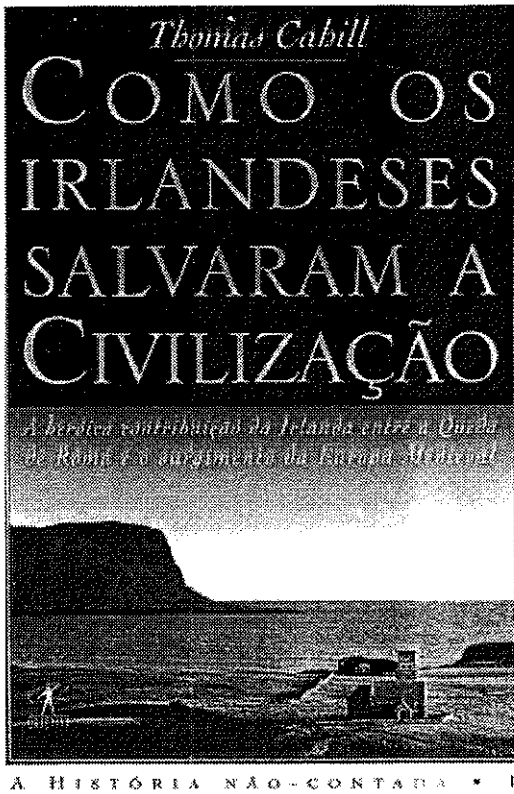
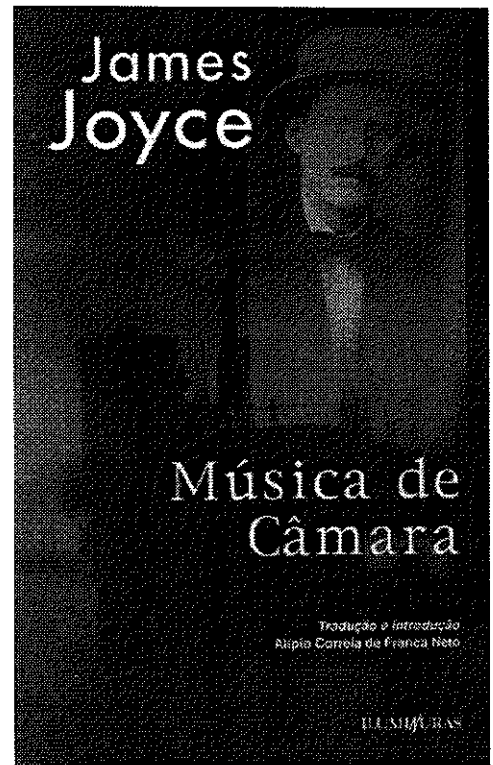


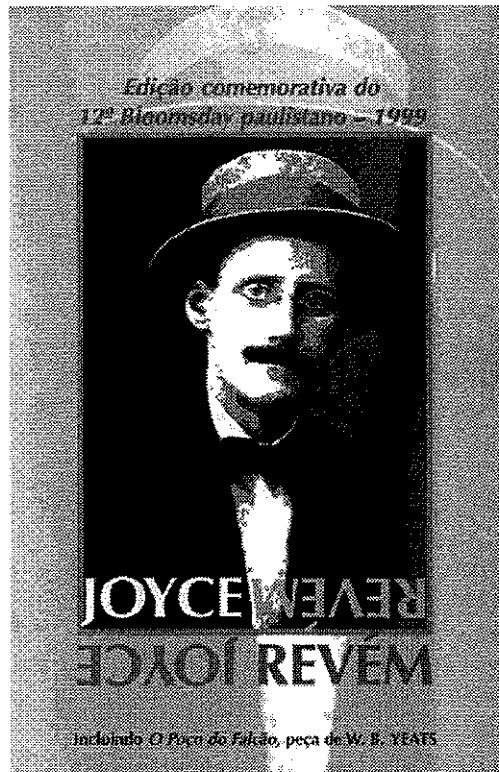
PUBLICATIONS



Translated by José Roberto O'Shea



Translated by Alípio Correia de Franca Neto



Edited by Marcelo Tápia

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.

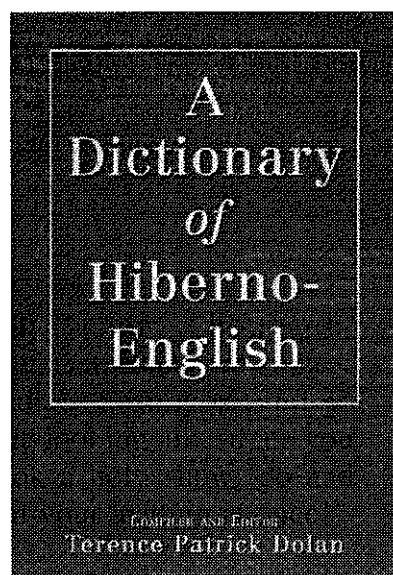
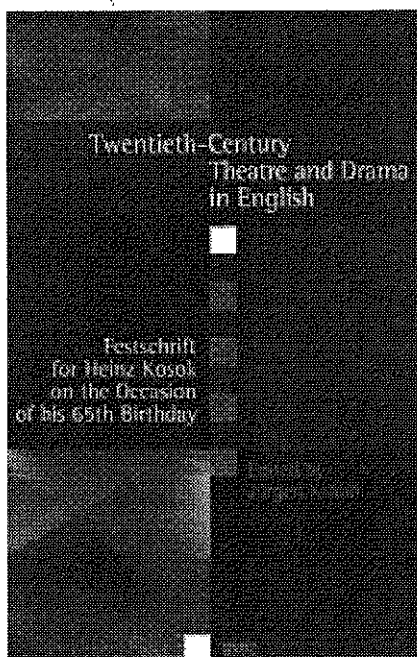
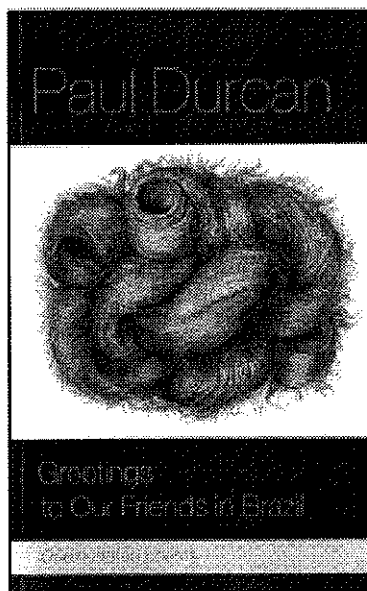
The feeling of belonging, the identity of a group, is built and made stronger in opposition to one enemy, reducing a complex reality to two sides: a good one opposed to a bad one.

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.



CONTRIBUTORS

JAMES CONCAGH studied at Chelsea School of Art, London, in 1979, and continued his degree course specializing in sculpture at National College of Art & Design, Dublin, from 1980 to 1984. After a number of exhibitions and awards he left Ireland in 1987 and settled in São Paulo. Since 1993 Concagh has dedicated himself to painting and has had a number of shows and publications of his work. James has given sculpture courses at the Museum of Contemporary Art, São Paulo, and presently teaches IB art and design courses at Fundação Brasileira de educação e Cultura de São Paulo – Saint Paul's. He is now preparing to two exhibitions later on in the year.

MAUREEN O'ROURKE MURPHY is Professor at the School of Education, Curriculum and Teaching at Hofstra University. Former President of IASIL and ACIS, she is the editor of *I Call to the Eye of the Mind. A Memoir of Sara Hyland* (1995), co-author of *Irish Literature. A Reader* (1987) and has written numerous articles and reviews on Irish Literature.

MARGARET KELLEHER lectures in the English Department at the National University, Maynooth. She has published widely on the topic of famine literature and Irish women's writings. Her most recent publication is *The Feminization of Famine* (1987). In addition, she co-edited *Gender Perspectives in Nineteenth-Century Ireland: Public and Private Spheres*.

MAURICE HARMON, Emeritus Professor of Anglo-Irish Literature and Drama, University College Dublin, has published many books. Among the most influential have been *Irish Poetry After Yeats* and *Select Bibliography for the Study of Anglo-Irish Literature*. His most recent works are *Sean O'Faolain. A Life* and *No Author Better Served. The Correspondence between Samuel Beckett and Alan Schneider*.

RUI CARVALHO HOMEM is a member of the English Department at the University of Porto, Portugal. After graduating in English and German (Porto, 1981), he obtained an M.A. at the University of Lisbon with a thesis on Ben Jonson's middle comedies (1986). His PhD thesis (Porto, 1994) was a study of Seamus Heaney's work in the broad context of post-Yeatsian Irish poetry. In 1997 he published a Portuguese translation of Heaney's *Selected Poems*. His major research interests are Irish Studies, English Renaissance Drama and Translation Studies.

JOHN P. KIRBY, born in Dublin, studied at Trinity College, Dublin and Leuven in Belgium. PhD in Applied Linguistics in 1988 TCD. Has specialized in teaching of English and Translation at *Ecole d'Interprètes Internationaux in University of Mons* since 1988. Has organized several events related to Ireland and has contributed four articles on Irish writers to the *Patrimoine Littéraire Européen* (anthology in 12 volumes) De Boeck, Paris.

RÜDIGER IMHOF is Professor of English at Wuppertal University in Germany, where he specialised in Anglo-Irish literature. He has published widely on contemporary Irish drama and fiction, including *Alive-Alive O!* a study of Flann O'Brien's *At Swim Two Birds* (Wolfhound Press, 1985) and *John Banville: A Critical Introduction* (Wolfhound Press, 1989).

LAURA P. ZUNTINI DE IZARRA teaches English Literatures at the University of São Paulo where she got her M.A. and PhD in the programme of Irish Studies. She is co-editor of *ABEI Newsletter* and author of *Mirrors and Holographic Labyrinths: The Process of a "New" Aesthetic Synthesis in John Banville's Work* (forthcoming from International Scholars Publications) and several articles on Irish fiction and on the teaching of literature.

JOSÉ LANTERS is Associate Professor of Classics and Letters at the University of Oklahoma, where she teaches literature and mythology. She is the North American representative on the executive committee of IASIL, has published numerous articles on Irish fiction and drama, and is the author of *Missed Understandings: A Study of Stage Adaptations of the Works of James Joyce* (Amsterdam: Rodopi, 1988). Her new book on Irish Menippean satire is forthcoming from the Catholic University of America Press.

MUNIRA H. MUTRAN has been responsible for the postgraduate programme of Irish Studies at the University of São Paulo since 1980. She is the editor of an anthology of Irish short stories (*Guirlanda de Histórias*, 1996), *Joyce in Brazil*, 1997, co-editor of *ABEI Newsletter* and has published several articles on Irish drama and fiction.

ROSANE BEYER teaches at the University of West Paraná (UNIOESTE). She got her M.A. in English and English Literature at The Federal University of Paraná in 1990 and her PhD in Irish Studies at the University of São Paulo in 1998. She has published articles on North-American drama and poetry and British drama.

GLORIA SYDENSTRICKER lectures at the Department of Anglo-Germanic Letters of Universidade Federal de Rio de Janeiro. She has got her PhD at the Universidade de São Paulo where she specialized in Anglo-Irish drama. She has published many articles in the area.

JOSEPH RONSLEY, Professor of English at McGill University, former chairman of the Canadian Association for Irish Studies, author of *Yeats's Autobiography: Life as Symbolic Pattern*.

MARIE ARNDT is a lecturer in English. She is currently a Visiting Academic at Trinity College, Dublin, where she is completing a book on Sean O'Faolain.

WERNER HUBER has recently been appointed to the Chair of English Literature at Chemnitz University of Technology in Saxony, Germany. He received his Ph.D. from the University of Mainz in 1980 and his 'Habilitation' from the University of Paderborn in 1995. Before moving to Chemnitz he taught at the universities of Paderborn and Tuebingen. His research interests are in the fields of Irish Studies, British Romanticism (esp. the Romantic-era novel), Samuel Beckett, and contemporary drama. He is the author of a study of James Stephens's early novels (1982) and of a monograph on modern Irish autobiography (forthcoming). He is the co-author of *Critique of Beckett Criticism: A Guide to Research in English, French and German* (1994) and has recently co-edited *Contemporary Drama in English: Anthropological Perspectives* (1998) and *Biofictions: The Rewriting of Romantic Lives in Contemporary Fiction and Drama* (1999). He is also a member of the editorial board of the electronic journal *EESE: Erfurt Electronic Studies in English*.