

## LUSOPHONY IN THE CINEMA

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### ABSTRACT

Dreaming and writing it, that was how I started this article in which the memories transported me on a metaphorical journey into the world of the cinema to reflect about Migration and Lusophony, contemplating the intricate paths of the process of identity and otherness. With the methodological support of Autoethnography and the French School of Discourse Analysis, the discursive construction represents the immigrant's life illustration starting from its origins. Also, as a symbolic object of analysis, the Luso-Brazilian movie *Foreign land* represents the interweaving between the Brazilians' disillusion with the Collor Plan and the hope of the Lusophones in the Portugal border and the quest of realizing their dreams.

### KEYWORDS

Cinema; memory; migrations; Lusophony

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## LUSOFONIA NO CINEMA

### RESUMO

Sonhar e escrever. Assim, comecei este artigo, no qual as lembranças me transportaram em uma viagem metafórica ao mundo do cinema para refletir sobre Migração e Lusofonia, contemplando os intrincados caminhos do processo de identidade e alteridade. Com apoio metodológico da Autoetnografia e da Análise de Discurso da Escola Francesa, a construção discursiva representa desenho da vida de imigrantes tecida por fios de pertencas. Assim, o filme luso-brasileiro *Terra estrangeira*, como objeto simbólico de análise, representa o entrelaçamento entre o desencanto no Brasil do Plano Collor e a esperança de sujeitos fronteiriços em Portugal, lusófonos na busca da concretização de seus sonhos.

### PALAVRAS-CHAVE

Cinema; memória; migrações; lusofonia

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Writing is the same process as dreaming: images, colors and acts are created, and, above all, a dreamlike atmosphere that looks like a color and not a word. (Clarice Lispector, 2013, p. 5)

After having the same dream three nights in a row, I decided to write this article, in which, I try to relate my experience as an immigrant in two Lusophone countries with the axis of the situation lived in the night daydream. In order to do so, the memories

inspired me to proceed with the analysis of a movie as a discursive object, in order to understand the processes of production of senses and the constitution of the subjects in their positions.

In the dream, as if I were in a movie, I was at the banks of the river Tagus in Lisbon with the filmmaker Glauber Rocha talking about cinema, identity and otherness. In the midst of the story of our satisfaction and dissatisfaction as immigrants in Portugal, the conversation was interrupted by seagulls flying low over our heads making me wake up frustrated. The third morning, after having the same dream, I turned to my memory to think about the different meanings of that conversation.

Putting the dream into words, I remembered a phrase from my time as a journalism student in the 1960s: “a camera in my hand and an idea in my mind”. That was the principle that guided the work of the *bahiano* filmmaker, actor and writer Glauber Rocha, which also inspired me to write this text with a pen in my hand and many ideas in my head.

According to Bernadet (1967, p.52), by developing a new cinematic aesthetics, different from the traditional North American production, with the Brazilian movie *Baravento* (1961), Glauber Rocha “introduced new perspectives to the Brazilian cinema, and that was not only because, evidently, a great talent was emerging”. His first connection with cinema production was with the following documentaries: *O pátio* (1959) and *Cruz na praça* (1960). Among his internationally awarded works are *Deus e o Diabo na terra do sol* (1964) and *Terra em transe* (1967).

Establishing interlocution between the various senses involved in the productions of the Brazilian Cinema, Glauber Rocha took the notion of modern as a starting point, influenced by two movements: the French *Nouvelle Vague* and the Italian neorealism (Augusto, 2008; Marie, 1997). Thus, the Brazilian filmmaker experimentally attempted to get into the seventh art breaking with the traditional cinematographic production and starting The New Brazilian Cinema in the 1960s, period that preceded the 1964 military coup, extending until the return to democracy in the beginning of the 1980s, reflecting the historical context of Brazil. Due to his cinematographic aesthetics with a revolutionary political message, he was persecuted by the Brazilian military regime and, in 1971, he was exiled in Portugal.

That year, I left Brazil and I went to Portugal for the first time, although my reasons were different from the Brazilian filmmaker's. With empty hands, but with the Glauberian conception of “an idea in mind”, my goal was to retake the identity process in the Lusophone space, which comprises countries where Portuguese is the official spoken language (Mourão, 1994; Reis, 2005; Vitorio, 2006). Thus, 48 years later, I am retracing my course to reflect about cinema, identity and otherness, based on the autoethnographic method and the principles and procedures of the French School of discourse analysis. Therefore, the narrative about my experiences with Lusophony aims to reflect on politics in relation to the migratory process in the cinema, taking as object of analysis the Walter Sales and Daniela Thomas movie *Foreign land*. For that reason, the guiding line of this article is a reflection, an act that “expresses an awareness of its connection with the research situation and, therefore, its effects on the research subject” (Anderson, 2006, p. 382).

## MEMORIES

Before going back to my memories, in the sense of understanding them, as time decided to throw most of my experiences in to forgetfulness, I have discussed in my research effective, theoretical and practical concepts that revolve around migrations. It is the word refugee, which is vaguely and most of the time unduly applied. I consider refuge as an immigrant category, in other words, those who migrate (leave their home country) due to a forced situation, “fears of persecution due to race, religion, nationality, association with a particular social group or political opinion” as defined by the United Nations Convention as to the Status of Refugees, known as the 1951 Geneva Convention in its 1<sup>st</sup> Article. Due to this situation, people emigrate in search of shelter and, often, they leave their home country to settle in another territory with no proper preparation and no documentation.

When arriving at the destination country, which is not always a host country, as the international news have been reporting, emigrants becomes immigrants and, depending on the emigrated situation, they are classified, that is to say, they are commonly labelled either as “undocumented” or “refugee”, according to the interests and convenience of the two parties: the immigrant and the official organs of the country of arrival. Both labels mark the immigrant in such a way that they are marginalized by the society in which they are established. As an example, there is the testimony of one of the interviewees in my research about immigrants in the university environment. Outraged, the Senegalese was incisive in his criticism of being segregated, excluded in the classroom, saying that “for some people, even in the university, a refugee is a criminal” (Vitorio, 2018, p. 758).

In 1977, in Lisbon, it came to my acknowledgment that I was in the “target” of the Brazilian military regime, probably due to the column that I was writing about Brazil in the weekly Portuguese newspaper *Expresso*. At that time, I could have applied for shelter in Portugal and possibly obtain a refugee status. However, I faced the situation, and when I visited my family in Brazil, I used to sense the closed surveillance of the political regime as I went through humiliating processes at the airport, but they have never interrogated nor arrested me. When I returned to live in Brazil, after the re-democratization of the country, I did not want to know the reasons for the political persecution against me, which interfered in my professional career.

Therefore, caution should be exercised when assigning categories to the immigrant, considering the subjectivity and even the “opportunity” of the applicant to be grant refugee *status*, thus, I believe the stereotyping of the immigrant as a victim of ills is to be avoided, which can lead both to the situation of “protected” to the detriment of nationals, to the situation of intolerance and even exclusion in the environment that they intend to be welcomed when searching for a more stable life (Vitorio, 2018, p. 753).

December 1971. Lisbon, the Portuguese capital. From those times as a Social Science and Overseas Politics student, I remember women dressed in black, carrying sadness in their eyes. Even with a degree in journalism, I was unaware that Portugal, like Brazil, was being affected by the hardships of repression, censorship and the curtailment of freedom of expression. In addition, the country was facing a war in its colonies in Africa.

Then came the Carnation Revolution. It was April 1974 and Lisbon breathed the spring, which illuminated Portugal and the paths to the independence of the Overseas Colonies.

July 1978. Maputo, former Lourenço Marques, capital of Mozambique. In that African country, in my times as a cooperative, I experienced the consequences of war that left a trail of hunger, misery and the urgency for national reconstruction. I remember the half-naked children, carrying fear and curiosity in the beauty of their deep gaze.

Time and space set memories in three continents. Memories of the recent Lusophone historical process, built on the learning experience and coexistence in the search of identity. Without a territory, from 1971 onwards, I learned from the Other and I retraced the trajectory of my identity process which, according to Orlandi (1990, p. 122), “consists of a lack (the different) and of a desire for completeness (the equal)”. This is how, according to Orlandi, the movement of identities and discourse is constituted.

To follow up with these movements, I found in the autoethnography the theoretical support as a method in sociological research which, for many scholars, is based on personal experience, in order to sensitize readers to questions about their identity, to the experiences surrounded by academic silence on some social issues and “the representation forms that seek to deepen our capacity for empathy with people who are different from us” (Adams, Bochner & Ellis, 2011, p. 274).

According to Santos (2017, p. 224), an important dimension of autoethnography is the recognition of understanding why “how and why” identities are important, by “including and interrogating” the experiences related to sociocultural differences. The author explains his position, considering that autoethnography consists of an “approach that recognizes and involves the subjectivity, the emotionality and the perspectives of the researcher” about certain questions.

Based on the French School of Discourse Analysis (Gadet & Hak, 1997; Malidier, 1994; Orlandi 1999; Pêcheux 1997), the saying triggered my discursive memory, that is, “the discursive knowledge that makes all saying possible and that returns in the form of the pre-constructed, the already-said that is the base of the “sayable”, sustaining each part of the word” (Orlandi, 1999, p. 31). The game between paraphrase and polysemy, between the same and the different, between what have already been said and what is yet to be said, I set myself in motion, tracing my own course, giving meaning (to myself), as Orlandi (1999, p. 36) considers the tension throughout the speech.

In my text, the issue is the migratory journey, currently considered as a great problem. Lately, I have been working on it as a research project. Thus, recurring to memory to relate cinema, identity and otherness was not an easy task, as Mattelart (2005, p. 99) explains:

the work of memory does not advance without a work of mourning. It is in the relationship between remembrance and loss that mutual recognition of cultures becomes possible, the mutual reinterpretation of their respective histories, and the endless work of translating one culture into another.

In the seventeen uninterrupted years as an immigrant, twelve in Portugal and five in Mozambique, I saw Mattelart’s (2005, p. 99) conception that “the idea of mourning

transmitted by psychoanalysis assumes that there is no perfect translation”, even being the official language among countries the same, as in the case of the Community of Portuguese Speaking Countries (CPLP).

Although I acknowledge that the “translation of one culture into another” in this geographical space is an “endless work”, I believe in the intellectual effort for “a policy based on the recognition of diversity” for the development of the “creative faculties”, both individual and collective (Mattelart, 2005, p. 87).

In my researches about Brazilian immigrants in Portugal (Vitorio, 2007, 2015), I witnessed the disappointment of those who hoped to find common language facilities and historical ties in the “fraternal country”, considering that “they could be settled in without changing anything in their gestures and habits”, as Maalouf warns (1999, p. 51). On the other hand, I observed that those who encountered with the Other adapted to the Difference, guiding the coexistence to the “moral contract”, based on reciprocity, in the mutual respect. In this sense, I found in Maalouf (1999, p. 55) the advice that instinctively guided my conduct as an immigrant: to walk safely towards the Other with open arms and head held high. However, this author warns that it is only possible to open the arms if the head is lifted up. Thus, cultural identity is constructed in contact with the Other, with otherness, in experiences and coexistence. But not all emigrants are properly prepared when leaving the country of origin to try their luck elsewhere as an immigrant. Running away from a hopelessness place, many people hope to find in the Other, in the Different, in the foreign land, support and acceptance.

#### EXAMPLE CASE

To accomplish the task of reading to understand how a movie, the symbolic object in this case, produces meaning, I remembered Chauvi’s words (1994, p. 21) that “reading is to take one’s reflection as raw material for the work of our own reflection”.

In this direction, I took as an example the Luso-Brazilian movie *Foreign land*, released in 1995, directed by Walter Salles and Daniela Thomas. The cinematographic work reflects a representation of reality, based on two problems faced by Brazilians in the early 1990s: the economic crisis and their decision to emigrate. As a “discursive fact”, the filmic text works the memory considering the elements submitted to the analysis, because it awakens the memories of those who were immigrants and helps consider identity and otherness as a construction in relation to the Other, to the Different.

According to Orlandi (1999, p. 72), the text, as a symbolic object, offers a place for interpretation which is a “significant space”, a “place of a game of senses, language work, work of discursiveness”. Thus, it explains what is considered to be the production of new reading practices.

The analyst has to understand how the text produces meanings, which implies knowing how it can be read, and how the senses are in it. In discourse analysis, one does not take the text as an absolute starting point (given the relations of meanings) neither as an arrival point. A text is just a piece of

language of a comprehensive discursive process and this is how it should be considered. It is a copy of the speech.

In *Foreign land* the wide narrative context goes from Brazil in the Collor era to the meetings in Portugal, a land of hope for those who are escaping the Brazilian “crisis”. The plot comprises two intertwining parts. The first one, in Brazil, more precisely in the city of São Paulo, where a mother and her son have big dreams, despite the economic crisis resulting from the Collor Plan, which scrapped the country’s economy and “confiscated” the Brazilian people’s savings. Paco, the son, dreams about being an actor. His mother Manuela, a Spanish immigrant, dreams about returning to San Sebastian, her native land. After his mother’s death, Paco tries to follow his mother’s dream. He goes to Portugal, agreeing to smuggle. The second part takes place in Lisbon. Salles and Thomas outline the daily life of Brazilians in the early 1990s, marked by the political-economic deception of material and affective losses. As an alternative to escape the crisis, departing abroad in search of a better life traced the fate of many Brazilians. From a country of immigration, Brazil, then, became a country of emigration.

When leaving, the emigrant has to reject some things. In *Foreign land*, Paco’s rejection starts with the political-economic determination of the government of Fernando Collor de Mello (1990-1992). A rejection accompanied by a feeling of loss (his mother, his savings, his dream of being an actor), homesickness, memories. The meetings in Lisbon mark the status of the migrant. Therefore, the Portuguese capital becomes the focus of action in the movie, the focus of the narrative, of the immigrant’s problems, of those who arrive in Portugal: Brazilians and Africans with the same official languages, from the former colonies.

Lusophony appears in music: MPB (Brazilian Popular Music), *marrabenta* (Mozambican dance music), *morna* and *coladeira* (Cape Verdean music), and even in the Portuguese *fado*, because Portuguese people are also migrants. Thus, the problematic in the movie represents the search for the I and the Other; the encounter with Differences; the demand for material and affective devotion; the breakdown of borders and values. The problem lies in the conflict of the Lusophone identity, arising from the political-economic context of the 1990s: the Collor Plan in Brazil, which plundered the citizens savings; Lusophone Africa after decolonization, national reconstruction, the internal armed conflict; Portugal of the European Union, which broke with the Salazarist philosophy of the “proudly backwards to Europe”.

The Lusophony that is constructed and becomes the narrative of *Foreign land* punctuates the multiple belongings of a place: the city of Lisbon, which represented and represents the Portuguese way out into the world, the entrance of Lusophone peoples in the “Fortress Europe”. An imaginary place that represented hope resumption for the life and achievements to Brazilians and Africans. Lisbon, therefore, as a place of meetings and farewells.

However, *Lusofonia* does not represent “an identity”, according to Maalouf (1999, p. 18), the identity of a person is constituted by a series of elements “which are not limited to those that appear at the official registers”.

Considering “the wealth” of each person as “singular and potentially irreplaceable”, Maalouf (1999, pp. 18-19) points out some elements that constitute the identity of the individual:

belonging to a religious tradition; to one nationality, sometimes two; to an ethnic or linguistic group; to a more or less extended family; to a profession; to an institution; to a particular social environment... But the list is much more extensive and virtually unlimited; you may feel a more or less strong belonging to a province, a village, a neighborhood, a clan, a sports or professional team, a group of friends, a company, a party, an association, a community of people who share the same passions, the same sexual preferences, the same physical decreases, or who are facing the same problems.

These and other belongings constitute the personality, “the genes of the soul”, which for the most part are not innate. On the other hand, identity, which makes one person not identical to another, is constructed and transformed throughout human existence. Identity is formed by multiple affiliations, of one unique and lived form as a whole, such as skin color, religion, language, social class. Usually, people are identified by their most attacked affiliation, with the one that is in question and invades the whole identity: “those who share the same features feel united, they gather, mobilize and encourage each other against the ones in other side”. For Maalouf (1999, p. 36), “to affirm your own identity” by force becomes an encouraging and liberating act.

In *Foreign land*, I understand the meaning of Lusophony as construction/ reconstruction of identity. Search and encounter as an act of courage, as liberation of different forms. When crossing borders - by sea, land or air - the Lusophone can run aground on a deserted beach, they can reach the other side, wounded, bloody, in the search of different objectives. This is the case of Portuguese-speaking African countries - PALOP - and Brazilians, in the period after the Carnation Revolution in Portugal. In the movie, Lisbon is the crossing point, partially represented in Cais do Sodré. The dream of arrival is in the representation of San Sebastian, which is not only a Spanish or Portuguese dream of development in the Iberian Peninsula, the rivalry in the past between authoritarian regimes (Salazarism and Francoism). San Sebastian is the Basque courage of affirmation of a people, political, linguistic and national identity.

In the *corpus* of the speech between Miguel (Brazilian, musician, smuggler) and Pedro (Portuguese, anchor, the link between characters) I understand the representation of Portugal in Europe:

- We’ll send you a postcard from Europe (Miguel).
- First, see if you can get in Europe (Pedro). (*Foreign land*, 1996)

The conversation takes place in Lisbon, as if Portugal were not part of Europe.

Another conception of Lusophony, as an encouraging liberating act, is in Alex’s outburst (Brazilian waitress and Miguel’s partner): “my voice is an offense to their ears”. The recognition of the accent in the same official language marks the difference in the

Lusophone Community. Beyond the accent, in this space different meanings to the same words circulate as well as national languages and dialects without official recognition, but that provide communication between Portuguese-speaking African countries.

Similarly, Salles and Thomas bring up the issue about skin color that accentuates the differences: “pay no attention to the black ones. They have nothing to do with us” (*Foreign land*, 1996). In the observation of the Portuguese inn employee, the ideological formation is evident: “they are the Africans, the black ones, the servant ones; we are the Portuguese, the colonizers ones”.

I therefore understand the crossing of the ethnic and linguistic fracture that is constantly confronted in the Portuguese-speaking community. An example of this is the discursive formation of textbooks in Brazil, where facts referring to Colonial History reflect racist and prejudiced views (Vitorio, 2006, pp. 156-157). Explicitly, those who reported the “encounter” between allochthonous and autochthonous, in the period of “discovery” and colonization, highlighted the natural beauty of the land and its economic wealth. However, implicitly, in this account, it is evident the cultural conflict between Us and Others and the convenience of the alliances, depending on the context.

In the context of the 1970s and 1990s, Brazilians were welcomed in Portugal. However, in the first decade of the 21st century they were rejected for a number of reasons, including the threat to Portugal’s affirmation in the European Union, due to the migratory wave in the geographical space, which was metaphorically known as “Fortress Europe”.

In the movie *Foreign land*, metaphors permeate the representation of reality modes, among which I highlight four significant elements to the world of Lusophony: water, belonging, gender and communication, which, according to my analytical procedure, are metaphoric effects.

To define the metaphorical effects, Orlandi (1999, p. 78) considers that it allows to connect discourse and language in order to understand “the articulation between structure and occurrence”. A metaphor, according to this conception, “is constitutive of the process of the production of meaning and of the constitution of the subject(...) seen as transference, work produced by lapse (drift), metaphorical effect, place of interpretation and historicity” (Orlandi, 1999, p. 78). In *Foreign land*, I observed the metaphorical effect in the four elements previously mentioned as production of senses, a process susceptible to lapse.

The water that marked the Portuguese expansion around the world appears in the film under different circumstances. The moment Paco bathes to wash away his sadness, his pain, his losses, and floods the bathroom of his middle class apartment in Sao Paolo, the place of family reference; the sweat on Paco’s face, representing his effort to assert himself professionally as an actor; in the puddle of the sidewalk there are rain, discouragement, inability to achieve, Brazilian disillusionment with the re-democratization of the country; the meetings between Alex and Paco, in Cabo da Roca, allusion to the Portuguese departure by the seas; on the boat stranded on the beach, meaning that water can both liberate and confine immigrants, whether they are Portuguese or from any other community.

Metaphorically, the Lusophone identity appears with the violin disguise with the music as a means of transporting the illicit. The contraband of land wealth (Angola's diamond) is ironically "delivered" to the people (the beggar), who does not see/ recognize the valuable stone that ends up trampled by passers-by. Hence, hope is wrested from the immigrant soul, who tries to resist loneliness, to find companions in exile, to overcome the crossing.

As a metaphorical reference, I understand the genre in two characters. In a hybrid way, male and female explode in Alex that represents the love bond between characters. And Igor, a symbol of masculinity, establishes the relationship of economic interests among America, Africa and Europe: the diamond as exploitation, smuggling, business world permeated by corruption.

Finally, the metaphoric communication represented by the TV, one of the most popular media in the three contexts: Brazil, Portugal and the Portuguese-speaking African countries. Television announces the Collor Plan, which exterminated the dream of many Brazilians. The news about the "confiscation" of savings by banks marks the end of the Spanish immigrant's hope of reunion with her family in San Sebastian and the introduction of her son into the European Community. The television channel is off, the viewer is dead on the sofa in the living room. End of the show, end of the life, death of the dreams. Ending that marks the start, the emigration, the resumption in *Foreign land*. And the cinema tells the representation modes of the Lusophone reality.

In the last years, circulating between Brazil, Portugal and Mozambique, I learned that much more than the official language, Lusophony represents the mosaic of cultural diversity, combining time and space, from the mythology of navigators. And one of the constant features of all mythology, according to Roland Barthes (1957, p. 44), "is the impotence to imagine the Other" before the stranger. The author says, "the Order knows only two ways", which represent two mutilations: either recognizing the Other as a mere puppet or trying to neutralize it "as a pure reflection of the West". Barthes, therefore, considers that, in the mythology conception, the essential thing is to subtract the story of the Other, because, as he explains, "myth guides itself by the strongest of appropriations, of identity".

Identity, in my opinion, results in the relationship between Us and Others, contemplating the Difference, Lusophones lack reciprocal knowledge of our stories, our defeats and victories, which integrated represent the possibility of advancing towards the joint development of peoples in the four continents (African, American, Asian and European), where we intent to build the common ground based on Lusophony.

In my conception, we need to understand who we are: Us and the Others, Lusophone dispersed throughout the world represented in the Community of Portuguese-Speaking Countries: Republic of Angola, Federative Republic of Brazil, Republic of Cape Verde, Republic of Guinea-Bissau, Republic of Equatorial Guinea, Republic of Mozambique, Portuguese Republic, Democratic Republic of São Tomé and Príncipe, Democratic Republic of East-Timor.

The proposed path consists of real and metaphorical journeys (Ianni, 2000), detached from the founding myths, to deconstruct and reconstruct our Lusophone history

without fear of confrontation with Differences. If the real trip involves costs with the oceans crossing to be with the Other, the metaphorical journey can be undertaken through texts produced by institutions responsible for the diffusion of knowledge, such as Media and School.

As a Brazilian who really and metaphorically travels, especially in the Lusophone space, I have never returned as the same person. In the course, I observed that the Brazilian *candomblé* has much of the traditional Mozambican dances, some variations of the Brazilian Popular Music (MPB) holds some sadness of the Portuguese *fado*, the seasoning of the food from Bahia resembles the flavor of the *matapa* a typical Mozambican dish. I was considered an India, in Lisbon, after the “Carnation Revolution” in Portugal. I almost got beat up in Maputo, because as a black woman I could not be on the line for the white foreigners (expatriate workers) to buy the pound of meat to which I was entitled as a weekly quota. My Brazilian identity merged with the hybridism and I became another citizen of the Lusophone world.

I believe that the transformation is due to my belonging to the area of Social Communication, where curiosity drives knowledge, motivates investigations and guidelines, overcoming the classical questions of the *lead*. I believe, defend and practice the intersection between Media and School for the exercise of knowledge, above all in our Lusophone world, lacking in the education process and with ample possibilities to aggregate efforts and provide knowledge about our history, our geography and our cultures.

I understand culture as a production, as Hall (2003, p. 44) explains very well, because “it is not a question of ontology, of being, but of becoming”, of being produced in a new subject. In the universe of Lusophony, cultural diversity allows the transformation of the subject, according as the spaces for the meeting between Us and Others are promoted, understanding and respecting the Difference.

But this has not not always been the case, as I observed in surveys conducted in Portugal, where I noticed that media disseminated stereotypes about Brazilian identity, especially women (Vitorio, 2007).

In my first postdoctoral study on the cultural identity of Brazilian immigrants in Portugal, I worked with two Portuguese newspapers of national circulation: *Público* and *Jornal de Notícias*, in 2003, in the edition from January to December. In that emblematic year for Brazilian immigrants, I noticed that we were, in Portugal, the stereotype of the thongs hanging on the clothesline, the brothel “girls”, the noisy people guarded by the police. As Lusophone, we were non-Europeans in Portugal, the dangerous “illegal” who landed at Lisbon airport with the illusion of finding shelter in the mythological “brother country”. And in the Portuguese media space, we carried out the stories of “illegal hunting”, of humiliating repatriation, which translated the ignorance of some in relation to the others, the disrespect for the difference that marks our Lusophone identity.

I remember, therefore, Silva’s words (2000, p. 82):

the affirmation of identity and the mark of differences always imply including and excluding operations (...), to say “what we are” also means “what

we are not” (...). Identity is always linked to a strong separation between “we” and “they” (...), to affirm and reaffirm power relations (...), to indicate positions of subject strongly marked by relations of power.

These relations of power permeate Lusophony: power of the official language (Portuguese) to the detriment of so many national languages and dialects. Power of communication to strengthen the ties between nations of the four continents. Power of cultural diversity that constitutes hybridity as a mark of our identity. And here and now, the power of memory, through of this metaphorical journey. In the course of this journey, as Ianni (2000, p. 25) recalled, “restlessness and questioning go together, always at the risk of finding the obvious or the unusual, the new or the fascinating, the other or the self”. And cinema, as a way of representing reality, promotes trips to the meetings, in which memory and cultural diversity open perspectives for Lusophony.

Soon I will be in Portugal again. As I always do, I will walk on the banks of the river Tagus to contemplate the sunset. I know I will not find Glauber Rocha, who died in 1981. But, I hope to see the seagulls to remember my interrupted dream and perhaps sketch the script of a movie in *foreign land*, which to me is familiar. With this idea in mind, escaping from conclusive pretension, I leave it to the readers, emigrants or immigrants, the possibility of constructing the discursive future of these words.

Translation: Graziela Casagrande

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**Submitted: 16-06-2018**

**Accepted: 05-02-2019**