

Between Images and Letters: the memory of redemocratization in Brazil through photographs in history textbooks

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Abstract

The period that preceded the Redemocratization was marked by several political and social conflicts and the textbook became a very important resource for the institution and dissemination of its memory. With that said, this study aims to analyze, based on imagistic memories, how the Redemocratization of Brazil was institutionalized as a relevant political and sociocultural event in Brazil. Methodologically, it analyzes photographs of High School History Textbooks approved by PNLD 2018, which depict the Redemocratization period. The theoretical contribution that this article follows helps to understand imagery sources as a teaching and research artifact. As a result, it is possible to infer that imagery sources about the Redemocratization period that circulate in history textbooks establish a political memory in the country.

Keywords: Teaching. Political Conflicts. Imagery. Textbooks. Memory.

Entre Imagens e Letras: a memória da redemocratização do Brasil, a partir das fotografias dos livros didáticos de história

Resumo

O Período que antecedeu a Redemocratização foi marcado por vários conflitos políticos e sociais, e o livro didático tornou-se um recurso importantíssimo para a instituição e disseminação de sua memória. Isto posto, este artigo objetiva analisar, a partir das memórias imagéticas, como a Redemocratização do Brasil foi se instituindo como acontecimento político e sociocultural do Brasil relevantes. Metodologicamente, analisa-se as fotografias dos Livros Didáticos de História do Ensino Médio, aprovados pelo PNLD 2018, que se ocupam do Período de Redemocratização. O aporte teórico que se serve este artigo auxilia na compreensão das fontes imagéticas como artefato de ensino e pesquisa. Como resultado, infere que as fontes imagéticas acerca do Período de



Redemocratização, que circulam nos livros didáticos de História, instituem uma Memória política no país.

Palavras-chave: Ensino. Conflitos Políticos. Imagéticas. Livros Didáticos. Memória.

1 Introduction

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The period that preceded the redemocratization was marked by several political and social conflicts, and the textbook became an essential instrument for the consolidation and dissemination of a determined historical memory, which strongly marked the representation of the past. Remembering that textbooks exist within a complex political and social context, since it is a book that covers a wide circulation, from public to private schools (MEDEIROS, 2021).

The textbook, as an essential tool for the teaching-learning process, expanded the possibilities for obtaining knowledge, contributing to the strengthening of the relationship between men and the written language, arousing political, cultural, economic, and educational interest.

As a subject of analysis, the history textbook not only can contain real images, but can also raise reflections about ideological influences, facts taken as finished, unilateral views of content, as well as the absence of reflection and critical sense, so indispensable in the construction of new knowledge. We noticed that there are multiple images present in textbooks that can be the object of analysis: paintings, drawings, engravings, photographs, murals, cartoons, etc.

The images in textbooks are also a form of narrative, representing, then, a perception of the past. One of the aspects of history that has received great attention is the one that focuses on the various types of imagetic texts to think about writing, language, and the reading of a fact.

The images related to the past enable various views and interpretations of history, therefore, under new perspectives and sensibilities. The images about the





Redemocratization Period brings information that stirs memories. Therefore, the images of this period represented in textbooks, serve beyond teaching sources, they are sources of research about memory. Memory has been demonstrated as a theme much explored in the academies and research centers (TAMANINI; MEDEIROS; MORAIS, 2020).

3 The article brings the photographs of the High School History Textbooks, approved by PNLD 2018, becoming fundamental pieces in the construction of narratives about the Redemocratization, since, besides being records of the past, they collaborate in the remembrance process for the people who contemplate them. In the case of the photographs of the Redemocratization Period, we hope that, by studying them in a deep and critical way, they may be contributing to this process of remembrance in search of a better future, in the hope that the injustices of the past will no longer be repeated.

2 The Memory and History of Redemocratization

Memory is fundamental in the reconstruction of the History of the Redemocratization of Brazil. Memory of the past that portrays the present, that allows us to understand the continuity of the facts generated in time. It is about a lived past, which left marks in a people. As Halbwachs (2006, p.32) states: "to forget a period of one's life is to lose contact with those who surrounded us then".

For Halbwachs (1990, p.60), "lived history" has everything to constitute a living and natural setting on which a thought can rely in order to preserve and rediscover the image of its past. Thus, people use images of the past as members of "social groups", which always need the memory of other individuals to confirm their own memories and to give them resistance.

Thus, lived history is constructed, as Halbwachs emphasizes (1990, p. 60):

It is not a learned history; our memory is based on our lived history. By history, then, we must understand not a chronological succession of events and dates, but everything that distinguishes one period from another, and whose books and narratives generally give us only a very sketchy and incomplete picture (Halbwachs, 1990, p. 60).





Maurice Halbwachs (1990, p.60) notes that memory is a social construction and that although it is individuals who remember, it is "social groups" that determine what becomes "memorable." In remembering, individuals put themselves in the place of the other or of groups, and situate themselves in one or more chains of collective thought. Even if perceived, images intervene in memory and overlay individual recollections.

The memorization of the past also transcends through music, which came as resistance and, at the same time, hope for the Brazilian people in this period in which Brazil lived a turbulent moment in its history. When the military took over power, freedom of thought was cut off from the population. It was in this context that the protest songs were born. Music served as a means of expression for the youth to reflect on the internal and external problems of their country. The students were organized around the National Union of Students (UNE) and questioned a dictatorial regime that repressed political participation and manifestations that showed danger to the new established order.

As the lyrics of the song by Geraldo Vandré demonstrate, de 1979,

Walking and singing and following the song / We are all the same, arm in arm or not / In schools, in the streets, fields, buildings / Walking and singing and following the song. Come, let's go, waiting is not knowing / Those who know the time, don't wait for it to happen (DIAS, 1979, p. 6 - 49).

In this song, Geraldo Vandré Dias (1979, p. 6 - 7) emphasized the injustices "pelos campos há fome em grandes plantações", highlighted the presence of the army in the streets "Há soldados armados, amados ou não", and called on people to unite in the struggle against power "Vem, vamos embora que esperar não é saber. Those who know make the time, don't wait for it to happen. Geraldo was arrested and exiled, but the song "Caminhando" (as it became popularly known) is a classic of Brazilian popular music.

Education was greatly impacted by the AI-5 decree. At the end of November 1968, the military had promulgated Law No. 5.540, the University Reform Law. Professional education was modified in 1971, with Law nº 5.692, which instituted the compulsory technical high school. Therefore, AI-5 had direct impacts on Education, in





what it represented in the repression of organized social movements, in the cassation of intellectuals, in the compulsory retirement of teachers, in the demobilization of any possibility of student organization.

With the decree of AI-5, society lost a whole movement of basic reforms that tried to solve the serious educational inequalities. In Carrano(2018, p. n.p), illiteracy was a notable aspect, it was something that "marked the field of education and, therefore, literacy policies were created."

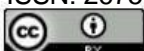
For Carrano (2018, p. n.p.):

The whole idea of the importance of Paulo Freire and popular education was beginning to be strongly practiced, just before the Coup of 1964, with projects such as the "Círculos de Cultura" and the campaign "De Pé no Chão Também se Aprende a Ler", the latter experimented in 1961, in the city of Natal, Rio Grande do Norte. When these experiences of popular education started to become institutionalized and to gain an operational and massive public character, this was interrupted, "more instrumental and less political forms of citizen formation were put in their place" (CARRANO, 2018, p. n.p.).

With the end of the dictatorial government in March 1985, a sense of hope and, at the same time, apprehension about the future could be felt in the country. On the one hand, political freedom was being restored. On the other hand, the economic and financial crisis was hitting the population unequally, with the poorest and working class population suffering the most. Since 1985, Brazil has been going through its longest democratic period.

With the Redemocratization process in the 1980s, the transformations of the Brazilian reality and the understanding of school and teaching as political places have put history back under discussion, with its multiple functions and meanings, among them that of school subject. In this context, themes and issues present in broader discussions about the Redemocratization were incorporated by the participants of the debates in History teaching, such as the expanded definition of citizenship as becoming subject of one's own history and the concern with the student's daily life (CIAMPI; CABRINI, 2003).

When dealing with episodes that portray the Redemocratization Period, the images are not mirrors that crystalline reflect what happened, they are not clairvoyant





from past tense, but a way of perception of that yesterday (TAMANINI; MEDEIROS; MORAIS, 2020, p. 39).

3 Memory of Education and the Images in History Textbooks

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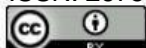
The textbook is permeated with themes focused on the object of research, it occupies a prominent place in the trajectory of education and in the historical and cultural process of schooling. In a contemporary perspective, it plays the role of an instrument for the propagation and recreation of knowledge. In Brazil, it is part of the cultural practices, contributing to pedagogical expansion and to the construction of national identity. According to Fonseca (2006, p. 47), "the textbook is, in fact, the main conveyor of systematized knowledge, the cultural product with the widest dissemination among Brazilians who have access to school education.

The importance of textbooks lies, therefore, in the explanation and systematization of historical content from curriculum proposals and historiographic production (BITTENCOURT, 2008). It has been the main responsible for the concretization of the school historical contents.

The textbook is an important vehicle for carrying a value system, an ideology, a culture. BITTENCOUR (2008, p. 299) says that "it is a cultural object of difficult definition, but, by the familiarity of use, it is possible to identify it, differentiating it from other books".

In addition, Zamboni states as follows (2008, p. 243):

Education in the 21st century is a challenge and is characterized by complexity due to the multiplicity of changes and transformations that have occurred in all sectors of social life, especially in the second half of the last century. And the public policies regarding the school have not kept up with the population displacement, the technological and scientific advances, and the sociocultural changes. Added to these factors, school curricula do not express the paradigms of contemporary culture. Thousands of children and adults are out of school and out of any other educational project. The principle of a democratic school, based on liberal ideals, in which education was taken as a universal right, has not yet been realized, although it dates back to the 18th century. The education proposed at that time met the needs of the nascent bourgeoisie, forged a national identity, and contributed to the formation of the modern national state. A single and homogeneous project of education has meant, in practice, excluding,





consolidating distinctions and create ambiguities. In this sense, education and the discipline of History had an encyclopedic and moral character, marked by the idea of progress, which should give visibility to the Nation (ZAMBONI, 2008, p. 243).

From the excerpt above, we can say, then, that the objective of education is to transform society through a public policy aimed at the formation of conscious citizens. In this sense, the critical study of history is fundamental, since it is part of the scenario for the formation of this citizen.

Circe Bittencourt (2008, p. 311-316) in her approach to textbook analysis considers the formal aspects important: "the cover", with its "colors" and "illustrations"; the "school historical contents", that is, how the contents are presented and systematized in the curricular proposal; and the "pedagogical contents", which focuses on the way the student articulates the learning process.

According to his perception:

The textbook, [...], is an important and widely accepted material because, besides providing, organizing and systematizing the implicit contents it includes methods of learning the subject. It is not only a book of contents for History, Geography or Chemistry, but also a pedagogical book, in which a conception of learning is contained. The selection of activities presented and their arrangement in the course of the text are not random and require a specific analysis, to understand the author's coherence in his proposal and to provide conditions for learning that is not limited to the memorization of certain events or historical facts, but allows the student to develop his intellectual capacities (BITTENCOURT, 2008, p. 315).

To approve the textbook, it is necessary that it contains content relevant to the observation of ethical and democratic principles necessary for the construction of citizenship and republican social coexistence.

The following textbooks would be excluded from the PNL D 2018:

They convey stereotypes and prejudices on socioeconomic, regional, ethno-racial, gender, sexual orientation, age, language, religious, disability, as well as any other form of discrimination or violation of human rights; they indoctrinate religion, politics and/or ideology, disrespecting the lay and autonomous character of public education; and use school material as a vehicle for advertising or disseminating brands, products or commercial services (BRASIL, 2018, p. 33-34).





In the history textbooks for high school, PNLD 2018, the images dialogue with the writing and are present in the course of the central text and in the boxes, with some activity proposals. The images are also found in the openings of the units and chapters, in timeline, complementary, proposing a relationship between present and past. The visual images that stand out in the books are maps, tables, works of art, documents, characters, cartoons, graphs, etc. They are illustrations that portray historical events consistent with the writing and are presented in color or also in black and white.

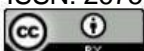
The way of representing through official images a historical period as important as the Redemocratization of Brazil for our history, takes us back to the idea of public photography. These are official photographs that show the president in a distinctive pose, well-dressed, in an official event. Public photography is related to the notions of power and ideology inserted in the new political history.

According to Ana Maria Mauad (2015):

The studies on photography and history indicate that photography becomes public to fulfill a political function, which guarantees the transmission of a message to give visibility to power strategies, or even, to power disputes (...) It is, therefore, the agency support of a public memory that registers, retains and projects in the historical time, a version of the events (MAUAD, 2015, p. 13).

The image becomes important for historical studies, which will provide a wealth of information for different areas of knowledge. In reality, the photographer's intention is to record the context of a time, a singular moment in time.

The world of photographs/images is divided into two large spheres that cannot be separated, because one needs the other to exist. The first sphere would be images as visual representations, i.e. drawings, paintings, prints, photographs, film, television and infographic images. The second sphere refers to images in our mind, the immaterial realm. In this sphere, images appear as visions, fantasies, imaginations, schemes, models (SANTAELLA; NÖTH, 2005), that is, in general, as mental representations, "there are no images as visual representations that did not arise from images in the mind of those who produced them, just as there are no mental images that do not have some origin in the concrete world of visual objects" (SANTANELLA; NÖTH, 2005, p. 15).



As some pictures in high school history textbooks show, one of them depicts a large popular mobilization in support of the amendment, which resulted in large rallies in various parts of Brazil, whose slogan was "Diretas Já!".

Figure 01 - Direct elections rally, 1984.



Source: Campos, Pinto and Claro (2016)).

The photograph in Figure 01, in the analysis of Cynthia Brito's photograph taken in 1984, reveals the demonstrations for direct elections for President, which took millions of people to the streets all over Brazil.

When we examine this image (Comício das Eleições Diretas, 1984), we observe an external environment, clean, illuminated by sunlight and suggestive of a park. Blue sky, with few clouds and presented in a large extension. Presence of buildings and a monument in the background. Highlight to the people on top of the buildings and on the ground, with clothes of various colors, blue, red, yellow, and purple flags. The colorfulness makes the image arouse the curiosity of the reader/student. The context of production in the banners was described, based on aspects referring to the "Diretas Já!" policies.

The use of the image must be meaningful, it must have intentionality, it must have quality, as Joly (2007) states, "the images change the texts, but the texts, in turn, change the images".

Figure 02 -Tancredo Neves giving a speech as president of Brazil, on January 15, 1985, after the victory in the Electoral College.



Source:Vicentino and Vicentino (2016).

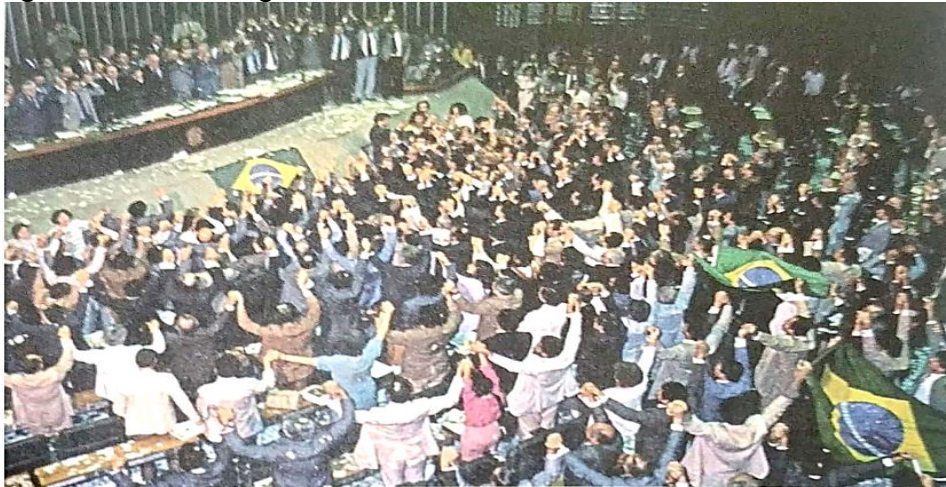
The photograph was taken by the photographer Carlos Namba/A Abril Collection. The image counts exclusively with the presence of men in its majority, and one woman, totaling 22 characters, located in an environment that looks like a reserved and well kept place. Two people are sitting, one is giving a speech, three are applauding, two have one arm raised, and the others are standing. They are of different ages, up to eighty years old, which signifies the period of dedication to the political career. The picture shows men and one woman in neutral and dark-colored robes, with happy faces that symbolize victory, a feeling of hope and, at the same time, a sense of "duty done" for those who defended the fight for the Direct Elections Now! It illustrates the page of the collection Olhares da História - Brasil e Mundo, volume 3, accompanied by explanatory captions and a short written text that portrays the democratic transition: hope and apprehension about the future of Brazil.

The reader must acquire the corresponding knowledge and develop the necessary sensitivity "to know how the images present themselves, how they indicate what they want to indicate, what their context of reference is, how the images mean, how they think, what their specific ways of representing reality are" (SANTAELLA, 2012, p. 13).

On this subject, Joly (2007, p.19) states that an image is, first of all, something that "resembles something". Even when this image is not concrete, as in "dreams and fantasies", for example, it resembles the natural view of things. This similarity places the image in the "category of representations", being defined, therefore, as an analogical sign, which has in similarity its principle of operation.

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Figure 03 - Promulgation of the Brazilian Constitution, Brasília, 1988.



Source: Campos, Pinto and Claro (2016).

Image 03 depicts the moment when the Constitution was promulgated, in Brasilia, in 1988. It is a fixed image, as defined by Santaella (2005), without movement. It is visible in the image hundreds of people crowded in the same place, in search of the same goal.

The scenario with hundreds of people, men and women, with arms suspended, transmits agitation and restlessness. And, above all, it allows a correspondence between environment and space. The image of the deputies singing, with arms raised and hands held, with several flags of Brazil, symbolizing patriotism, transmits to us the feeling of euphoria and joy in the face of social conquests. Representing a symbol of hope, after a long period of dictatorship, the elaboration of a Constitution resumed the dream of Brazil as a country of the future. The sense of hope, highlighted in figure 03, contributes to the construction of national identity, where the idea is that Brazilians never give up and are always walking in search of a dream that has not yet come true, but is yet to come.

Figure 04 - Cover of Veja magazine 1989, with the headline: "The Final Battle to Change Brazil".



Source: Campos, Pinto and Claro (2016).

It is a small size photograph, located in the corner of the page of the history book, accompanied by the central text, emphasizing that the theme present in the photograph is also present in the texts. Joly comments that one should not think that the visual image excludes the written language. Moreover, the author argues that "it is the conformity or non-conformity between the type of image/text relationship and the receiver's expectation that give the work a character of truth or falsity" (JOLY, 2012, p. 121). This relationship of complementarity between image and word consists in communicating what the image hardly demonstrates.

In Figure 04, the colors are representing the electoral party of each candidate. The candidate Luís Inácio da Silva is highlighted by the color red, while the blue color represents the party of the candidate Fernando Collor de Melo. The picture of both is symbolizing the battle for the presidency of the country.

Figure 05 - Fernando Collor de Melo receiving the presidential sash from former President José Sarney, 1990.



Source: Alves and Oliveira (2016).

The photograph by photographer Antonio Ribeiro/Abril, Comunicação S/A, brings the image of ten men wearing dark-colored suits, which convey the feeling of power, authority, confidence, and commitment. The images of the faces in lateral and serious angles give off an air of serenity, formality, and responsibility. According to Santaella, to read an image, "we should be able to break it down part by part, as if it were something written, to read it aloud, to decode it, as if deciphering a code, and to translate it, the same way we translate texts from one language to another" (SANTAELLA, 2012, p. 12).

These facts of the redemocratization period are recorded in textbooks through infographics, as well as in the memory of those who lived through the historical moment. For Kossoy (2007), photography is a historical source with an interdisciplinary dimension, being only the starting point to unveil the past. It reflects parts of reality that were recorded, it represents the stagnation of what happened, of the gesture, of the scenario, of the time, and of the landscape. It is, therefore, the immortality of a moment, that is, of the memory, both individual and collective, of customs, of the fact it is a source of information and emotion, a visual memory of the real and natural world, of individual and social life, of the urban landscape and of nature. It is a source of information and emotion, a visual memory of the real and natural world, of individual and social life.



4 Final considerations

The reading carried out with the history textbooks for high school, PNLD 2018, showed us that they have followed the advances in the technique of production of printed materials. Thus, historiographical standards also dialogue with the production of the book, addressing cultural and societal aspects.

This study enabled the understanding that the textbook is a material crossed by complex dimensions of school cultures and, at the same time, of extra-school cultures. By confronting the different proposals for reading visual images, printed in textbooks, it was possible to see how the production of teaching and school knowledge participate in the formation of dominant trends, which currently prioritize certain methodologies for reading images in detriment of others.

The images related to the past enable various views and interpretations of History, therefore, under new perspectives and sensibilities. The images about the Redemocratization Period bring information that stir memories. Therefore, the images of this period represented in textbooks serve not only as teaching sources, but also as research sources about memory. Memory has been shown as a theme much explored in the academies and research centers (TAMANINI; MEDEIROS; MORAIS, 2020).

Thus, photography consists of elements that represent both the collective and the particular experience. In it, the role of retrieving memories, arousing feelings and sharpening the imagination is potentiated, resulting in the creation of new images, whether conceived as representation or as a presentation of something or someone.

According to Santaella (2005, p. 86), the "spectator must open himself sensorially, let himself be carried away by the colors," lines, textures created, the light, and whatever else is important. This means that it is best not to judge and then try to "see the sign in its purity", without any interpretation, because it comes very quickly and often does not allow one to see what is 'between the lines'.





The analysis of the images in the redemocratization period revealed their importance as a learning resource as long as they stimulate reflection. This implies that not all of them are self-explanatory. These images are a record of what was experienced, shot with the intention of conveying information from a particular point of view, that experienced by those who produced them. The analysis of these images aimed to discover political interests, indicating perspectives, possibilities, and intentions of dealing with memory and history.

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