

Editorial

HOW *PROGRESS* IN Communicational Studies field occurs? And what is the role of scientific journals in this matter? Of course, these two questions can be inter-related, but it is necessary that, firstly, we have established what is meant by *progress*.

Some years ago, in a **MATRIZES**' article, Fuentes (2014) used the words of Robert Craig, theoretician, on the condition of Theories of Communication, to develop his understanding of this concept:

I think of “progress” in terms of a model of conversation or dialogue. The field moves forward in the way a conversation moves on, which is not necessarily to say that it’s moving toward some defined ideal or endpoint. As new voices come into the conversation, as things are said and are responded to, the dialogue develops and accumulates a shared history that becomes a point of reference (apud Fuentes, 2014: 95).

The definition of progress as dialog and debate is, in the form of science communication and, therefore, in journals, a privileged media.

This reflection comes to mind when we follow the articles in this **MATRIZES**' issue. These are studies that give an extension to Communicational Studies deliberations, both critically related to discussions in the area, that can or cannot be recent, which open new fronts of research or *arguments*.

Thus, in the text which opens the **Dossier**, “**You mean my whole fallacy is wrong**”: on technological determinism, John Durham Peters develops an erudite history of the concept, making the warning that, especially nowadays, limiting the research on *technology* by restrictions on determinism could be counterproductive. Peters is not deterministic, and points out the criticism this

DOI: <http://dx.doi.org/10.11606/issn.1982-8160.v11i2p7-10>

V.11 - Nº 2 maio/ago. 2017 São Paulo - Brasil editorial p. 7-10

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concept deserves. However, he observes that: “The abuse does not ruin the use. The question is particularly pointed for my home field of media studies [...]. If explanations attentive to the shaping role of technological mediation are ruled out, the *raison d'être* of the field is jeopardized”. It is worth highlighting, in relation to this article, in terms of the ongoing conversation on the subject in **MATRIZes**, the recent publication of Van Djick’s (2017) article about the implications of datafication in science and society, as well as discussions, sheltered by this journal, of Brazilian researchers about the technology criticism (Lemos, 2015, 2016; Rüdiger, 2015).

Continuing the **Dossier**, in **Generative communication – a dialogue with Oliver Sacks**, José Luiz Braga, presents a text which, in an innovative format, exposes and discusses aspects of Sacks’ work that can collaborate for his reflections properly geared toward Communication. He notes in the study of the extreme situation of deafness, “the potentiality generative communication and the constant need, in the human environment, to ensure favorable conditions for its flourishing”. Thus, the author concludes by offering an extension to Communication agenda, on the newly opened trail by the study.

Following, Antonio Albino Canelas Rubim’s article, **Challenges and dilemmas of cultural institutionality in Brazil**, discusses the development of reflections on cultural policies in the country, research line that has, as reference center, the author himself, with studies already published by **MATRIZes** (Rubim, 2009). Still in **Dossier**, Titus Vagni, in **Media and representation of cynicism in political drama**, gives continuity to a debate on the character of representational media products, i.e., the ability of those artifacts to express long duration social changes. Using a sociological tradition of studies on cynicism, the author notes as cynical relation features the characters from the TV series *House of Cards*.

Innovation, in the framework of phenomena that relate to digital social media, characterizes the last two articles of the **Dossier**: Ivana Bentes’ **Feminist biopolitics and subversive aesthetics**, and Eduardo Villanueva-Mansilla’s **Memes, menomes and LOLs: expression and reiteration through digital rhetorical devices**. In the first study, the author puts Beatriz Preciado’s concepts of “gender technologies” and “counter-sexuality” in the analysis of Aleta Valente’s, digital artist and activist, performances, which Bentes associates to “post-feminism” tendencies. On the other hand, the article about memes is a reflection on the aspects that characterize these communication pieces, preparing a proposal for a better understanding of the issue.

In this issue’s **Interview**, performed by Carolina Mattos with the researcher Rosalind Guild, feminism is discussed one more time, some issues are also addressed, such as the importance and challenges of research in Communication

and Gender, the ways in which women are represented by the media and the role of new technologies in transnational women's movements around the world.

Agenda section texts can be divided into three topics: articles that discuss journalism and press; the audiovisual universe; and political communication. The article that opens this section, Elizabeth Saad Corrêa and Stefanie Carlan da Silveira's **Theoretical-methodological proposal for researching objects in journalism**, as its title indicates, is part of the first group, although it can also be seen as a reflection on how new technologies affect communication objects, particularly in regard to changes arising from digitalization. Marcos Paulo da Silva's article, **Notes about the contribution of Franco Moretti's sociology of forms to journalism studies**, begins with proposals of this influential Italian literary critic to reflect on possible theoretical-methodological contributions to journalism studies derived from interdisciplinary dialog. And in **Around literary criticism in newspaper: Lima Barreto and José Veríssimo**, Rachel Bertol Domingues examines the relationship between the literary critic José Veríssimo and the writer Lima Barreto through a new approach, using the critique of journalism to highlight previous understandings about the relationship between both authors.

In the context of audiovisual analysis, Laura Possa presents in **Another approximation to the Spanish series *Cuéntame cómo pasó*: the special episodes** a detailed analysis of the known historical fictional TV series, focusing on episodes produced in a new unique format, assuming the character of *special*, which develops intense self-referentiality in relation to the series universe. In Rafael de Almeida's **Between arrival and departure: recycling of home movies in the essay-film**, debates about the boundaries between real and fictional also acquire importance, in the discussion about the *essay-film* and analysis of the movies *Otto* (Cao Guimarães, 2012) and *Elena* (Petra Costa, 2012).

Luiz Signates' article **The conscious indecision: qualitative analysis of electoral indecision at the state election in 2014**, in turn, combines the theoretical study of *political indecision* with empirical research with voters, which allows the author affirmation that there is a form, that needs further investigation, of indecision resulting from critical and negative perception of political processes and, especially, its results in terms of achievement of the democratic state in daily lives of citizens. In fact, this a text that *opens* conversations.

In the end of this **MATRIZes** issue, the section Review presents Éلمانo Ricarte's text **Deep analysis of politics and media relationship**, which makes an assessment of the recent book by Rita Figueiras, *Media coverage of politics in the age of social networking*, subject of major debates today.

We wish a good reading for all.

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