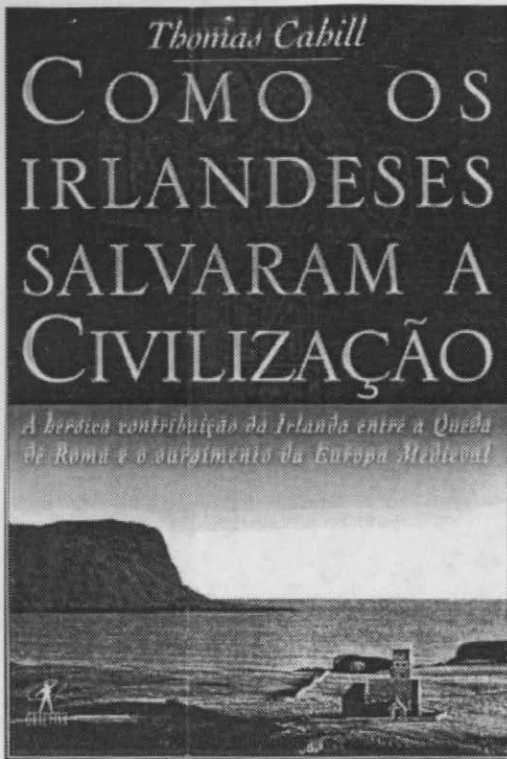
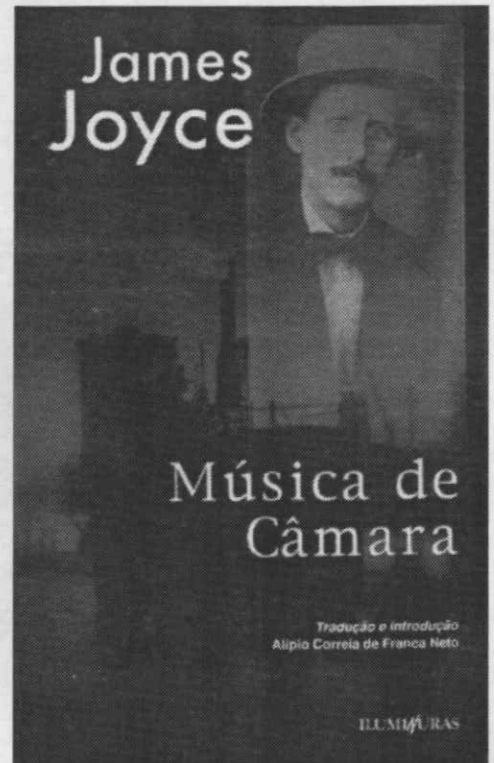


PUBLICATIONS

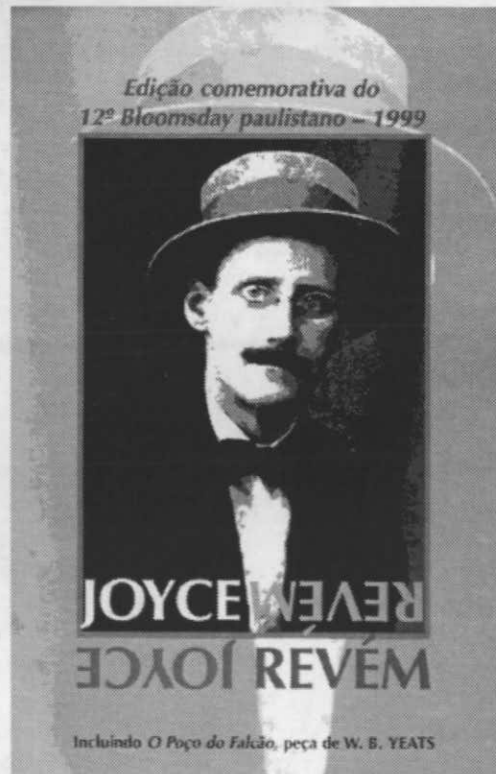


A HISTÓRIA NÃO-CONTADA • I

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Translated by Alípio Correia de Franca Neto



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Monograph:

Estefânia de Vasconcellos Guimarães. “*Muros que falam: o conflito estampado nas ruas da Irlanda do Norte*” (*The Talking Walls: The Conflict Depicted on the Streets of Northern Ireland*). Social Communications, Advertising and Propaganda at University of São Paulo, Brazil. Undergraduate final work supervised by Marco Antônio Guerra. 1998.



Muros que falam: o conflito estampado nas ruas da Irlanda do Norte *Estefânia de Vasconcellos Guimarães*

“If you are willing to talk about both sides of the murals, I may be able to help you” - said the Northern Irish Liam Gallagher, when I asked him for some information about the troubles and the wall murals of Northern Ireland. His concern about the importance of showing both sides of the conflict (by showing the two sides of the walls) gives us a sense of the importance those walls, as one expression of the conflict, may have for the ones directly or indirectly involved with them.

My interest on Ireland and Northern Ireland started long before that, but it was visiting the island that I took the first step towards what was going to be a long study and my final graduation work theme: *Muros que falam: o conflito estampado nas ruas da Irlanda do Norte* (*Talking Walls: the Conflict Depicted on the Streets of Northern Ireland*). As a communications student - majoring in advertising and propaganda - the scenario was fascinating. I couldn't help taking pictures of those vivid outdoor ideological expressions of propaganda or wondering about them.

However, wondering was surely easier than researching, as it became clear when, one year and a half later, I started studying it. Finding material and information about it, here in Brazil, was quite a difficult task. Luckily, I had my pictures, some good History books and access to the Internet. Then, I started studying Irish History, to understand the roots of the Troubles, and went through the world wide web searching for information about the graphic symbols and abbreviations that appeared repeatedly on my pictures of the walls. I found a lot of things on the web, especially about those abbreviations of military groups and Irish (and Irish related) flags and coats of arms. With that material and years of History learned from the books, I could decode most of the messages on the walls.

Still unable to find out some meanings, I tried to be in touch with natives, and that's where the immense support of people like Liam Gallagher and Vincent Morley (an Internet contact) came from.

Having understood what was depicted on the murals, I was ready to search for what was behind them and to find out how those signs were ideologically transformed into propaganda. Therefore, in order to understand how those images built a strong and coherent ideological message, I studied a lot of theory of Propaganda.

But something was bothering me. Most of the studies in Propaganda tend to focus on the ways of manipulation one class exerts over another, specially the forms it might assume in totalitarian and/or fascist governments. They tend to believe this sort of “dangerous propaganda” is more important than the forms of propaganda made by and for the people inside the same group/class, who search for common interests, while they underestimate other realities like the Irish/Ulsterian, where, for

more than 300 years, the idea of an enemy built on religious lines has been kept and fed, making of the religious polarisation a constant in everyone's life. It's a real success in terms of creation and maintenance of an idea.

It seems right to me, thus, to believe in the importance of analysing this kind of propaganda. Maybe it is exactly because of the presence of truth on its foundation that this "propaganda of/for peers" has lingered on for so many years and has had so much power over the people.

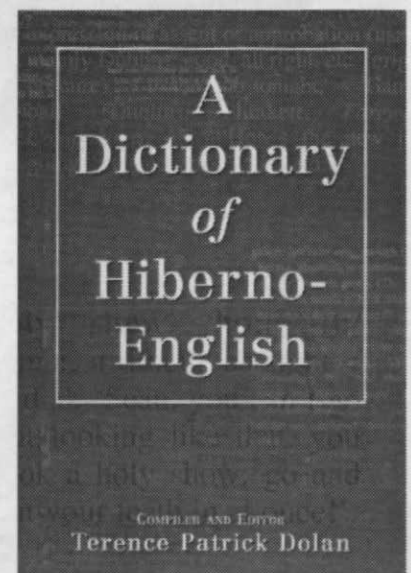
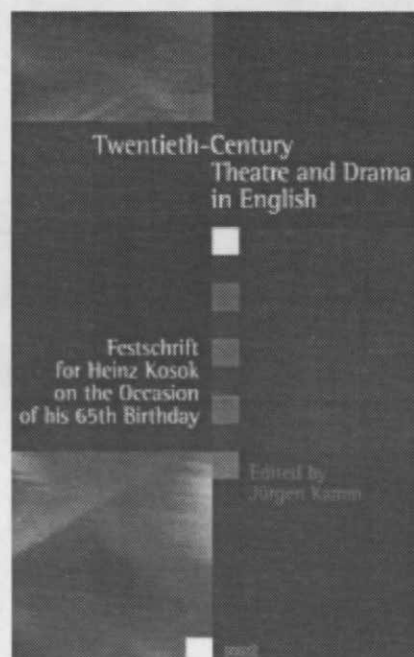
The feeling of belonging, the identity of a group, is built and made stronger in opposition to one enemy, reducing a complex reality to two sides: a good one opposed to a bad one.

Even though the labels Catholic X Protestants cannot hold all the aspects of the Troubles, they have been, so far, the most common and suitable ways to explain and express the conflict in Northern Ireland. However, canalising the hatred between the two groups, they ended up reducing all their significance and building a religious apartheid.

The wall murals in Northern Ireland are great means of perpetuating this ideological polarisation. The messages they send out revive the history of struggles, losses and victories the years of Troubles have produced, reinforcing the receptor's identification with the group, in opposition to the surrounding threats.

Feeding and being fed by the conflict, that propaganda creates an environment that constantly reminds one of his/her need to fight. Literally written on the walls, those ideological messages just sharpen the differences that created them, in the first place, creating an environment where it isn't possible to forget the conflict or humanize the enemy and, as consequence, to talk about peace.

BOOKS RECEIVED



EVENTS

Bloomsday 1999 in Natal, at the Federal University of Rio Grande do Norte, organized by Dr. Francisco Ivan da Silva.

Bloomsday 1999 in São Paulo, at the Finnegan's Pub, organized by Haroldo de Campos, Munira Mutran and Marcelo Tápia.



Yeats's *At the Hawk's Well*, a dramatic reading from the Portuguese translation, performed by Bete Coelho, Muriel Matalon and Christine Grainer.

