twice by Jorge Sampaio (in 2002 and 2004), by Cavaco Silva (2011) and now by Marcelo Rebelo de Sousa.

Given the situation, the country is approaching elections, which have been called for January 30 2022.

(1) Constituição Da República Portuguesa. n.d. Accessed December 29, 2021.

<https://www.parlamento.pt/Legislacao/Paginas/ConstituicaoRepublicaPortuguesa.aspx#art133>.

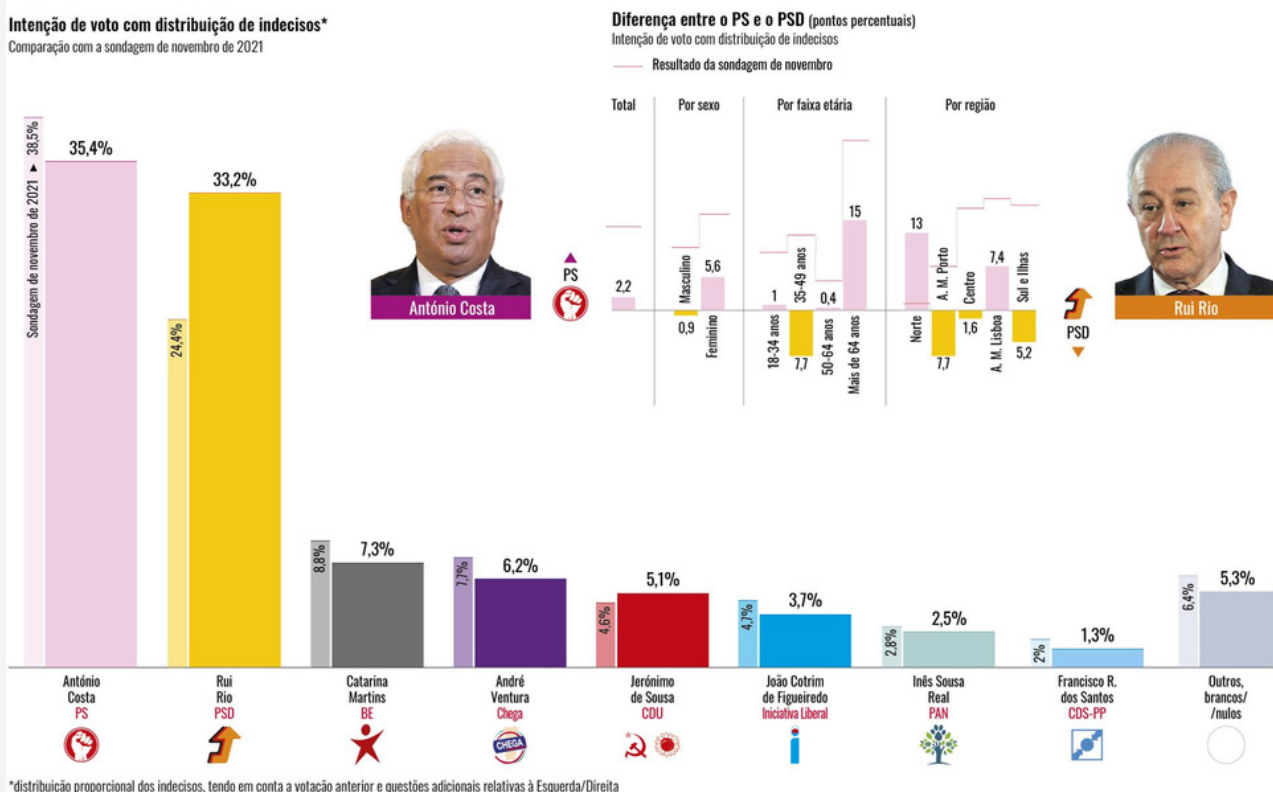
(2) Also known as 25 de Abril, it was a military coup in 1974, led by the military and the Portuguese people in order to overthrow the authoritarian regime implemented at the time. Portugal - The New State after Salazar. (n.d.). Encyclopedia Britannica.

(<https://www.britannica.com/place/Portugal/The-New-State-after-Salazar>)

Image: Aximage, Diário de Notícias (18th december 2021)

Legislativas - sondagem

Intenção de voto com distribuição de indecisos*
Comparação com a sondagem de novembro de 2021



The latest available poll made by Aximage, on the day this chronicle is written (29/12/2021), reveals curious and surprising results to say the least, since there was a significant change in the numbers of the main opposition party: PSD.

The Social Democrat Party recorded an 8.8% increase in voting intentions when compared against the November poll — also conducted by Aximage — and the Socialist Party dropped 3.1%.

This exponential rise of PSD in the polls can be explained by some quite specific factors:

- Loss of CDS-PP voters to the PSD;
- Loss of PS electorate (due to the rejection of State Budget, the Pandemic, Eduardo Cabrita's case, the loss of Lisbon City Council) who usually vote in Centre Parties;
- Campaign for "useful vote", a factor that always takes votes away from the so-called smaller parties, in this case IL (Liberal Initiative) and CH! (Chega!).



The truth is that, despite the strong upward trend in voting intentions, the Portuguese Right all together (38.2%) — excluding CH! — is still unable to defeat the united Left (47,8%).

However, as was seen in the failure of the State Budget, the Left — or the so-called "*Geringonça*"(3) — is not getting along and, all the indications are that the left partners of PS - BE and CDU [Democratic Coalition Unit] — are unlikely to give António Costa the same trust-vote they gave in 2015, with the agreements signed, and which, by the PS's decision, were not renewed in 2019.

So, what are the most likely or possible scenarios after all?

Well, Rui Rio has not hidden his willingness to form a Central Bloc (PS and PSD) with António Costa, however the General Secretary of the Socialist Party says that this option is off the table for discussion. We will see.

Another possibility is, in fact, that the Socialist leader will achieve what he has already asked for in the several interviews he has given: an absolute majority. Which is unlikely. Very unlikely. But in politics you never know, and it is worth remembering that the January debates could play a decisive role in the final choice of the Portuguese people. It is well known that António Costa is particularly skilful in the way he faces his opponents head-on, were it not for his long years of politics and experience in direct confrontation.

It is possible to envisage a Left majority, or even Right. Both quite distant from reality — on the Left, the parties are not willing to negotiate and, on the Right, (PSD, IL, CDS), the math is not in their favour, unless the strength of the Far-Right is taken into account (and even then, it might not be enough, should the Left decide to unite in opposition to Chega's joining government). In theory, it will not happen, but the precedent is set. In the Azores, the Right's solution was to make agreements with Chega. Will this model be



passed on to the mainland? It is not a completely dismissible scenario. Rui Rio is very ambiguous about his position on André Ventura's party (CH!) and the smell of power that can sometimes be sensed in the electoral kitchen is stronger than the quality of the dish.

After all, in this day and age, everything is still a bit uncertain.

The victory of the Socialist Party may seem a constant now and during the debates it may become a variable - or the opposite, it may become an even stronger constant. One thing is certain, and António Costa has already said so: the decision for Prime Minister is between him and Rui Rio. Naturally, this statement is a clear appeal to the "useful vote", a phenomenon that catches on well in Portugal, but which in more solid democracies such as Germany, Sweden or Norway, is not something that is mentioned with the preponderance of here.

Parties in these countries — and others that are equally healthy in terms of their democracy — are obliged to form multi-party coalitions and understandings. In Germany, for example, an agreement was recently signed between three parties: SPD (centre-left), Greens (left) and FDP (liberal), all of which have considerable differences — especially if one compares the ideological field of the Greens and the FDP – but which through several meetings and negotiations eventually reached a consensus. It only reveals the democratic solidity of the system and of the electorate, who vote for the parties they really identify with, without the need to give in to "useful votes" — something Portugal needs.

(3) A governing solution that results from one or more parliamentary agreements between two or more political parties, which may not include the party that received the most votes in the elections.

("geringonça", in Dicionário Priberam da Língua Portuguesa [online], 2008-2021, <https://dicionario.priberam.org/geringon%C3%A7a> [consulted on 23-05-2022].)



Rally against Sexual Harassment and Chauvinism in University of Lisbon

On April 7, at 6 p.m., convened by the Movement Against Harassment in the Academic Environment of Lisbon, a rally against sexual harassment and chauvinism in the academic community took place, in front of the Deanery of the University of Lisbon. According to Lusa Agency, this movement was formed in the beginning of March and is made up by Faculdade de Direito [Faculty of Law], Faculdade de Medicina [Faculty of Medicine], ISCTE [University Institute of Lisbon] and IGOT [Institute of Geography and Spatial Planning].

It is worth underlining that the rally was being organized before the article published by Diário de Notícias on April 4, titled: «10% of ULisboa Faculdade de Letras lecturers reported for harassment and discrimination». On the Movement's Instagram account there is a post, made on March 31, promoting the Rally.

The Rally started on time, gathering about 150 to 200 students in front of the Deanery. On the right side, the Faculdade de Direito side, were the reporters and the cameras. In other words, all media outlets. On the opposite side, the Faculdade de Letras [School of Arts and Humanities] side, half a dozen police officers. In the middle, between the protesters and the pink facade of the Deanery, a big row of metal railings at the entrance staircase. In this seemingly calm environment, watchwords and various statements were heard through the speaker. Protesters raised several posters which showed the following sentences: «Fear, until when?», «Harassment is not a compliment», and even «Being a female student should not be a risk factor».

During the more than 1h30 hours that the rally lasted, several chants were uttered by the protesters, many repeated on posters and echoed in unison by the crowd. Many are worth mentioning, such as: «Senhor Reitor, responsabilize, por favor!» [Dean, take responsibility!] «Assédio abafado, abaixo o patriarcado!»



[Harrass me, silence me, down with the patriarchy!], «Deixem passar, sou feminista e o mundo vou mudar» [Let me through, I'm a feminist and the world I will change too!], «A nossa luta é todo o dia, somos mulheres, e não mercadoria!» [Our life is an everyday fight, we're women, not merchandise!] A group of students from Faculdade de Direito held up a white cloth with «Victim Protection» and «To Justice what belongs to Justice».

Among the various speakers were students from Faculdade de Direito and others, some of them belonging to minorities from Faculdade de Direito. There were words of revolt against xenophobia and racism, which certain student speakers expressed feeling in addition to the sexual and moral harassment. The low flight of planes drowned out the testimony of a law student, as she commented on the news article that had been published three days prior, «What shocks me is that this doesn't shock me».

On the left side of the Alameda da Cidade Universitária, many "praxe" [organisations that haze new students] groups were going up the slope from Campo Grande. One of them, parading students with chamber pots on their heads, walked a few dozens of metres away from the protesting crowd. It seemed like they wanted a screaming match, trying to compete with the protester's chants through their own screaming.

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We interviewed some students at the rally, the questions asked were identical in all questionnaires. We tried to have a minimum representativeness of the gathering. Many, if not all, of the students were from Faculdade de Direito. Most of the students were part of small groups or formed pairs with other fellow peers.

In reply to the question: «Did you know about the cases before they were reported?», a male student from Faculdade de Direito said, «Some cases were reported?», a male student from Faculdade de Direito said, «Some cases were



reported?», a male student from Faculdade de Direito said, «Some cases were already known, although it's a tricky situation because people are always reluctant to believe in rumours. But yes, many of the cases that are being talked about, that are on the News, were already rumoured about, with the exact same stories.» A female student answered, «Everybody knows. It's common knowledge, when you start college, you hear the stories straight away.» In response to the question, «Do you think the faculty has the means to deal with these reports, these accusations?», another student said, «It seems like maybe they don't have enough. Some are being developed, but we can now question if a code of good conduct is, or not, enough. According to the Director's committee, the means are not enough.»

When the following question came up, «Do you suppose this problem only exists in your faculty, or do you think it's more wide-ranging and is, in fact, a problem present in all of the university and not only in Faculdade de Direito?», another student answered: «I think it's not only restricted to Faculdade de Direito. [...] Now Faculdade de Direito is in the spotlight because its students, together with some university faculty, formed the commission and that gave rise to this situation to become public. It almost certainly exists in other colleges, however, there has not yet been, let us say, this step that has been taken in Faculdade de Direito. I think that's the significant difference, but I believe that the problem is a general issue, one which goes beyond Faculdade de Direito.» A female student from the same faculty said: «I mean, we're not completely aware of the level of seriousness of the accusations. Most of them aren't public. For all we know... By chance, none of us were victims of what we're here protesting against, fortunately. But well, we heard stories from classmates that suffered moral harassment, at least I know a few people who did... the most common is moral harassment. I don't know anybody who has suffered moral harassment, but I know that it exists, it's profoundly serious. And if in a law school, which teaches the law, this problem can't be solved, then I don't know...» The same student, regarding the following question, «Do you believe that the university or the faculty will be able to change its attitude towards this issue in the future?», explains, «I don't know, it has to be a general effort, don't you think?»



This doesn't only happen in Faculdade de Direito. Now, there's a scandal with this college, but there are cases in all of them. I think the University has to also put a little bit of effort in trying to extinguish these kind of problems. [...] Because we came here to learn, not to be harassed, right? [...] it's not an environment we want to be in, nor should be. And so, the effort to eradicate these practices must also come from the faculty and teachers.»

A female student from Faculdade de Arquitetura [Faculty of Architecture] said: «I'm here because I think it's important to talk about these things and not be ashamed of showing that, yes, these situations happen, and that someone should be held accountable for them. This is something common in colleges, despite people not talking about it. So, yeah, it's always good, in spite of not being a law student, I came to show support.» In response to «So, you think that these kind of situations happen in other institutions of Universidade de Lisboa [University of Lisbon]?», the same student clarifies that: «No. But I think that these institutions are kind of afraid to talk about and bring to light these situations that happen in the academic context. And that, many times, people are also afraid to report them in fear of the teachers saying: "do this, [...] I could fail you"». She also adds: «Yes, exactly (regarding power relations). [...] I think the attitude the Faculdade de Direito has been taking is a positive one. Not all faculties have the courage to announce the reports and, on top of that, to make them public and show that, yes, these situations happen, and yes, they do exist, and yes, it happens in academic institutions, nowadays.» And concludes that, «[...] In all faculties, all students know which professors are usually the cheekiest, especially with female students».

Another student, from the School of Arts and Humanities [Faculdade de Letras], attended the rally and shared that she came, «To show support. To support all of the university's community and all the people who don't feel comfortable, and for all of the discomfort that I felt. So that we can loudly say that we're people and not whatever they think we are when they treat us the way they do.»



And she adds that: «There are relations of power in all degrees, being with a superior or an equal, or between genders or whichever other category. I personally feel these power dynamics more when talking to my classmates.

With professors it's difficult for me to describe, because, after all, I didn't have many male teachers until now. All of my female teachers have been nice and approachable. I really don't know how to describe it, maybe I suspect, but I can't tell for sure. And I can't simply ask.». Answering the question: «Do you know if the faculty itself, as an academic institution, has student support services, to report these cases? Or are you unaware?», she says, «Yes, there is the Pedagogical Council, and the Student Council also communicates with the higher ups. But I don't think it's a simple process.». Another student from the same college states that, «[...] as far as I know, the Pedagogical Council is a little weak. But, apart from that, the only place that I know students can submit complaints to is the Student Council. I don't know any other place we can go to in our college.».

When someone on the stairs would give a speech and ran out of words, the crowd's round of applause helped. At around 19h30, a group of children appeared inside the Deanery, some of them joining the adults who had come to pick them up. Not even ten minutes later, some were playing football in front of the rally. A few metres away, a female student gives little jumps, imitating the «Let me through» and words of revolt are repeated, «Reitor, escuta, estudantes estão na luta» [Listen, Dean, sir, the students are fighting], «Quem diria, quem diria, assédio na academia» [Who would've thought, who would've guessed, harassment in academia, no less!] and «Assédio abafado, abaixo o patriarcado» [Harass me, silence me, down with the patriarchy!].» At the end of the rally, before the rest of the crowd scattered, there was a final applause.

Near the stairs of the Deanery there was a «Stall for Suggestions», one of the protesters appealed for more reports, since more "data" was needed. In front of the building sat the white cloth, laid on the ground, with the slogan «Academia sem assédio» [Academia without harassment], the last word painted in black and red. At around 19h45, there's a protest against harassment in front of the Deanery.



The people call for a revolution in the Portuguese educational sector. On the opposite side, a few metres ahead, the usual sports group plays frisbee on the lawn, just as the campus routine goes.

13/04/2022

The author is not responsible for the content of the anonymous testimonials. The interviews have been edited to make them clearer, their content has not been altered.





Half-light

The colors blur on the great canvas which is the sky
Not blue, nor black, nor golden, nor red
It's a color we can't describe
The color of your soul when you're about to fall asleep
And the dream that the color brings is bathed in the light of your essence,
In the wishes that remain unsaid, but are felt deep within,
In the words that detach from the dictionaries with profound meaning,
A soliloquy in your play
Which they called life.

By your side, another dream clings
Onto the same color that holds yours,
In the shades of the enlightened soul, sung for hours by the bards,
Dawns that break through the window cracks, while both are lying down
Contemplating each other physically and metaphysically
Way beyond what words can express.
Under a half-light more complete than day or moonlight
Because with two halves joined, the being is perfect
More perfect than the being alone could ever be.
A being alone is dyed in gray,
Not in the light of the soul given to someone else,
The light of someone who accepts another's soul
In a pure feeling, born in the hours of dawn,
Because it all begins when the half-light glistens and the halves join
harmoniously.



“[She] Completes me (and other proofs of love)”

I put my hand down.

Tired, it lets the pen slip, worn out from the decade.
And a sigh, maybe of relief, maybe of ease,
leaves my dry and chapped lips.

The sheet, stained with blue blood and ash, shakes
seductively, as if telling me
“complete me”
since only I can do it.
But the hand, tired, refuses.

And I, tired, stop.
Dull-eyed, it whispers “complete me”,
But I no longer know how to do it.
I lost the knack – the only one that could do it.

Pale, it trembles gently.
Unfinished, incomplete, but beautiful
And always beautiful, undeniably so,
With its body tattooed by me,
A proof of love, eternal.

Time goes by.
It tells me, in a faint whisper,
“complete me”
and I relearn how to do it.

I lift my hand.



Smultronsträlle



The Sharpener's Flute (1)

It was ten o'clock on a Tuesday afternoon when the steady sound of a pan flute woke me up. It was a peculiar hum, jumping between bass and treble that, because it didn't coherently follow the melody, stood out among the morning chirping of birds. For a moment, I was carried to my parent's house, in Oeiras, where I grew up.

I thought I woke up in my old room, where a poster that read «Ulysses 31» in fat letters greeted me from the opposite wall. Through the window, one could see a huge poster with the phrase «Soares is Cool!» (2) faded by the seasons and forgotten by whoever set it there. However, what made me stare every morning was that mysterious music. I hoped that its origin, divine in my opinion, would one day be revealed to me, just like in the story of the three little shepherds (3) my grandmother used to tell me. Nonetheless, the distinct sound didn't seem to have a visible source. One would only listen to it on the sunniest days, when the clouds didn't threaten with a massive downpour and the morning was already well under way, the perfect time to confirm it. When the flute happened to play, it acted as if no one was listening; it played just for me, like a greeting from heaven. Due to this fantasy, I came to think I was some kind of perfect Achilles without the fateful heels.

I always had a fertile imagination and created a myriad of stories to colour the world I didn't understand. For a few years — if it was years — I grew a fascination for mythical comics. The kind that rewrote Greek myths for children. I used to blackmail my father into buying me new volumes at Ms. Maria's newsstand and carefully hid them from my mother.

(1) Traveling workers offering blade-sharpening and umbrella-repairing services who announce their arrival by playing a pan's flute.

(2) This phrase became popular in 1986 due to the political campaign of Mário Soares. He was part of the most heated presidential elections in Portugal, the only one to go under a second round of voting. There were posters, t-shirts, badges and flags with the phrase “Soares is cool!” (Soares é fixe!) as an attempt to catch the attention of younger voters.

(3) The three little shepherds, also known as “Fatima's Seers”, are three children who saw the appearance of Our Lady of the Rosary six times.



Maybe it was this obsession that made me link the sound that woke me up with a heavenly summon. I imagined the turbulent and gruelling councils between gods, angels, saints and authoritative earthling figures (every earth and angelic personality instilled in me as a child fell into the same divine cauldron; there were no distinctions) where they conspired about my fate on earth. That sound was my daily reminder that I would have a glorious future.

When I was about ten years old, I read, for the first time, the volume that retold the myth of Orpheus and Eurydice that was gifted to me on my birthday. I let myself be delighted by the fatality and despair of the characters to a point where the book was carried with me wherever I went. From that moment forward, that morning sound stopped being a selfish confirmation of self-divination and became a daily lovers mourn. I visualised Orpheus as a unimageable old man, with hundreds of years, still crying the death of his beloved and forever feeling guilty. So, he decided to compose the most singular of songs, symbol of his loss, and play it every day at dawn.

It was around this time that romantic idealism started to grow in my imaginary adventures. I no longer wanted to just play football, drive cars at a high speed or read comics about mythical adventures. I wanted to live a story like the one of Orpheus and Eurydice; I longed for romantic fatalism.

It didn't take long for me to start hanging around the girls in my class, reading them the story of Orpheus eternal misfortune – adding, of course, my theory of the flute, which, conveniently, only I seemed to hear every morning. I ended up capturing the attention of a girl named Clara. She didn't go to my school, but her mother was one of the workers that spent her afternoons there.

Clara's physiognomy was identical to mine. We were both brunettes, with brown eyes and had the same height. We weren't particularly pretty, physically we were ordinary. To my unhappiness, what made us different was my characteristic fatness – my nickname, defined by half the school, was "the lardass". But Clara didn't care.



I believe she didn't really pay much attention to other people's conversation. She was, like me, excessively fixated on the story that united us.

We started to plan our afternoons so we could be together for as long as possible. All we did was talk about the book and my story. I feel that, after all these years, I still have a good memory of the lengthy physical and psychological descriptions we did of these characters. Orpheus, besides having a perfect frame, was the most sensible and empathetic man who ever contemplated existence, but, at the same time, he was brave and revolutionary, a first-class sensual tease. Eurydice was beautiful, very beautiful, in every aspect: she moved rhythmically and had a princely calmness and softness in her gaze. She dared to express her opinion in a passionate, but relaxed way. She led with a beneficent, almost maternal, authoritarianism.

Looking back, I realise now that it was in those two that Clara and I projected our ideal "self", or the "self" that others tried to pull out of us – as if we were a disguise of what we would one day become. We mirrored the "self" that was proportionally opposite to us in those divine figures that we never expected to reach. However, nobody tore away our illusion. The excitement and frenzy that fantasy provoked in us was enough for our inexperienced brains to get drunk with romanticism. We even neglected the time we saved for the group activities we enjoyed so much: I stopped attending the football games improvised behind the canteen and Clara abandoned the hopscotch sessions that used to take place in the late afternoon. Our classmates considered our story an effeminate and ridiculous whim. I didn't care. Only the world Clara and I shared mattered. Anyone outside that bubble was nothing more than a mute and defective shadow.

Eventually, my insane investment on the story reached my mother. I had been caught during class copying the drawings of the worn-out book. The teacher confiscated my A5 line sheet and called my mother to the school to warn her of what had happened.



Surely, after classes ended the next day, instead of my father picking me up, as usual, my mother stormed into the school. As always, she walked with a determined step, but today a strong and fast, almost violent, movement stood out, emphasised by the pounding of her heels on the wooden floor. Or, perhaps, it was the half-closed look launched in my direction that highlighted the gait I was used to. She was angry.

I don't know what was said in that room. I stood by the door waiting for the teacher to read the charge and present the arguments to my mother who would ultimately outline the final verdict, for or against me. They were locked in that room for a half hour that felt gigantic. Meanwhile, I had seen Clara peeking through the street window into the hallway. She waved at me and, as if she had been caught red-handed, turned her face and ran like I had never seen her run before. Right at that time my mother came out of the teacher's room. She grabbed my arm and dragged me to the car, always marking the pace with violent thuds of her heels. I made a point of presenting my side of the situation, confident that she too would be won over by the emotional love story.

My mother didn't get it. She gave me a lecture and explained that I was privileged to be studying, that she hadn't been as lucky. The book was snatched out of my hands and hidden. I burst into an uncontrollable, angry cry; I was upset with my mother for crushing my fantastic castle; I was angry at the teacher for catching me; I was angry at Clara for not understanding that she had abandoned me and, finally, I was disappointed in myself for being so careless.

The next day, I looked forward to the arrival of the afternoon and, with it, Clara. I wanted to ask her why she had run away and share my mother's blunt and unaware reaction. Clara never showed up again. My mother had demanded the teacher to not allow Clara's mother to take her to school anymore. I was desolated.



I threw a tantrum the following morning to avoid going to school. I didn't go. I stayed in bed for another hour contemplating the sunrise through the window. Suddenly, I heard the pan flute again, just as melodic and steady as the other days. For the first time, that playful hum, jumping between bass and treble didn't remind me of Orpheus, Eurydice or any other creature in my mind, but Clara.

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Veil



«Politics doesn't allow them to do their thing in Brazil»(1): A representation of the tropicalist movement

The sixties were, in the Brazilian context, a time period essentially characterized by the progressive disruptions with the culture's traditional canons: driven by the overseas' and the modernisation's influences, cultural manifestations started to transmute into a combination of old and new, traditional and modern. Tropicalism is precisely this: an articulation between foreign components, representing the new and the modern, and traditional elements already rooted within the Brazilian's culture, representing the national identity as well as allowing their audience to identify themselves with it.

The timeline in which this movement takes place comprises the years from 1967 to 1972, a period in which the Brazilian's military dictatorship was already active, with its trigger some years before AI-5, one of the most cruel Institutional Acts to take place.

It is important to highlight that the dictatorship's period in Brazil was a brutal one for artists, who were constantly censored. With that, what we call the "brazilian way [of getting by]" had to take action and many of the songs released in this time had their criticism extremely implicit, such as "*Aquele abraço*" (1969), in which Gilberto Gil writes a sort of farewell to all the beauties in Rio de Janeiro, mentioning places, practices, and figures that were part of the city's identity core, before exiling to London, on account of the intense censorship that both him and his music partner, Caetano, were facing. In this song, Gilberto also covertly mentions the place in which he was locked up in 1968, following an accusation of disrespect towards the Brazilian flag and anthem; he does so in the lines "*Alô, alô Realengo*" [hello, hello Realengo] and "*Todo mês de fevereiro*" [every February], referencing the month in which he was released.

(1) The quote is included in the documentary *Tropicália*. It takes place during the recording of the concert when the announcer introduces Gil and Veloso, who are coming onstage from Brazil, as "good people" even if "politics doesn't allow them to do their thing in Brazil, one thing's for sure, they can do it here."



The musician went as far as mentioning, in an interview, the details of his vision of confrontation between tropicalism and the reality of the elitist music that used to be diffused in Brazil at the time: "I think that tropicalism was, to an extent, revolutionary."

The timeline in which this movement takes place comprises the years from 1967 to 1972, a period in which the Brazilian's military dictatorship was already active, with its trigger some years before AI-5, one of the most cruel Institutional Acts to take place.

With the explosion of tropicalist music, the return of sensibility was essential in order to better understand such songs: it became more complex and called for more reflection and analysis regarding its ambiguous verses and the distinctive arrangements in comparison to the Brazilian popular music of the time, despite their kinship on behalf of the national folk influences, for example. The investigator and author of the book "*Tropicália: Alegoria, Alegria*" perfectly mentions the paradoxical relationship established by the movement's works: "a relationship between aesthetic fruition and social criticism". Aesthetic fruition is, I suppose, brought about by the influence of psychedelic culture and its need to keep artistic expression purely free, whereas social criticism focuses on the sociopolitical context in which the movement emerges.

This is, in earnest, a complex cultural movement in what regards its theorizing, therefore I will not implicate such section in this paper.

One of tropicalism's most notable characteristics was the absorption of foreign components, which were then articulated with traditional elements not only regarding music, but regarding the entire Brazilian culture. The intention was, as mentioned by Celso Favaretto in his work "*Tropicália: Alegoria, Alegria*", "to articulate a new song language starting at the Brazilian popular music tradition and the elements provided by modernisation." (FAVARETTO, 2000, p.25).



The paradoxes adopted by the movement built a new aesthetic, in which popular joy was taken through the «carnavalesque inversion of values» (Preface by Luiz Tatit, in "Alegoria, Alegria"). This means that, through an apparently fake happiness, social and political problems were exposed. In fact, the musical aspect of the movement can be considered the most complex one, as the compositions involved lots of paradoxes, which were not so obvious to society's most uneducated layers, who were the intended targets; these, however, ended up serving not only the most learned, but also the population's less intellectual share.

With psychedelics as one of its more noticeable and relevant influences, the tropicalist movement embraced elements such as new forms of mental expression and the primacy of freedom of expression for the artists, who wanted not only to be able to express themselves without censorship, but also to express life in their art. Provocative, alternative elements, such as the use of the electric guitar, which was not common in the Brazilian popular music until then, broke away from the traditional acoustic guitar, thus shocking the Brazilian society at the time, which was primarily traditionalist, retrograde and catering mainly to the narrow, rich share.

The psychedelic culture is often associated with the hippie movement and with hallucinogenic drug intake, such as LSD. However, its manifestation can be based only on the subversive expression in the field of arts, as in Tropicália, seeing as its intention is only to trigger a new perception in what regards the freedom and free expression, through art, of the artist's feelings and sensations.

Neither tropicalist artists nor the movement's pioneers, Caetano Veloso and Gilberto Gil, intended or created tropicalism as a cultural movement. This connotation was given by the press, who nominated and exposed tropicalism as such. The relationship between the tropicalist generation and the media, however, was many times based on hypocrisy, considering that these young artists were constantly intensely criticizing the press and, at the same time, using it as the main way to promote their works.



Taking the cinematic universe as an example, new cinema established itself as yet another weapon towards the breakpoint with Brazil's traditionalist culture. It approached themes that were considered marginal, such as the situation in Rio de Janeiro's favelas or in the inner northeastern states, and that did not go along with the upper-middle-class's interests, which consisted, essentially, in the glamour of Hollywood films. These films' main purpose was to represent the Brazilian scenario as it really was, with all its conflicts and flaws, in order to shock not only the country's most privileged population, but also the insights held by foreigners of Brazil's reality. All along, there was a relentless attempt of unlinking the industrialized cinematic production from the Brazilian film production, considering that the first ones ended up masking reality by using a non-natural, forced language, which did not express the true, singular language that Brazilian films tried to raise with this movement. Inspired by Italian neorealism, the tropicalist movement had its beginning as of the second half of the fifties and looked forward to approaching, not only, but mainly, the issue of underdevelopment in Brazil and the use of violence as a means of perpetrating inequality and poverty in society.

The movement followed the so-called "aesthetics of hunger", highlighting not only the literal meaning of the term, but also other similar elements, such as religious and political ignorance, caused by misinformation, which, in turn, was caused by the lack of education, due to poverty. Its intention was, mostly, to shamelessly and strikingly illustrate how the violence brought by this hunger affected those living it, as Glauber mentions in his manifesto: «new cinema, in what regards the international field, did not ask for anything, it prevailed through the violence of its images [...] because, through violence, the coloniser is able to understand, through horror, the strength of the culture he's exploiting». Glauber Rocha, who was considered Brazilian cinema's greatest filmmaker, author of the manifesto that gave its name to the movement's aesthetic, used his films to critically approach elements that bothered society, both before and after the military coup. The movie *Terra em Transe* (1967), was one of its most emblematic movies and it was directly related to the tropicalist movement, as it approached Brazil's dictatorial reality in a completely sarcastic way.



Composed of filmmakers with relevant political engagement, new cinema was, as a form of revolutionary art, looking out to «awaken the people's conscience to its own condition», as mentioned by Frantjesco Ballerini in his book *História do Cinema Mundial*. By using this artistic manifestation as illustrative of the movement, we see the shocking effect as a guiding principle of the productions, which required more explicit elements in order to clearly and directly reach its target audience.

Just like the tropicalist movement, the new cinema's main goal was to reach the general public, breaking away from the traditional, intellectual Brazilian art, that was based on artistic production for the classes who could afford it. Given the historical context of its emergence, it was necessary to unintellectualize art and to make it accessible to those for whom it was intended, thus allowing its cultural message to be perceived even by the least privileged classes. The breakaway with industrialized art was more than urgent, in particular with Hollywood's influences, which were settling down as the main approach in production, seeing as it embodied elements which glamourized the country's precarious situation and did not crudely represent reality, instead isolating itself from contact with the masses, who did not feel represented by such.

Coincidentally, or not, a year after the tropicalist movement outbreak, one of the most oppressive, harsh institutional acts of this period would be issued: the so-called AI-5. It is not possible to measure this act's severity and impact, not only regarding culture, but in what regards this period's whole society, who suddenly came across the institutionalisation of torture. As of that moment, with the legalisation of censorship, not only physical, but also intellectual, artistic and cultural oppression was legal. The tropicalists were at a crossroad and, not much time later, Caetano and Gilberto would go into exile. This act's impact was felt mostly on the cinematic movement, given that filmmakers had to adjust themselves to extreme censorship, using a subtler, gloomier approach to the frustration caused by the failed revolution and directing their works in a less aggressive and explicit way.



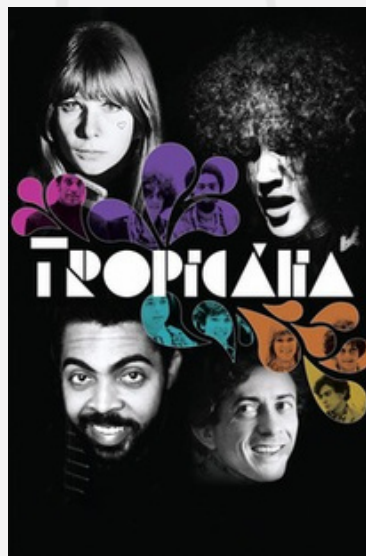
To summarize, the movement suffered many reprisals, due to its composition's ambiguity and to the breakaway from traditional Brazilian music, which was achieved through the embedment of new musical arrangements, inspired by different rhythms, such as folk and northeastern, which were then merged with Brazilian popular music. However, this movement's relevance to the breakthrough in Brazilian music and its legacy are still studied and referenced to this day, which goes to show its impact in society. The tropicalist movement was born within a military dictatorship and has incorporated radicalism as a means of disruption regarding the path until then traced by the prevailing Brazilian music.

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A Single Child

A berry squished
Into a mix of blood
Sprouts from the dark bush,
Where everything is rooted
In a backprojection,
Branching
In its normal course.

That which it swallows,
Spewing it with violence,
Coerces perversion to dance
At the lips of innocence,
Impels all beliefs
To amalgamate in a clash,
In a single stridency's unity.

Brethren, even with no compromise
All this colour reflected
Shall make us a Single Child,
Through Art, Religion and Science.
Where the individual dies, culture is born,
The prevailing trait of identity,
So long as we may float
Through the complete chain of ideas.
It is the mirror that bears all mirrors!



Desiderium



Culture – The Phenomenon

The debate about the concept of culture, although old, is the antithesis of a dated discussion — we will demystify such affirmation throughout this text. To this day, the definition of “culture” evades us.

It has a myriad of meanings, according to the context, space and time. A quick research on the definition of the word will bring up the most varied meanings in different dictionaries and encyclopedias. The variation of the definition goes beyond the spoken language, arousing academic interest and debate.

For decades, a panoply of scholars has contributed to the discussion of the definition of culture, through works expressing their perspectives. But the definition of culture is a problematic issue, and an inherently political one: any attempt of definition will, necessarily, have to include or exclude. A notorious author on the matter, T. S. Eliot, confirms it: «I dare say that some readers will draw political inferences from this discussion: what is more likely is that particular minds will read into my text a confirmation or repudiation of their own political convictions and prejudices. The writer himself is not without political convictions and prejudices». (1)

With the present text we will attempt to discern, if possible, “culture” as a phenomenon and its associated implications and sub-phenomena.

Over time, the word “culture” has concentrated a variety of meanings. Based on *Keywords: A Vocabulary of Culture and Society* by Raymond Williams, we can outline a clear path in the word’s etymology.

(1) Thomas Elliot, *Notes Towards the Definition of Culture*, (London: Faber and Faber, 2010), 16.



Originally, as Williams explains, the word came from the Latin *colere* — to inhabit, to cultivate, to protect, to honor with worship. Williams shows us that culture acquired the main meaning of the process of tending, initially applying to animals or crops. (2)

From there arises the development of the word through the metaphor “to cultivate oneself” — the tending of natural growth is extended to the development of the human condition. (3) Eventually, two developments occur: the familiarization to the metaphor, which made the sense of human development direct; and the extension of particular processes to a general one (the shift from the cultivation of the individual to the cultivation of the whole humanity itself) — it is this second development which leads to the intricate contemporary history of the current term “culture”. (4)

Eventually, the term got associated with “civilization”: the process of a particular individual becoming cultivated or civilized, or the general process of human development as a whole. Posteriorly it would come to acquire a parallelism with the definitions of class and eurocentrism – the process was unilinear and exclusive of the European continent, specifically of the members of the higher socioeconomic classes. Europe was the forerunner of self-cultivation. A very particular conception of culture was clarifying – the cultivation and the cultivated.

Then arises some resistance to this tendency of an aristocratic and Eurocentric definition. Williams refers that Herder in *The Philosophy of the History of Mankind* (1784-91) criticizes the European attempt to dominate the human development process that constitutes “culture”, expressing the need for the plurality of “cultures”, according to the cultural, social and temporal variations in an international perspective. (5)

(2) Raymond Williams, *Keywords: A Vocabulary of Culture and Society*, (Oxford: Oxford University Press, 2015), 49

(3) *Ibid.*

(4) *Ibid.*, 50.

(5) *Ibid.*, 51.



By drifting away from the complex and polarizing history of its attempt at definition, Williams assists us with the interpretation of three comprehensive senses in which the word “culture” may be used:

«(i) the independent and abstract noun that describes a general process of intellectual, spiritual and aesthetic development, from C18; (ii) the independent noun, whether used generally or specifically, which indicates a particular way of life, whether of a people, a period, a group or humanity in general, from Herder and Klemm. But we also have to recognize (iii) the independent and abstract noun which describes the works of intellectual and especially artistic activity.» (6)

The second and the third definitions seem to be more colloquially used: the second, referring to the ways of life of particular regionalities, and the third, to all artistic activities and productions. From the second derives the notion of cultures associated with singular countries, or even groups of countries (the expression “culture shock” appears). From the third emerges, potentially, the term “cultural sector” as the purpose of the integrity of the artistic production of a regionality.

Many authors have had dissident opinions on “culture” over time. The previously mentioned T. S. Eliot, in *Notes Towards a Definition of Culture*, intends to define the concept of “culture” with its limitations and effects. He develops the thesis that “culture” is vitally linked to the class system; that the culture of the individual is defined by that of the class, which is itself defined by the culture of the society.

Eliot problematizes the common conception of the “cultured individual” as the one who, popularly, is considered particularly endowed with culture by his proficiency in some particular ambit. The contemplation of the individual as “cultured” due to his good manners or cordiality, his intellect or his artistic ability, is restrictive:

(6)Ibid, 52.



«We know that good manners, without education, intellect or sensibility to the arts, tends towards mere automatism; that learning good without good manners or sensibility is pedantry; that intellectual ability without more human attributes is admirable only in the same way as the brilliance of a child chess prodigy; and that the arts without intellectual context are vanity. And if we do not find culture in any of these perfections alone, so we must not expect any one person to be accomplished in all of them; we shall come to infer that the wholly cultured individual is a phantasm; and we shall look for culture, not in any individual or any group of individuals, but more widely; and we are driven in the end to find in the pattern of society as a whole».(7)

The mere participation of an individual in the cultural phenomenon does not necessarily mean that he is a “man of culture”.

Different classes have different cultural levels, inherited through time. Each level plays an important role in the cultural phenomenon, a cultural function, but the superior and more developed levels are of greater importance – the disintegration of the aristocracy would lead to a decline of culture. It is natural that there is a qualitative differentiation of individuals, and, once the segregation between superiors and inferiors is done, a grouping by similarity and granting of appropriate powers. (p.36)

”Culture”, according to Eliot, represents a phenomenon, an organic cycle of intellectual and cultural nutrition among classes. Classes do not represent nefarious divisions, but elements needed for the mutual stimulation of classes, which are its necessary mechanical parts. The transmission of cultural functions is done through family continuity or socialization within a determined ambit (assimilation through conviviality with individuals with similar habits, lifestyles, etc.).

(7) Elliot, 25.



However, even though authors such as Eliot integrate their vision of the concept of “culture” based on the aristocratization of knowledge, of higher classes as the paladins of human development and their interaction with the lower classes, there are authors with more unitary visions on this subject. Matthew Arnold, on the contrary, saw “culture” as a phenomenon which united humanity in the search for perfection.

Arnold, in *Culture and Anarchy*, begins by rejecting the common prejudice about culture being a smattering of Latin and Greek, motivated by curiosity and with small ambition beyond vanity and social distinction. Culture can be motivated by curiosity, yes, but such curiosity isn’t motivated as his contemporaries conceived it — it is the reason looking for perfection and clarity, for the bettering of human nature («A desire after the things of the mind simply for their own sakes and for the sake of seeing them as they are»)(8). “Culture” is the commitment with the improvement of human nature, the demand for the improvement of the world and for the clear conception of things “as they are”.

«The idea of perfection as a general as an inward condition of the mind and spirit is at variance with mechanical and material civilization in esteem with us, and nowhere, as I have said, so much in esteem with us. The idea of perfection as general expansion of the human family is at variance with our strong individualism, our hatred of all limits to the unrestrained swing of the individual’s personality, our maxim of “every man for himself”». (9)

Here, Arnold criticizes machinery (the conception of mechanisms and means as ends). What would freedom, population, coal, railroads and wealth be but machinery? Many are accustomed to praise such objects as precious ends in themselves, but these means should be subjugated to the realization of perfection, an inner condition. Even freedom should not be an end in itself, its use should be relevant and not serve one’s own interests – freedom as an end degenerates into anarchy.

(8) Matthew Arnold, *Culture and Anarchy* (Oxford, Oxford University Press, 2006), 33.

(9) *Ibid*, 37.



«[...] the men of culture are the true apostles of equality. The great men of culture are those who have had a passion for diffusing, for making prevail, for carrying from one end of the society to the other, the best knowledge, the best ideas of their time[...]»(10) — Arnold reveals himself as a staunch apologist of the end of class divisions, inciting human union through the light and perfection brought by culture, which is to be consumed integrally even by the least articulated masses.

Confronting T. S. Eliot with Mathew Arnold, and comparing them to the rest of the academic panorama, we infer that, in a way, both were collectivists in their definition of “culture”. While certain thinkers, such as Eliot, encouraged the divisive elements of social separation, others, like Arnold, rejected them and appealed to integral social union. However, both claim for social interdependence, even if it boils down to aristocratic support of the lower classes, with the end of the realization of “culture”.

It's also relevant to distinguish the concepts of “high culture” and “low culture”, and, from there, point out two concepts deriving from “low culture”: “mass culture” and “folk culture”.

As Sonia Maasik and Jack Solomon put forth in *Popular Signs: Or, Everything You Always Knew about American Culture (but Nobody Asked)*, “high culture” constitutes the culture of the higher classes, including philosophy, fine Arts, music and literature, developed by an elite with the material means and free time to do so, in contrast with “low culture” or “popular culture”, associated with the masses, the lower classes. The “low” or “popular” culture (in the etymological sense “of the people”) coincides with what is vulgarly called “folk” culture — the experience and creativity of the masses expressed in cultural products such as dance, agricultural or popular festivals, popular anecdotes and mythology, etc. (11)

(10) Ibid, 53.

(11) Sonia Maasik and Jack Solomon, “Popular Signs” in *Signs of Life in the USA Readings on Popular Culture for Writers*, (Boston: Bedford/St Martin's, 2017), 2.



Different authors have multiple opinions on the definition of “folk” culture and its implications. George M. Foster, in *What is Folk Culture*, mentions that Redfield establishes “folk culture” as a way of life characteristic of small, isolated and self-sufficient communities, homogeneous ethnically and in costumes, functioning interdependently with relatively little technology. The family values are highly cherished, the social and religious rites valued, and there is a characteristic social stagnation, an absence of lack of change. (12) “Folklore culture” in the colloquial sense refers to the production for self-entertainment of this particular society or way of life, which is in variation with the increasingly industrial and capitalist societies, and increasingly threatened by its individualism, frenzy, technological dimension and “mass culture”.

Staying with Maasik and Solomon’s reasoning, we get to a second branch of low culture, the “mass culture”. The most recent cultural interaction or metamorphosis, this commercial culture, for sale, bordering the contemporary culture, arose after the Industrial Revolution and with the conception and development of capitalism and technology. Before the advent of industrialism, the small, isolated farming communities lacked access to entertainment, having to produce their own. But with industrial progress, the consequent rural exodus emptied the interior of population and concentrated the masses in urban centers, creating “mass societies” and, therefore, “mass culture”. Technology, as a channel, allowed for the diffusion of entertainment produced in certain places (any content transmitted through television, radio, etc.), which contributed to a situation of increasing centralized production and entertainment prepared in masses, for the masses – regardless of regional variation, the same contents are given to the generality of the populational masses. (13)

(12) George M. Foster, *What is Folk Culture*, (American Anthropology Association, 1953), 160.

(13) Maasik and Solomon, 4.



The everlasting debate on the concept of culture alternates between what the “culture” phenomenon consists of, who integrates it, if there is one culture or several, on what it depends, and all the related variables. However, and taking into account the most diverse positions on the theme, culture clearly represents a phenomenon which goes beyond the individual human divisions, something common to the being in full — something that prospers on the presence of divisions, the diversification of inter and intranational cultures, and their absence, by being exterior to the human being and resulting of its joint development. It is, at its core, concurrently a general and individual process – general with characteristics distributed based on anthropological variables.

“Culture” is an incessantly volatile concept, whose discussion seems to accompany human development itself, evolving according to the growth of Men’s consciousness.





Patchwork

Yes, culture is textile,
Patchwork for my being.
Fateful as dying
Or hardness in jewel.

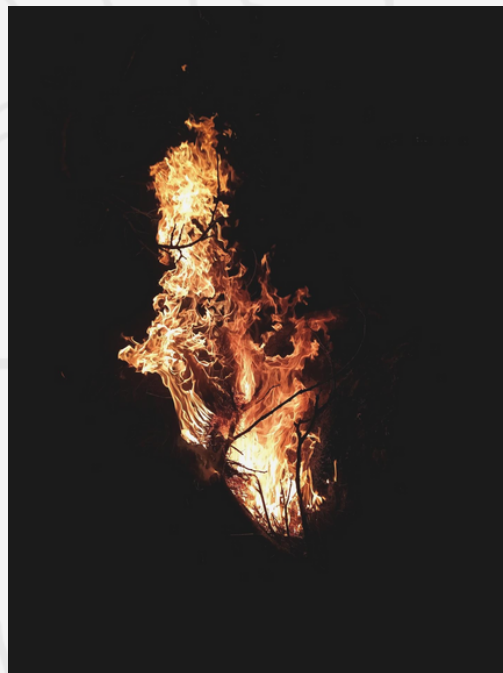
Though breadless and soreful,
We crave under its seam,
Soapless and unclean.
Culture be my living.

And if bread turns sparse,
May culture save me
When haggle won't suffice.

And when revolt's amiss,
Coarse as outcries can be
Come, culture. Bless me.



Ignea 1



Ignea 2



The Portuguese Culture and the unattainable 1%

Culture corresponds to 0.25%(1) out of the total of the State Budget proposal for 2022, recorded by the Government at the Assembly of the Republic, in the beginning of last month of November. Despite this new budget proposal being vetoed, this percentage remains similar to the ones from previous years (having increased only 0.04% against last year). (2) The cultural sector, which has been speaking against this negligence for a long time, is asking the reason behind this restricted budget.

The typical Portuguese citizen would answer something like «The Government should prioritize the most crucial sectors, like Health and Security. There is not enough money for everything.»

What is actually a more or less important sector? Is Culture useless in comparison with others? What is the role of Culture in society in relation to sectors Health or Security?

Logically and imperatively speaking, if its importance is that minimal, why is there a higher percentage in other European countries? After all, the 2020 European budget average for Culture is about 0.05% (3). The French and Latvian governments, for example, invested 0.7% and 1% of its budget, respectively, on Culture in 2019, which proves the matter at hand is not exactly economic but rather cultural. Let us not forget that we are speaking in terms of proportions and percentages.

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Despite these states having an irrefutable greater number of resources, against the Portuguese State, they have different priorities when it comes to budget. France and Latvia also suffered from wars and financial crisis in the same years that masterpieces were being produced and launched. These mishaps did not prevent their cultural activities from being held, whereas Portugal left its cultural sector in a precarious position when faced with crisis situations. Understanding what priorities a government has is crucial since they reflect the majority of the citizens' perception.

Most of the Portuguese residents tend to disregard Art and Culture. It is, without a doubt, one of the less important industries for society. We can even see this lack of concern in small behaviours.

“Well, if it isn't the artist!” [“Olha o artista!”] This famous Portuguese saying has a derogatory connotation, almost insulting, even. In short, it aims at criticising a person whose daily routine consists of evading all responsibility and being the “party animal”. The idea of “artist” in the Portuguese mindset (generally speaking) is still very much associated with the image of a bohemian lifestyle, often related to alcohol and drug consumption. In fact, in the Priberam Dictionary (a well-known Portuguese dictionary), some of the definitions of the word “artist” (as an adjective) are “shady, tricky” or “imposter” (4). This view emphasises the country's lack of trust in artists and in the Arts sector itself.

The low investment in Culture leads to lower quality of productions (broadly speaking, of course) and, consequently, to a lesser degree of adherence by the public. The little financial and critical success of a production ends up not being enough to justify its costs and, therefore, cuts down future productions' funding. It is thus created a vicious cycle which decreases the sector's credibility and relevance. The disappearance of Culture jeopardises growth opportunities, the holding of new cultural and artistic activities and the employment stability of thousands of workers.

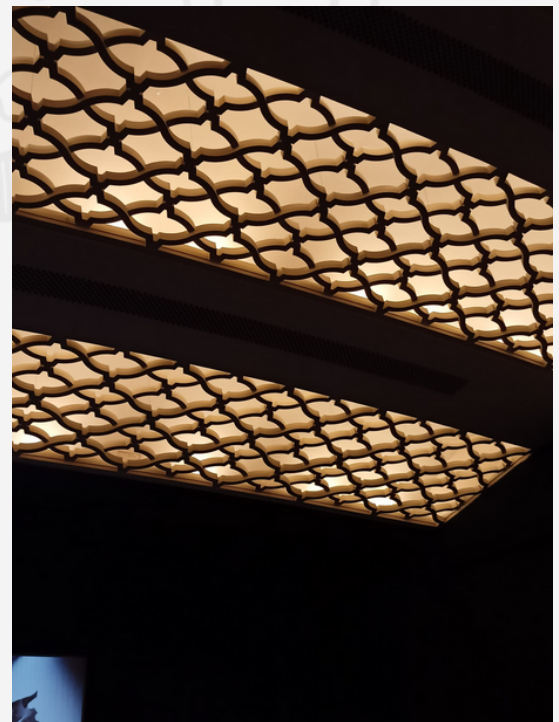
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This issue might have its roots in Salazar's dictatorship (1933-1974), which we are still culturally recovering from, where the population was forced to restrict itself to work and survival only. Censorship was a hindrance which concealed the cultural and artistic advances that were happening around the world from the country. It was also a constraint to free expression of ideas and opinions. The end of Estado Novo [New State] was not an event that happened that long ago, which explains why the repercussions are still noticeable.

However, who is to blame for the lack of investment in Culture nowadays? The government which does not invest or the lack of people's interest? Why would the State invest in an industry which the ordinary Portuguese citizen chooses to ignore? Could a larger State investment channel the people's interest to Arts and Culture? Would it be worth it, or would it even be possible to do it in this time of financial and pandemic crisis we are living in? What role do we have, as individuals, in the Culture's emancipation? How can our daily choices affect the Portuguese Cultural industry?

I leave these questions to the readers.



Legacy



O Cola Untangles: Gender-Neutral Bathrooms

As a newspaper of Humanity students for Humanity students, O Cola wanted to know the opinion of the FLUL student community about gender-neutral bathrooms, in order to uncomplicate this topic, which can sometimes be controversial.

Thus, a poll was carried out on the social network Twitter, in the week of March 28 to April 4, with the question: «Gender Neutral Bathroom at FLUL?», in which students could vote for three options: «Yes», «No» and «I don't know». The results will be discussed further below, as first it is necessary to define what gender-neutral bathrooms are.

Gender-neutral bathrooms are restrooms that are not divided by the gender of the user, that is, they are open to anyone, regardless of the gender identity of the user, making it an inclusive and welcoming space for everyone. These restrooms are also known as “unisex bathrooms”, however the term “gender-neutral bathrooms” is preferred and used more regularly in studies or scientific articles about them.

The second step in addressing this issue is to try to understand why gender-neutral bathrooms are beneficial and, consequently, to understand why the implementation of this type of bathrooms at FLUL is under discussion.

Using the bathroom to meet our physiological needs is something that is part of our daily routine, but for many, it is an emotional stress factor.

According to the study *Gendered Restrooms and Minority Stress: The public regulation of gender and its impact on transgender people's lives*, conducted in Washington D.C by the University of California at Los Angeles (UCLA), 70% of people who do not identify with the gender assigned at birth experienced confrontations, abuse, fear and discomfort when using the bathroom, especially those who have not transitioned through medical methods. The data collected by the researchers showed the severity of the problem with 54% of the interviewees confessing that they avoided going to the restrooms to the point of developing problems of dehydration, kidney infections and urinary tract infections.



In schools, as well as universities, where bathrooms are mostly associated with the sex of their user, and therefore, sexually segregated, this impasse remains. In 2019, the American educational organization, GLSEN, which works to exterminate bullying in schools based on gender, sexual and racial identity, found that 54% of LGBTQIA+ students avoided using the bathrooms and locker-rooms, as they did not feel safe.

Similarly, transgender and non-binary people claim to be gender-policed when entering a sanitary establishment, being prevented from using the bathroom of the gender they identify with (Detloff, 2006).

Therefore, gender-neutral bathrooms are an asset for transgender people, allowing them access to a safe and comfortable place where they can meet their needs without any fears.

However, this type of bathrooms does not only benefit members of the LGBTQIA+ community whose identity is embraced by the term “transgender”.

In terms of accessibility and support, gender-neutral bathrooms also benefit people with disabilities whose caregivers are of a different gender, for example: a young woman that needs help to go to the bathroom by a male family member. In a world where bathrooms are segregated by sex, such as ours, such help would be impossible, since the family member, being male, would be unable to enter the bathroom designated for the young woman.

In conclusion, gender-neutral bathrooms are necessary for everyone to feel included, welcomed, comfortable and safe when carrying out their physiological needs. Whether they are people of the transgender community or people with disabilities that need the care of others. Hence its implementation is being discussed at FLUL, since the goal of the Student Union is to represent and to guarantee the safety of all students of the FLUL community.



We sought to understand our readers' opinion on the matter through a short survey on Twitter, inspired by the Student Union initiative. The results show an overwhelming majority of approval of gender-neutral bathrooms at FLUL. Of the 70 votes obtained in the 24 hours that the survey was available, 63 agree with the initiative. The remaining 7 votes are divided in a similar way between the other two options: 4 votes for «No» and 3 votes for «I don't know».

However, it must be kept in mind that the sample we have collected is reduced to the opinion of our readers and/or those who use the social network in question on a regular basis and that accompany us through this medium. Therefore, this receptive reaction we obtained should not be generalised to the entire student community. If we analyse the answers to the survey carried out by the Student Union (which, with a total of 458 answers, manages to capture a fragment of a much more significant portion of students), we find a much more divided reaction. Students who do not approve of the incorporation of these bathrooms should be acknowledged, since their opinion is equally valid and represent part of the student community, which both the Student Union and O Cola seek to represent and give a voice to.

Regardless of the discussion on this issue, the construction of gender-neutral bathrooms may become a reality in a not-so-distant future. At the General Meeting of Students [Reunião Geral de Alunos, RGA] that took place at FLUL on March 9, the idea and the possibility of including it in the new building that will replace the Pavilhão Novo (the building in front of the basement entrance) was mentioned. According to the minutes of the meeting, the Director of the Faculty, Miguel Tamen, approves the idea of including these bathrooms in the building that is currently awaiting construction, which differs from the locations that the Student Union suggested as possible in the main building.



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Carolina Gomes interview

As an event of interest to students, O Cola decided to interview Carolina, responsible for the organization of Feira Barata (Cheap Fair).

Gonçalo — How did the idea of this initiative come about?

Carolina — I have a small business, as a secondary activity. So, at the time of the Q-List campaign, I mentioned the possibility of doing a type of event to help small businesses of the student community. Especially as a college that stands out for its creativity, I know it has plenty of students with small businesses. I thought it would be interesting to do something like *Anjos70* Art & Fleamarket on college campus, to give visibility to small businesses, or even people who want to sell second-hand clothes, or just give new homes to things that they no longer use. If all goes well, we will do a second edition since we had a high number of people interested.

Gonçalo — How was the planning/promotion of the fair?

Carolina — We planned it well in advance. There were several steps, calling Student Union staff, collaborators, etc., who wanted to help. The first thing we did was request the tarmac at the basement entrance to the Director of FLUL. Then, before announcing the date and time of the fair, we had to see the general interest of the community. For this, we made a post on social media to receive registrations. Later it was just distributing tasks, getting in contact with the small businesses (to understand the help they would need in the display of stalls), to arrange the decoration, general imagery, posters, etc. When we distributed the tasks, we held weekly meetings, or every two weeks, to understand the status of the situation.

Gonçalo — How did you conceive everyone's role?

Carolina — Basically, it was according to the people who wanted to join. Some I already knew and was familiar with their strengths from working in the student union. Like Tara, a very creative person, who was in charge of imagery/posters; Bea, as a good communicator, was in charge of sending e-mails to space management, etc.; Matilde, having some knowledge about the academic association, eventually helped publicize the event. Then Renata



and I went on to help other people. Basically, we just gathered and assigned tasks according to the strengths of each person.

Gonçalo — Do you have any words of incentive to the FLUL community to participate in the Feira Barata?

Carolina — I'd like you to go to the Feira Barata, since it was something well prepared and worked on. We want it to work. In addition, you will be supporting students in the same situation, which ends up strengthening the feeling of mutual help and there will be a lot of cute things for sale. It's an excellent opportunity to go shopping!

Interview with market traders of the Feira Barata (Cheap Fair)

Tatiana and Inês - @_tatu.art and second-hand items

Gonçalo — Can you tell us a little about your business?

Tatiana — Tatu.art consists of hand-painted pieces, usually made by order, in cartoon style, *pop art*, anime, etc. I paint clothes, paintings, a little bit of everything!

Gonçalo — How are you finding the fair?

Tatiana — I haven't been here long. But from what I've seen, there was some turnout. However, we commented to the Student Union staff that the stalls should be wider; it's all very cramped.

Inês — From 12 to 3 p.m., a lot of people came, but very few bought anything.

Tatiana and Inês — We're enjoying it a lot! Hopefully, there will be more fairs like this, more adherence and the student union will expand the space and time. Perhaps for several days because there are a lot of students who don't come to college every day.



Catarina and Eduardo – Crochet and second-hand clothing

Catarina — I make some pieces in crochet, but mostly it's second-hand clothing, and all at low prices. We want to be as ethical as possible and fight the consumption of fast fashion or second-hand stores that sell clothes at excessively high prices.

Catarina and Eduardo — We are really enjoying the initiative; it's very cool to see people's art in the stalls. It's also great to meet people.

Mário - Clothes and various second-hand items

Mário — I'm enjoying the fair a lot. I've seen the products displayed at the stalls, and it's always good to see the businesses that people bring. These initiatives are always good. If I have anything else to sell, I'd love to take part in future editions.

Matilde – *Girassol*

Matilde — I own *Girassol*, where I sell earrings, pins, and custom pictures. We're working on a few more things to expand, like dishes, vases, etc. It's my first fair and I'm really enjoying it. I think it was an excellent initiative. I've seen a lot of small businesses and it's good for the students to get exposure.



Eternal Matters

My culture is to kiss at bedtime and after waking up.
My culture is music until late and still being able to crash.
My culture is car trips to the point where you can't feel your legs anymore.
And to talk about eternal matters at the table
My culture is wet feet from the sand at dawn,
And in the hallway, it is to always keep the lights on.
My culture is to suffer for the pain of another.
And it is to teach to love thy neighbour, but to love your kin much, much more.

My culture met in a bar in 1992.
And slowly there it went, sweetly cultivating its afterlife.



Vera Prima



My self, circa 2019.

The reality is that I compare myself to others in each role that life leads to. Even in the most inert, the most innate of them, the comparison arises.

Maybe because I heard my mother refer to herself with ominous words, the same ones that fit me, permanently. Maybe because as a child comparison was the main course on the school's menu.

It is just a snowball, full of maybes. There are no certainties.

The only certainty I have is that my body is walking towards being two decades old, and I have not loved myself during neither of them. At least not in all the fullness of my being or in the broadest, wider sense of the word love. It was a simple liking, a contentment. I lived because I had to live: that was the thought.

At times like this, optimistic impulses emerge. I hardly see them, they are minimal. But I am told that better tomorrows will come, and maybe - just one more maybe — when I am older and wiser, when my wisdom teeth have grown, I will love myself, me. Me and all the complexity of the person I think I am.



Motherhood



From Aspiring Veterinarian to Master in Communication: a late but timely journey

For years I believed that being a veterinarian was the profession of my dreams, and I couldn't imagine myself doing anything else.

Until one day, when I was 14, a teacher told me: «you have to be prepared for the things that aren't as good. Are you ready to see an extremely wounded animal, suffering, and to be the one who has to explain the process of euthanasia to its owners?». In my rebellion, characteristic of adolescence, I disregarded his words. After all, he was an English teacher. What did he know about Veterinary Medicine, or about my ability to deal with more sensitive subjects? If I wanted to become a veterinarian, then I would become a veterinarian, and for a moment I forgot his words.

And it was with this certainty that I went for Sciences and Technologies in high school. Everything was going well and I felt motivated, until I remembered what my teacher had said. In that moment, with more maturity, I finally realized the harsh truth: I wouldn't be able to become a vet, not because I didn't have the grades for it, but because I had never had the emotional capacity. I would never be a good professional. In my 12th grade, I started seeing my colleagues excited to pick their university degrees. They all seemed so sure of what they wanted to be, what they wanted to do and where they would go. I wished I had that certainty as well.

I decided to stay in high school for one more year to improve my grades, hoping one year would be enough to decide which course to take. But one year wasn't enough. I was unmotivated, tired of studying and without a defined path in life. I told my parents I'd get a job, and I'd get back to studying later, if I decided to, as it didn't seem right or fair for them to support the expenses of a higher education when I didn't know what I wanted.

I delayed my higher education for 6 years. During those years I worked a lot, mostly in supermarkets. Was it easy? No. Not for the work itself, but because for 6 years I saw my colleagues getting in their chosen degrees, being *praxados* [the act of hazing new students], having an academic experience that seemed captivating to me, graduating.



And only someone who stays behind can understand that kind of pain.

I focused on my main goal: working and, at the same time, thinking about which degree I'd like to get. I didn't want to stick to 12th grade alone, because I always liked — I still do — to study, and I knew I'd have more opportunities with a college degree.

My undying love for writing and reading seemed to show more and more which path to follow. But on the other side I also had to deal with unpleasant comments such as «dreams don't put food on the table», a clear allusion to the levels of unemployment in the area. But people forget that the Humanities are very versatile and allow us a much faster adaptation to the current world, when compared to other areas.

At 24 years old, I decided it was time. The +23 contest was never an option of my interest, so the National Contest was the option I chose. I took the National English Exam and, in September of 2016, I saw I had gotten into the course that I wanted: Languages, Literatures and Cultures at FLUL.

And you know what? I was incredibly happy! Getting into university, and, particularly, into FLUL — a college characterized by the diversity of cultures and personalities – gave me the absolute certainty that I had made the right choice. LLC had everything to do with me and I could finally develop my capacities in something that I felt like I was truly good at, something I truly was — and am — in love with, without the fear of not becoming a good professional.

I got into the *Praxe* Commission, made lifelong friendships, and the fact that I was older didn't affect my academic integration at all. I would even say that the sharing of experiences with people of different ages actually ended up contributing a lot to a bigger personal enrichment.



I always knew I wanted to do a master's after my graduation. I chose not to do it at FLUL, even though I considered that possibility at the time. I chose ISCTE and, once again, it was a wonderful journey, characterized by highs and lows due to the pandemic, but always with the certainty that I was in the right path.

Sometimes people still ask me if I don't have any regrets of not following veterinary Medicine or if the six years it took me to get into university were a waste of time. I don't regret anything and I don't believe I have wasted any time. Life is a learning process and the lessons we get from it aren't always simple to understand. Society's patterns dictate that if you don't get into university at 18 or 19, you are a loser. The same thing if you don't get out of your parents' house before you're 30, or if you don't get married and have kids before 35. Don't allow society to tell you what to do with your life. Starting at 24 (or later) is as valuable as starting at 18. So, the biggest piece of advice that I can give you is: consider all possibilities well and don't be afraid to follow the area that you truly like. There will always be comments about your choices, there will always be someone who'll criticize you for opting for this or that path. But at the end of the day the choice is, and will always be, yours only.

On this side, working in my field, and with the absolute certainty that dreams can not only put food on the table but also fill your heart with something that money will never buy, I send you a tight hug – particularly to the ones that relate to my words. We can start later, but we're always on time. May it be an unforgettable journey, *FLULians*. Ad Lucem.

Bruna Santos,
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Bound in Shallow Waters

Upon the white sand, a man
gazing at the sea and its horizon
Succumbs.

The roaring Sound of waves
crashing over the rocky shore, which lessen
the suffering of the man lying there.
He appears conscious, but his body
has submitted to the horizon, his heart,
succumbed to the ocean, but his mind
has resisted the beauty obliging him to remain there.

The obscure waters arrest
his body with no objection
stemming from the lost man.

He begins to be pulled to the depths
of the dark ocean, the current
seducing him unconsciously...

Suddenly, a person takes a plunge
in search of the man, swimming madly.
Successfully, the man's body
floats atop the water, senseless...

The other person is nowhere to be seen,
appearing to have succumbed to the shadows
of the oppressive chasm.





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