

Editorial

Writing history means dealing with human complexity in time and space. As Marc Bloch quoted in the early 20th century, it is “a great illusion to think that each historical problem corresponds to only one kind of document, specific for such use”. Historians should not, indeed, “hope for light except from the converging rays of testimonials that are very diverse in nature” (BLOCH, 2001, p. 80). He understood human facts were extremely complex, as “[...] few sciences [...] are forced to use, simultaneously, so many different tools [...]” (2001, p. 80).

As Bloch was ahead of his time, the changes in historiographical production he announced have testified the long path taken by historians along the changing process of historiography. It was not before the last decades that historiography has undergone more significant changes concerning the appreciation of different languages, which in turn are expressed in a number of supports/sources of historical research. This movement has allowed the development of innovative theoretical and methodological approaches that enhance the understanding of socio-historical dynamics, breaking up with the homogeneous and absolute views of historical phenomena.

Subsequently, the rise and consolidation of Cultural History, or New Cultural History, which presently concentrates most historiographical productions, has contributed to enhance methodological possibilities as it has expended the field of history to fruitful conversations with other areas of knowledge such as anthropology, sociology, philosophy, linguistics, and arts, among others. New concepts, such as representation and social imagery, as well as the attention to the symbolic aspects of social relations, have opened ways to the exploration of diverse languages in the processes of building up the historical knowledge, thus allowing access to different discourses and social representations which, in turn, reveal individuals with different practices and worldviews.

Such considerations have offered the grounds for this Dossier: *History and Languages: historiographical uses*, issued by the *Revista História: Debates e Tendências*, of the Program of Post-Graduation in History at the University of Passo Fundo and the Nucleus of Studies on Memory and Culture, in which texts by researchers from different national and international higher education institutions are assembled. The papers presented here are proceedings from studies that explore reading different languages and/or ways of making and thinking history. Photography, cinema, press, museographic expography, caricature, painting and

literary texts are conceived as possibilities of reading and interpreting the social world from a historical perspective.

The three first articles of the dossier explore photography and the possibilities of reading it to gain access to the social world. *Ana Maria Mauad* addresses the career of photojournalist Cláudia Ferreira, tying her practice as a photographer to her social and political engagement, particularly her participation as a photographer and militant in the women's social movement from 1980-90. In this sense, Cláudia Ferreira is seen by the author as a "visual historian, a witness of her times". *Alberto Gawryszewski* analyses representations of children deaths in graves of different Brazilian cemeteries through narratives, epitaphs, statuary and photographs while building up the memory of children and their relations with the world. Cemeteries are thus conceived by the author as a space where it is possible to observe/study the societies that have made them: beliefs, values, hierarchy, etc. Cemeteries are also understood as a space for circulation and consumption of photography. *Erika Zerwes's* article addresses the historiography of humanistic photography in post-war France, trying to identify its relation with Latin-American productions, in a context of internationalisation of humanistic universal themes.

Two other articles explore cinematic language as a source of research. *Wolfgang Fuhrmann* addresses the history of the exhibition of films by the German Teachers Associations in São Paulo (*Deutscher Lehrerverein*), by the German-Brazilian Service of Cultural Films (*Deutschbrasilianischer Kulturfilmdienst*) in São Leopoldo, and by its successor, the Film Service of the National Association of German-Brazilian Teachers (*Filmdienst des Landesverbandes Deutsch-Brasilianischer Lehrer*) from 1931-1938. The analysis of the material is made from a transnational perspective, enhancing the international communicative trait of films. The author tries to show that the receptions of the exhibitions must not be understood as mere German fascist propaganda, but also as part of the national film culture. *Fábio Godoy Del Picchia Zanoni*, in turn, explains the emergence of entertainment cinema, associated to the educational use of cinema in schools that was brought about in Brazilian and Portuguese schools after the mid-1930s, which fit into the proposal of the New School movement. The author presents arguments in favour and against the educational use of cinema by educators of the New School, as well as the defence of its broad and unrestricted use by the Vargas State.

By exploring a wider range of languages, *Ana Heloisa Molina* proposes reading the city based on oral, literary-written, poetic, scientific and visual reports which, according to Molina, "empower another map (of senses and sensibilities) of the city(ies)", allowing other reflections on the concept of city, particularly its changes. The spatial cut is made up of the cities of Porto Alegre (RS), Paris (France), Rio de Janeiro (RJ), Salvador (BA), Feira de Santana (BA), Recife (PE), Welwyn Garden City (England) and Itabira (MG) from the late 19th century to mid-twentieth century.

Gilberto Maringoni's article brings caricature as another possibility of language. He begins by analyzing a detail from Rugendas' painting, reproduced in the work: *Picturesque*

Journey across Brazil, which is acknowledged as the first caricature made in Brazil, to discuss the relation of changes in the materiality of the works with other features such as aesthetics, authorship, information and content.

A theoretical reflection upon the use of the press as a key to reading the History of Cities is the theme of the article by *Luis Carlos Martins*, who focuses on the urban changes of post-war Rio de Janeiro and São Paulo. The concepts of *social representation*, by Roger Chartier and *symbolic struggles*, by Pierre Bourdieu, are put to work as suitable theoretical frameworks to understand the relation between press and city.

The possibilities of reading museums are discussed by *Marlise Meyrer*, *Rosane Neumann* and *Daniel Gevehr*, who explore the construction and propagation of *visual narratives in museums* of the German immigration in Rio Grande do Sul that are expressed through expography and different ambiences. The spatial cut consists of museums of the history of German immigration existing in colonial areas of Vale do Sinos and the Colonial Northwest seen as part of the visual production on the German immigration in Rio Grande do Sul.

In the conclusion of the Dossier, *Rafael Ioris* analyses literary works by five Brazilian intellectual from 1889 to 1930, when a new political regime started in Brazil. The thoughts of Eduardo Prado, Silvio Romero, Manoel de Oliveira Lima, Manoel Bomfim and Alberto Torres are analysed as they reflected issues concerning how Brazil should establish relations with the new nations of the Spanish America and how such conceptions grounded the construction of the modern Brazilian national identity, sometimes opposing, sometimes in agreement with the neighbouring countries.

This edition has three free articles: in “Agricultural development and the migratory process in Brazil”, *Claudia Maria Prudêncio De Mera* discusses the decrease of rural population and the exhaustion of Brazilian of agricultural exports in the process of consolidation of the urban-industrial society. *José Antonio Moraes do Nascimento* also addresses the agrarian issue in “Agrarian legislation in Rio Pardo in the 1800s”, analysing the land politics of the Imperial Government following the Parochial Registration of Land in Rio Pardo, identifying the interests involved in the possession of land. Finally, *Mônica Karawejczyk* presents “The ‘Prenda’ and the vote: The first female participations in elections in Rio Grande do Sul (1933-1935)”, studying, from the press of that period, the participation of Gaucho women in the first three elections of the New Republic in the 1930s.

In the section entitled *Resenha*, Carolina Martins Etcheverry reviews the work of Natalia Brizuela – *Dafter photography: a literature out of itself* – whose proposal is to think of the boundaries between literature and other arts, particularly photography. Luís Francisco Fianco Dias comments on the *Treaty of atheology*, by French philosopher Michel Onfray, who discusses the rise and establishment of monotheistic religions, as well as the consequences of that process of evangelization. Glen Godmann presents a review of the book *The reproduction of racism*, by Karl Mosma, which draws an innovative analysis of race relation between farmers, black people and immigrants in the interior of São Paulo after the abolishment of slavery.

Drawing back on Marc Bloch, we hope the texts shown here can meet their aims: “Let us refrain from removing from science its portion of poetry. [...]. It would be astonishingly naive to believe that, for exerting such a powerful appeal upon sensibility, it should be less capable of also meeting our intelligence” (2001, p. 44).

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Referência

BLOCH, Marc. *Apologia da história ou O ofício do historiador*. Rio de Janeiro: Jorge Zahar, 2001.