

## Editorial

If in the famous excerpt of the monologue of Riobaldo, in *The Devil to Pay in the Backlands*, we change the word “people” for “scientific journals”, perhaps we may approach a truth about these:

Sir... Look, see: the most important and beautiful thing of the world is this: people are not always the same, they are not completed yet – but they are always changing. They tune or sing out of tune. That is the major truth. That is what life had taught me.

In other words, we may define all scientific journals, necessarily, as unfinished, in progress, among the projects that inspired their creation and the obstacles, achievements, criticism, self-criticism, new ideas and reflections, there is, everything that comprises the history of a publication.

These considerations come in handy on the ephemeris of the tenth year of existence of **MATRIZes – Journal of the Communication Sciences Graduation Program of the University of São Paulo**, whose first issue was published in the second semester of 2007. This celebration requires some specific observations.

From the quantitative point of view, so far, without including data of this issue, **MATRIZes** published 219 articles and 42 reviews, totaling 76 foreign and 180 national authors, in addition to 15 interviews. This would be little or nothing if the journal was not recognized by the researchers to whom it is addressed. Fortunately, this has been increasingly recurring. Thus, we had the pleasure of editing impactful studies, housing discussions and polemics about

aspects of the area, introducing authors and themes that have been building the academic field of communication not only in Brazil, but worldwide.

From the beginning, with the bilingual project – with two integral Portuguese and English versions of the same issue – **MATRIZes** realized the strategic character of the internationalization of our area of expertise and firmly bet on the widest possible dissemination of the Brazilian scientific production in English. An indispensable complement was the release (premature to the period) of the digital support of the journal. We went to libraries, where copies were distributed, but also to internet and social networks, seeking to spread, in the best way possible, the production of the authors that we publish.

A series of accomplishments was achieved over time: constitution and expansion of a Scientific Council with names of national and international renowned researchers, the entry of the journal in databases, obtaining a DOI number to the published articles, rigorous maintenance of periodicity, improvements in procedures for the evaluation of the studies, with the continuous addition of expressive specialists in the themes of texts received, permanent care with the textual editing of articles of each issue, among others.

Although edited by a Graduation Program, founder of the Communication area in Brazil, *et pour cause*, **MATRIZes** avoided endogeneity as well as sectarianism. Different theoretical-methodological chains could use the journal as a space for discussing their ideas.

Actions and results such as those mentioned justify the positive rating of the journal at the Qualis Journal Classification System, rated at the A2 concept.

Evidently, the journal results from a collective effort and should recognize the importance of the work both of those who have been part of its editorial team and of those who are still part of it. This recognition should be extended to the authors who trust their work to the journal, the members of the Scientific Council, the *ad hoc* reviewers and, the main focus of our efforts, the readers of **MATRIZes**. Special thanks are also due to the Communication Sciences Graduation Program of the University of São Paulo (PPGCOM-USP), which edits the journal, and the Integrated System of Libraries of the University of São Paulo (SIBiUSP), which, through the Program of Support for Periodical Scientific Publications of USP, has offered indispensable support for the publication.

Having paid the necessary homages, we now present the articles of this issue.

The **Dossier** of the journal is opened by the text of the researcher Patrick Charaudeau, **Can television inform?**, which reflects on the potential of this vehicle to act as a democracy instrument. Charaudeau refuses the idea of assigning to television all the evils of the modern world and, instead, argues for the need to understand its functioning, noting what it can or can-

not do, in order to even imagine what television would be able to accomplish for a well-informed democracy. In the following text, Tania Modleski, known for her perspective associated with Cultural Studies, presents a film analysis exercise in the article **Historical omission and psychic repression in Paul Thomas Anderson's *Boogie Nights***. What outstands in the study is the relationship between the internal look of the film and its social anchorage. Modleski discusses how certain stylistic and narrative options of the work indicate important historical suppressions regarding the trajectory of the pornographic cinema and the society of the United States of America, which she relates to the triumph of melodrama and psychic repression.

The television medium is again addressed in this issue, in the following article, **Telenovelas and the issue of classed femininity**, by Venice Mayora Ronsini. In this article, using contributions from Bourdieu, Latin American Cultural Studies, and the Feminist Theory, the author seeks to discuss the relevance of the concept of social class in the studies of social usages of telenovelas concerned with the construction of heteronormative femininity. Still in the **Dossier**, the focus goes to even more general theoretical dimensions of studies of the area, exploring concepts such as *mediation*. Thus, Lucrecia D'Alessio Ferrara, in **The other Pandora's box**, reflects on the possibility of overcoming the linear conception of communicational transmission, for more sensitive perspectives to contemporary social transformations. On the other hand, Marcio Serelle, in **The ethics of mediation: aspects of media criticism in Roger Silverstone's Works**, develops an analysis of the mediation concept in Silverstone, also noting the contribution on the theme of authors such as Raymond Williams, Martín-Barbero, and Nick Couldry, to reflect on the relationships of individuals with the media and models of representation established by it.

In **Interview, Laura Robinson: a Brazilianist communication scholar from abroad**, Robinson talks to Monica Martinez about her research concerns regarding digital media and, in particular, the issue of young people and informational inequalities, as well as about the possibilities for dialogue and cooperation between Brazilian and North American researchers.

The **Agenda** section of the journal is opened by the article **Harun Farouki: media operator**, by Ednei de Genaro, who presents a study on working with images and words of this creator, trying to systematize the fundamental contributions of his *method-style*. The next text, **Adaptation, disruption, and regulation in media dispositifs**, by Jairo Ferreira, seeks to present hypotheses for the analysis of media processes in their relations with social processes, focusing on media dispositifs, which, according to the proposal of the author, may suggest new explorations in mediatization scenarios.

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In the following articles of the **Agenda** section, Felipe Simão Pontes, in **The Brazilian Journalism and the mediations of the production of *O segredo da pirâmide***, seeks to discuss the social and historical elaboration contexts of a work that has had repercussions in the area of journalism studies. The researchers Rodrigo Carreiro and Luiza Alvim, in turn, in the article **A question of method: notes on sound and music analysis in films**, develop a methodological reflection, based on bibliographical research, on methods of study of the soundtrack in audiovisual products, suggesting analytical strategies to researchers of the topic.

Two works are discussed in the **Book Reviews** section. In the first text, **The fragmented body of contemporary cinema**, Elenildes Dantas discusses the book *The Cinematic Body*, by Steven Shaviro, in which cinema is viewed as a lived medium that causes bodily reactions to the audience. Finally, in **Social network analysis: a guide to theoretical and practical initiation**, Ana Lúcia Nunes de Sousa presents aspects of the work *Análise de redes para mídia social*, by Raquel Recuero, Marco Bastos, and Gabriela Zago, highlighting the proposed methodological guide, simple and accessible, of the publication, which can help those interested in this research strategy.

We wish everyone can appreciate this edition, and that the ten initial years of the journal can be followed by many others, with challenges and achievements. ■

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