

# DISCURSIVE DIMENSION ASPECTS OF NOSTALGIC MEMORY: AN ANALYSIS OF *REVISTA FERROVIA* EDITORIALS<sup>1</sup>

ASPECTOS DE LA DIMENSIÓN DISCURSIVA DE LA MEMORIA NOSTÁLGICA: UN ANÁLISIS  
DE EDITORIALES DE LA *REVISTA FERROVIA*

ASPECTOS DA DIMENSÃO DISCURSIVA DA MEMÓRIA NOSTÁLGICA: UMA ANÁLISE DE  
EDITORIAIS DA *REVISTA FERROVIA*

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**ABSTRACT:** In the present work, we focused on the study of nostalgia manifestation in the discourse and on the delimitation of subjective aspects of it as a sign and an ideological phenomenon. The discursive study, by Bakhtin's Circle theory, establishes itself in the fact that nostalgia, universal and meaningful, cannot be shared nor lived but through signs and, consequently, utterances. In order to develop this research, a notoriously nostalgic *corpus* was used: 106 editorials of *Revista Ferrovia* published between 1935 and 2017. Among all of them, three had their analysis in detail in order to emphasize the link of nostalgic utterance and historical time in which the enunciator lives. The synthesis of this generates a powerful cathartic effect that perpetuates itself in the spheres of human activity as an instrument to bear a present of hardship.

**KEYWORDS:** Nostalgic memory. Ideological sign. Society.

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RESUMO: No presente artigo, focamos-nos no estudo da manifestação da nostalgia no discurso e na delimitação de seus aspectos subjetivos como fenômeno sógnico e ideológico. O estudo discursivo desse fenômeno, pelo viés teórico do Círculo de Bakhtin, firma-se no fato de que a nostalgia, universal e contundente, não pode ser compartilhada e tampouco vivida senão através de signos e, consequentemente, de enunciados. Para tanto, fez-se uso de um *corpus* de pesquisa notoriamente nostálgico que conta com 106 editoriais da *Revista Ferrovia* publicados entre 1935 e 2017. Dentre todos, três tiveram sua análise em detalhe a fim de ressaltar o vínculo do enunciado nostálgico com o tempo histórico em que se vive. A síntese disto gera um poderoso efeito catártico que se perpetua nas esferas da atividade humana como instrumento para suportar um presente de agruras.

PALAVRAS-CHAVE: Memória nostálgica. Signo ideológico. Sociedade.

RESUMEN El presente artículo se centró en el estudio de la manifestación de la nostalgia en el discurso y en la delimitación de aspectos subjetivos de la misma como fenómeno sógnico e ideológico. El estudio discursivo de este fenómeno, desde el punto de vista teórico del Círculo de Bakhtin, se afianza en el hecho de que la nostalgia, universal y contundente, no puede ser compartida y tampoco vivida si no lo es a través de signos y, consecuentemente, de enunciados. Para estos fines, se hizo uso de un *corpus* de investigación notoriamente nostálgico que cuenta con 106 editoriales de la *Revista Ferrovia* publicados entre 1935 y 2017. De entre todos, tres tuvieron su análisis en detalle a fin de resaltar el vínculo del enunciado nostálgico con el tiempo histórico en que se vive. La síntesis de esto genera un poderoso efecto catártico que se perpetúa en las esferas de la actividad humana como instrumento para soportar un presente de penurias/amarguras.

PALABRAS CLAVE: Memoria nostálgica. Signo ideológico. Sociedad.

## 1 INTRODUCTION

Nostalgia is in vogue. Vintage design, Polaroid-style snapshots, resumption of great franchises, movie remakes of last century. The market increasingly uses the aesthetic ensemble of the past because – evidently – it is easy to sell. In a post-modern moment of constant – and sometimes chaotic – changes, the past is a source of stability, an oasis amidst quicksand. Nostalgia is a solution: perhaps imaginary, but with a clear and striking effect on subject's individuality and his/her social bonds. In fact, nostalgia is easy to sell because people *look for* it – in the broadest sense of the expression.

A notable example of the discursive manifestation of nostalgia as a social-political reflex can be observed in Portuguese *Saudosismo*. The feeling, in a nationalistic aspect, flooded the Lusophone life in such a way that longing came to be regarded as a typical trait of the nation. As a reflection, the same characteristic is observed in its literary productions in the early twentieth century, which perpetuated *saudosismo* as a literary movement. Today, globally, there is an increasingly fertile ground for nostalgic recollections. Therefore, it is expected that nostalgia would increasingly permeate discourses in the most diverse spheres of human communication – not just in the literature. Understanding this phenomenon and, above all, knowing how people are exposed to it, is a strong tool of self-knowledge that makes possible the paths for the conception of who we are in the society in which we live in.

Once justified the value of nostalgia as a research theme, it is emphasized that the present text composes the dissertation presented in 2018 for the *Programa de Pós-Graduação em Letras* of *Universidade Tecnológica Federal do Paraná* (UTFPR), under the title “Aspects of the Linguistic-Discursive Dimension of Nostalgic Memory: An Analysis of Editorials of Ferrovia Magazine.” This specific cut aims to deepen the manifestation of nostalgia in discourse and to trace subjective aspects of it as a sign and ideological phenomenon.

To this end, we used a research *corpus* of 106 *Revista Ferrovia* editorials published between 1935 and 2017, and, here, we focus on three editions: 2, 62 and 172. This magazine, *Revista Ferrovia*, was and continues to be published by the *Associação dos Engenheiros da Estrada de Ferro Santos-Jundiaí* - AEEFSJ with the purpose of promoting discussions and disseminating articles about the railway. It is directed to readers who work in the railway community, leaders and members of public and private companies. This *corpus* was selected for the study on nostalgia because the railway class, the collective responsible for the magazine, admits being nostalgic and it shows the nostalgia in its speech in a remarkable way. They often recall the already gone golden age of the railroad, in which such

funicular system possessed the monopoly of transportation in Brazil. This monopoly was frustrated, among other things, by American interest and influence over investments in the Brazilian highways (MATOS, 1990).

In view of this, the nostalgia concept and its related knowledge were mostly based on studies by Constantine Sedikides et al (2008); the memory and society studies by Ecléa Bosi (2003) and retrotopia by Zygmunt Bauman (2017). In the field of Linguistics and Socioideology, the research presents in a central way the theoretical basis by Mikhail Bakhtin (2016), and Valentin Volóchinov (2017). From Vygotsky (1999), the concept of catharsis is used and, finally, representing the sphere of human development, we have Anselmo Lima (2015) with the concept of regulatory activity.

The presented theoretical frameworks were mobilized, so that the analyses were possible. These were made seeking to understand how the information obtained is articulated to the point of forming a meaningful whole regarding the manifestation of the nostalgia phenomenon in discourse and its possible consequences.

## 2 IDEOLOGICAL SIGN, MEMORY AND SOCIETY<sup>2</sup>

Nostalgia is yearning for something from the past. The yearning can be for certain events, people, perspectives. In addition, nostalgia is a universal experience that manifests throughout life, regardless of age, gender, social class or ethnicity (SEDIKIDES; WILDSHUT; BADEN, 2004). It is even a feeling that tightens social ties. A group that shares the same nostalgic recollection ends up feeling more loved and protected, with lower levels of anxiety and dropout, which generates better interpersonal competence. Nostalgia, in an individual or shared way, assists in the construction of the meaning of life, which helps the person to cope with the existential conflicts of the present (SEDIKIDES *et al.*, 2008). In this new contemporary mindset, it is worth much more to invest in returning to a hazy but valuable past for its supposed stability and reliability than to hope for improvement policies that would guide the world into an uncertain future. The future is observed between expectation of failure and fear (BAUMAN, 2017).

Therefore, it is common that certain classes produce collective memory that “feeds on images, feelings, ideas and values that give identity to that class” (BOSI, 2003, p. 18)<sup>3</sup>. According to the author, when there is the social construction of memory within a particular group, it has “the tendency to create coherent schemes of narration and interpretation of facts, true ‘universes of discourse’, ‘universes of meaning’, which give the material base its own historical form, a consecrated version of events”<sup>4</sup> (BOSI, 1994, p. 27). In doing so, individuals use ideology, stereotypes, and myths to construct and fix their own image for history. Thus, there is no “pure” memory of a fact, but a complex memory permeated with ideology. Thereby it is possible, in the research in this area, to reconstruct the behaviors and sensibilities of an era if the researcher is aware of the implied, implicit discourses (BOSI, 2003).

Discourses in real communication situations are composed of individual, unique and unrepeatable statements. This reflects the speaker individuality, his/her own style of composing the utterances. In addition, it is unique and unrepeatable, because the thematic treatment given to the object will never be given in the same way, even in identical situations of social communication (VOLÓCHINOV, 2017).

The utterances, in turn, are composed of linguistic signs. For Volóchinov, the sign is ideological, that is, it is a reality that refers to another reality. In this process, the sign as material reality reflects and refracts a reality that goes beyond it (VOLÓCHINOV, 2017). The ideology is in all fields of society and each field interprets and gives meaning to reality in a different way. Whether through symbols, laws, artistic pieces, etc., all ideological *phenomena* have in common the signic character. This is because the comprehension of a sign is only done in relation to other signs and this process of ideological comprehension is uninterrupted and based on social interaction. This is social even in the quality of inner sign because the individual consciousness only exists when it

<sup>2</sup> If the quotation has been translated by the authors of the article, its original version in Brazilian Portuguese will be found in the notes.

<sup>3</sup> “[...] se alimenta de imagens, sentimentos, ideias e valores que dão identidade àquela classe”.

<sup>4</sup> “[...] a tendência de criar esquemas coerentes de narração e interpretação dos fatos, verdadeiros ‘universos de discurso’, ‘universos de significado’, que dão ao material de base uma forma histórica própria, uma versão consagrada dos acontecimentos”.

has inserted in it ideological material, signs. And concomitantly, the sign only develops in the process of interaction between at least two socially organized individuals (VOLÓCHINOV, 2017).

In view of the ubiquity of the sign in every sphere of social communication, it is expected that the word is the sign that most sensitively shows up social changes. The word is an indicator of these changes, as it gradually accumulates the changes that may become a new ideological product. In order to understand these signs, Volóchinov reiterates that social psychology should not be viewed as something inward. It must be conceptualized as a material exchange of words, gestures, actions that outwardly permeate interpersonal relationships (VOLÓCHINOV, 2017).

Thus, formed by signs, the utterance is conceptualized as a chain or a belt: "utterances and their types [...] are chains in the transmission between history of society and the History of language"<sup>5</sup> (BAKHTIN, 2016). In other words, they reflect in themselves the changes of society and "each utterance is a link in the complexly organized stream of other utterances"<sup>6</sup> (BAKHTIN, 2016). In a real situation of communication, the statements are repeated and recreated in an unbroken chain, considering the previous statements and predicting the later ones (BAKHTIN, 2016).

Bakhtin calls *genres of speech* the relatively stable forms of utterances. The discursive genres are constituted by four cohesive and inseparable elements: thematic content, style, compositional structure and interlocutive relationship (BAKHTIN, 2016). The *thematic content* focuses mainly on the senses that are built on dialogic interactions between individuals on a given discourse object. Therefore, the utterance is always addressed to someone with a specific purpose (SOBRAL, 2009). With *style* there is the evaluation and adaptation of enunciation ways due to the individual process of modification given to the genre to better suit the actual situation of speech. The *compositional structure*, in turn, is all the grammatical and convention material linked to the structure of the genre. Finally, the *interlocutive relationship* is closely linked to the enunciator's situation and changes in relation to the one with whom he/she speaks. It deals with the specific social relationship between the subjects in dialogue, their perception of each other, their relationship with the theme of utterance, etc. Of course, such relationship changes according to the object of the utterance (SOBRAL, 2009).

According to this, Lima (2015) discusses the development of human affectivity, emotions and feelings. Lima explains that human activity *per se* is an inexhaustible source of contradictions. Continuously, the individual seeks to signify these contradictions and oscillates between two diametrically opposed points. In this phenomenon, coined as a *regulatory activity* (LIMA, 2015), the being oscillates in its activity until, due to repetitions in relatively stable circumstances, the oscillation decreases in amplitude until it reaches a point of minimum amplitude at which a "short circuit" occurs. Thus, both forms of activity combine and give rise to a third, different from the previous two. At this point, the individual experiences the cathartic effect, which is responsible for the accumulated psychic energy release, something pleasurable to pass through (LIMA, 2015). So, through regulatory activity, the individual seeks to go beyond himself, to grow in competence — whatever it may be.

Vygotsky also writes about the cathartic effect on the human being social and biological traits – but through art. This effect, for the author, is a discharge of living psychic energy, a general organic reaction in response to affection. In the case of a work of art appreciation, the discharge is as great as the commotion it promotes. The operational basis of everyday feeling and that caused by art is the same. However, they differ with regard to the external manifestation and intensity of the fantasy element. It is in the unity of feeling and fantasy that art is based. Because fantasy is the center of the emotional reaction of the artistic piece, when the subject feels from this emotion, the feeling is rendered in the cortex and, very commonly, it does not urge any action from this, unlike the everyday feeling (VYGOTSKY, 1999).

In art, the emotions provoked by the theme, the content, are always in antagonism with the emotions provoked by the way in which they are disposed. With that, in short, Vygotsky (1999, p. 270) affirms that "[...] the law of aesthetic reaction is one: it contains within

<sup>5</sup> "[o]s enunciados e seus tipos [...] são correias na transmissão entre história da sociedade e a história da linguagem".

<sup>6</sup> "[c]ada enunciado é um elo na corrente complexamente organizada de outros enunciados".

itself the emotion that develops in two opposite directions and finds destruction at its highest point, as a kind of short circuit<sup>7</sup>". It relates to this research because nostalgia is not only a feeling, but also because it is directly linked to catharsis. Moreover, both catharsis arising from nostalgia and that resulting from any aesthetic reaction are intrinsically linked with other human reactions. In this perspective, life lies in art.

### 3 DISCUSSION

From the basic concepts discussed above, it is understood that communication does not occur in a vacuum through a sterile linguistic code. All dialogical interaction reflects and refracts the social and historical moment in which it took place. The utterance is unique and unrepeatable, and so are the nostalgic utterances of the *corpus* of this research. All of them were studied considering that each of them is a link in a complex chain of other utterances, continually responding to previous utterances and predicting later ones. In this way, it can be observed that both editorials and nostalgia felt by the railway people are repeated and recreated over the years.

To highlight, therefore, the living character of nostalgia manifestation and its influence in the context of the social collective and in the human development, this session comments and relates three nostalgic *Revista Ferrovia* editorials. So, it was chosen the first nostalgic editorial of all: "Uma das causas do deficit [sic] nas ferrovias" (One of the causes of deficit in railways), of 1967, issue number 2, written by José Sartoris Netto (Annex A); The editorial located in the middle of the timeline of editorials, "Hierarquia" (Hierarchy), of 1978, number 62, written by José Ferreira (Annex B); and finally, the last of nostalgic editorial of all, "Palavra da Presidente" (President's word), 2017, number 172, written by Maria Lina Benini (Annex C).

Deficit. Editorial Number 2 begins a long tradition of editorials with this word as central thematic content. As well as 32% of the editorials (DESTRI, 2018), this brings adversity to the surface. Netto portrays the historical moment when the railroad is already weakened in Brazil's transports system. Netto's railroad is an already deficient railroad, which is losing more and more space to the highways. Thus, the author nostalgically remembers the Golden times, but states that the times have changed and that the mentality and hierarchy within the system should suit that. The big question, he said, is the decline in demand for freight and an administration that does not give the importance that this service deserves. The editorialist initiates the editorial by activating the reader mnemonically, sensitizing him/her:

<< The good times >> of the railway monopoly in our country live longingly in our memory.

In those days, because there were no good highways and the vehicles were precarious in terms of comfort and load capacity, the railways were sought and even people begged in order to obtain a ticket or a wagon for the dispatch of goods [...] <sup>8</sup> (FERREIRA, 1978, p. 5, translated by me).

While highlighting the good times, Ferreira contrasts in the same measure the present, clearly different, almost unrecognizable, and the past, glorious. He uses the first person plural, as in most of the editorials, in order to put himself in the same social group as the reader, to show that he shares the same difficult situation as him/her. In contrast to the pattern of editorial interlocutive relationship – the rail man/rail men – because he deals with problems that could be alleviated by the high level engineers, the author takes the position of engineer to talk to other engineers. That is, the interlocutive relationship of this editorial focuses on the engineer/engineer relationship. Later in the text, nostalgia continues:

<sup>7</sup> "[...] a lei da reação estética é uma só: encerra em si a emoção que se desenvolve em dois sentidos opostos e encontra a destruição no ponto culminante, como uma espécie de um curto-circuito".

<sup>8</sup> "Vivem saudosos em nossa memória <<os bons tempos>> do monopólio dos transportes ferroviários em nosso país.

Naquêles[sic] tempos, por não existirem as boas rodovias e serem precários de conforto e capacidade de carga dos veículos, as ferrovias eram procuradas e até imploradas para a obtenção de uma passagem ou vagão para o despacho de mercadorias [...].".

What about the goods to be transported?

Ah! These. << In good times >> they were in charge of the railroad customers who were looking for them to <<get>> their transportation. But times have changed [...]. Today, on the railways, we still live the same mentality and that same hierarchy, but in other times<sup>9</sup> (FERREIRA, 1978, p. 5, translated by me).

There is the repetition of the clear contrast between “bons tempos” (good times) and the “outros tempos” (other times), changed times. The author sighs in words as he precedes his description of the past with the expression “Ah!”. The change has clearly not been good and the past is fondly remembered. At the end of the text, the future is brought, claiming the “redemption of the rail system”. Evoking Benveniste’s theory, chronic time is “[...] the time of events, which also encompasses our own life as a sequence of events”<sup>10</sup> (BENVENISTE, 2016, p.71). In this perspective, time is the succession of groups of events tied to reference points on a conventional scale known to all people. Therefore, in the *corpus*, the chronic time is presented as a sequence of facts that did not benefit the railway class.

Everyone is an observer of the chronic time regarding the possibility of walking through this line of events occurring from the present to the past and from the past to the present. However, “we manifest the human experience of time by the language”<sup>11</sup> (2016, p. 74). Indeed, is through language that the editorialist has the total freedom of transiting indiscriminately between past and future. Thus, linguistic time is defined and organized according to the discourse. The center of the timeline is generated at the time of enunciation and new centers are generated to each response given or to each new editorial. By setting the today of 1967 as “other times”, Ferreira transits into a round-trip line to the past of the “good times” more than once. By enunciating, and only because he enunciated, the editorialist truly lived his past again. There was a tour through the collective history: the apparent nostalgia in the first paragraph fades with the description of the present, returns in the body of text and it is even in the final appeal for decisions regarding the freightage.

At the time of the enunciation of this utterance, the railway men already seem to have left the utopian idea of resuming the monopoly of transportation. In following editorials, it is evident that what they want at the moment is to return to work in a class that is not abused, which does not operate with short budget and deficit policies. All in all, they even gave up a future without deficit – but they call for a future in which the deficit is not seen as loss but investment. In the present where they live, they want the best for themselves – something that opposes to the best for the road industry. Here, therefore, is clearly seen the valuation given by rail man about railways in contrast with the valuation given by other sectors to it.

Sixty editorials later, there is the text that divides the *corpus* of nostalgic editorials into two parts. This is even the last nostalgic editorial before the search for the magazine “modernization”, which changed the formatting of the text from rectangular to triangular. “Hierarquia” by José Ferreira has the thematic content of structural change. It deals with the spirit of job simplification that has been adopted by the company and how this administrative maneuver seems to fail when hierarchies are lost in the decisions that will take the company into the future.

It is necessary that the CCP, which was created with such effort and good intentions, continues to change (as its creators intended), with the art and creativity that we know that rail men will not lack, looking for a way to establish for our railroads “Hierarchical Scale”, something consistent with today’s “cybernetic” days, but also fulfilling the “Hierarchical Scale” functions of the Railroad’s golden years<sup>12</sup> (NETTO, 1967, p. 5, translated by me).

<sup>9</sup> “E as mercadorias para serem transportadas?

Ah! estas. <<nos bons tempos>>, estavam a cargo dos clientes das ferrovias que as procuravam para <<conseguir>> o seu transporte.

Porém os tempos foram mudando [...]. Hoje, nas ferrovias, vivemos ainda a mesma mentalidade e aquela mesma hierarquia, porém em outros tempos”.

<sup>10</sup> “O tempo dos acontecimentos, que engloba também nossa própria vida enquanto sequência de acontecimentos”.

<sup>11</sup> “É pela língua que se manifesta a experiência humana do tempo”.

<sup>12</sup> “É preciso que o PCC, que foi criado com tanto esforço e boas intenções, continue se modificando, (como, aliás, foi a intenção de seus criadores), com a arte e a criatividade que sabemos que não faltará aos ferroviários, procurando-se um caminho onde se possa estabelecer para as nossas ferrovias “Escala Hierárquica”, condizente com os dias “cibernéticos” de hoje, mas que cumpra também as funções de “Escala Hierárquica” dos anos de ouro da Ferrovia”.

He writes in the first person plural when he uses “nossas ferrovias” (our railroads), which attracts to him the position of engineer in front of the reader, who is probably also a rail man but who, above all, shares the position of engineer. It even uses the abbreviation CCP without introducing it, taking for granted the understanding of this word in a collective that shares the same semantic sphere as the author. Such attitude solidifies the social tone of this quarterly journal as a group survival tool. Saying that the railroad had its golden years is confirming the idea that it has legitimacy in claiming and gaining prestige again. In this process, citing Bosi (2003), the individual renews himself for the present, receives strength to continue. In this case, memory is decisive in the existence of the railway individual and his/her collective, since it allows them to make the relationship between the present *we* and the past *we* and, concomitantly, interferes in the course of the meanings of the railway sphere.

The center of the timeline is on “os dias ‘cibernéticos’ de hoje” (today’s “cybernetic” days) and Netto transits to an earlier past to that shown in the second publication. That is, however 1967 is passed at the time of this enunciation, the point in the past for which both come back is the same: “the good times”, “the golden times of the railroad”. This time the nostalgia was positioned at the end of the speech in order to solidify its presented arguments and motivate the reader.

The third commented editorial is the last issue published, and also the last of the *corpus* of nostalgic editorials. Number 172 is profoundly nostalgic and holds almost all nostalgic manifestation patterns found in complete *corpus* analysis (DESTRI, 2018).

This number is the fifth after the 2010-2015 *hiatus*. Celebrating the eighty years of publication, the magazine returns with an editorial focused on the magazine’s content, not as argumentative as the previous ones. Even so, the editorialist does not fail to show her own collective nostalgia for the rail sector. The magazine, published in the 150<sup>th</sup> anniversary of the first São Paulo railway, is full of nostalgic content and celebrates its historical past. So is the editorial: it recalls the creation, development and the unfortunate fall of the Brazilian railroad. It comments on the 2017 present, setting it up as the axiological center of the utterance and the text ends with a positive look at the future. To portray its nostalgic content, we have the following excerpt:

“Ingleza” — or also “SPR” — also stood out for being the most profitable railroad in Brazil, in Latin America and all others below the Equator [...]. This is a true contrast to the current railway scene, after the eradication of the most of the existing railways at the time of the magazine’s historical edition. If the enchanting times of steam traction and stationary machines in the world’s largest funicular system are nostalgia today, nothing erases the reality that its nearly 140 km of track catapulted São Paulo to the nation’s most developed state and, therefore, nothing as appropriate as calling it “Brazil Locomotive”<sup>13</sup> (BENINI, 2017, p. 3, translated by me).

The author’s appraisal of the objects of discourse – past and present – is clear as in all other editorials with nostalgia manifestation. The past is always presented positively: “rentável” (profitable), “tempos encantados” (enchanting times), “Locomotiva do Brasil” (Brazil Locomotive). On the other hand, the current scenario is presented in contrast: the railroad is no longer profitable, the times are no longer enchanting, it does not participate in Brazilian progress.

Other general patterns of nostalgic editorials that can be observed in this editorial is that, as well as 55% of the other discourses, the nostalgia element is placed at text ending with the function of motivating the railway reader in the struggle for the improvement of the sphere. Moreover, the interlocutive relationship generated was rail man/rail men as well as 47% of the editorials (DESTRI, 2018).

Benini, as an editorialist and organization’s president, places herself as a member of a non-selected rail collective, that is, she does not direct the commentary to the group of railroad engineers or high-ranking workers. She simply places herself as a rail woman, communicating that the history of the glory belongs to all, whether they are great engineers, machinists or janitors.

<sup>13</sup> “A “Ingleza” – ou também ‘SPR’ – se destacou também por ser a estrada férrea mais rentável do Brasil, da América Latina e de todas as outras abaixo da linha do Equador [...] um verdadeiro contraste com o atual cenário ferroviário brasileiro, depois de erradicada boa parte das linhas férreas existentes à época da edição histórica da revista. Se os tempos encantados da tração a vapor e das máquinas fixas do maior sistema funicular construído no mundo são hoje nostalgia, nada apaga a realidade que *[sic]* [ou “de que”] seus quase 140 km de trilhos catapultaram São Paulo à condição de estado mais desenvolvido da nação e, portanto, nada tão apropriado como chamá-lo de ‘Locomotiva do Brasil’”.

Remembrance in the collectives and, in this case, in the railroad's, is a primordial tool of class maintenance and nostalgia helps in construction of their identity and motivations. On the other hand, it is observed that the past that Benini reports is a past which she did not live. And even if she had lived, memories are complexly permeated with ideology (BOSI, 2003). In addition, observing the history of nostalgic editorials, the more the situation becomes difficult, the more the past seems distant, the more nostalgic memory is strengthened. And, with the various mnemonic upturns, it is likely to be biochemically modified in brain. That's because the memories obey the synaptic molecular alterations. Treating it succinctly, the evocation is *modulated* by neurotransmitters between synapses, according to the emotional factors at the time of recall (IZQUIERDO *et al.*, 2013).

It is not just who feels the loss of dislocation that is thrilled with nostalgia. Nostalgia is also a deeply nostalgic romance with one's own fantasy of the past. Thus, such a romance can only survive in a long distance relationship because when it tries to overlap the current nostalgic fantasy with the past that truly occurred, there is no exact match (BOYM, 2007). In Brazilian railway, the presidents changes, the coworkers move, the veterans die. However, memory does not *die* when there is no one else who has lived in physical time the chronic past that is remembered linguistically. Nostalgia remains as a component, as a characteristic trait of the collective. As Bauman reiterates (2017), the uncertain present of the turn of the century does not inspire confidence. It's worth a lot more investing in looking at a certain past than betting on the instability of the future.

It's more worthwhile because nostalgia is cathartic. The regulatory activity by Lima (2015) is even in the fact that people remember nostalgically. Here the individual oscillates between living in the past — something impossible — and living in the present — something unbearable. The short circuit occurs in the middle ground between the two cited elements: nostalgia. The synthesis is in living in the present seeking motivation in the past. At this point, the clash of these two opposite activities is responsible for the cathartic effect, something deeply pleasurable.

Nostalgia as a source of catharsis is observed not only in editorials, but in the very act of publication of the journal. In the first edition of 1935, there was no bitter taste of deficit, what caused the return with the magazine in 1967 — a magazine that was reborn nostalgic. Publishing it was a response to the effect of business failure, a way of manipulating an instrument that could help them go beyond themselves, to overcome the challenges that today's view presented.

In its structure, nostalgic memory also enjoys a dichotomous clash that ends in catharsis. Memory as content is surpassed by the semi-biographical narrative. That is, the narrative told to oneself in remembering does not represent the object of nostalgia as such - it is part truth, part creation/fantasy. The result is a cathartic pleasure similar to the artistic one: the destruction of content by form.

#### 4 FINAL CONSIDERATIONS

Our aim with this research was to delve into the manifestation of nostalgia in discourse and to trace subjective aspects of it as a sign and ideological phenomenon. To reach it, we used a *corpus* of nostalgic editorials from *Revista Ferrovia*, we listed the necessary concepts for the theoretical basis as well as we investigated the historical and production context of the editorials. Along with these stages of research, an analysis was made of the editorials from issues 2, 62, and 172. This analysis unveiled the close bond between nostalgia and the historical time in which it is lived. Pervaded by ideology, the nostalgic recollection phenomenon reaches all spheres of human activity and is cultivated, communicated and perpetuated with each class' characteristic traits.

Nostalgia is sought for people who experience the hazy frontier of what *was* and what *is*. Thus, three different editorials representing three different moments of the railway's history were analyzed. Nostalgia was intensified as time went on. It was evoked in response to affects on the existence of the social group and, according to Sedikides *et al.*, this is a fundamental human force, an important part of everyday life, which serves as a promoter of positivity, self-esteem, social connectedness and relief from the hardships of existing (2008). Because it is part memory and part authorial narrative, it can be said that the manifestation of nostalgia resembles the function of art. As much as such sentiment may influence art and the market, it is not a matter in museums, it is not selected or analyzed by critics, it is not classified as baroque or surrealistic. However, the memories are nostalgically tasted with the same fervor



with which people observe a great art piece or appreciate a good literary narrative. Nostalgia is both truth and creation, a universal human trait that culminates in a pleasurable cathartic effect.

But how does one indulge in the feeling of nostalgia if it is partially fantasy or even a delirium? The great attraction of this feeling is, precisely, that nostalgia is not entirely inventive or factual. Moreover, the fantastic part is hardly noticed since the past is not directly accessible. People can remember from videos, pictures, diaries, but undoubtedly the most common way to remember a nostalgic memory is to rely solely on the chemical storage of the memories themselves.

It is emphasized here that memory is not exactly reliable, as there is a belief that memories are “recorded” like any digital storage system. Memory fades and, mainly, changes. It is common for the nostalgic to be unaware of how altered that sweet memory of the past may be. Altered memory seems as true in memory as original memory, the contours are erased. Anyway, when there is a need to remember nostalgically in the face of the chaotic present, what is sought is stability. It is preferable to believe that what gives you security is not the result of chemical changes in succession. In the society of “every man for himself” and “I can only trust myself”, not being able to trust in our own memories is frightening. And, as in a cycle, to relieve itself of the troubles of a fickle present and in order to look for reasons to continue in it, the warm and cathartic lap of nostalgia is sought again.

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## COMENTÁRIO

## UMA DAS CAUSAS DO DEFICIT NAS FERROVIAS

Vivem saudosos em nossa memória «os bons tempos» de monopólio dos transportes ferroviários em nosso país.

Naquêles tempos, por não existirem as boas rodovias e serem precários o conforto e capacidade de carga dos veículos as ferrovias eram procuradas e até imploradas para a obtenção de uma passagem ou vagão para o despacho de mercadorias.

Esse ambiente gerou dentro delas uma mentalidade e uma hierarquia na importância das funções dentro da empresa que as estão liquidando pelo processo chamado deficit.

Os administradores consomem todo o seu tempo em obras de melhoria das linhas férreas, sinalização, magníficas estações, locomotivas, sempre reclamando maior número de vagões esquecendo-se de que estão à frente de uma empresa industrial e de que é importante à sua gerência a boa operação da ferrovia, isto é, a circulação rápida de seus vagões, proporcionando maior rendimento e rentabilidade, e mais importante, ainda, o êxito comercial da empresa.

Quanto à hierarquia, continuam a prevalecer os homens que fazem a operação de transporte vindo em segundo plano os que tratam do êxito financeiro da empresa.

Mas, como dissemos, a estrada de ferro é uma empresa industrial que VENDE FRETE, como resultado do transporte de passageiros e mercadorias.

E as mercadorias para serem transportadas?

Ah! estas, «nos bons tempos», estavam a cargo dos clientes das ferrovias que as procuravam para «conseguir» o seu transporte.

Porém os tempos foram mudando, as boas rodovias aparecendo, os veículos rodoviários melhorando o seu conforto e sua capacidade de carga e, assim, iniciando violenta concorrência pela preferência do transporte.

Hoje, nas ferrovias, vivemos ainda a mesma mentalidade e aquela mesma hierarquia, porém em outros tempos.

Os clientes já não as procuram com a mesma frequência e necessidade e, enquanto os vagões ficam nos desvios ou correm vazios em retorno, pululam nas rodovias, em itinerários paralelos, uma imensidade de caminhões. Veja-se por exemplo as Vias Anhangüera, Dutra e Anchieta.

De que adianta uma via permanente perfeita, uma sinalização automática, locomotivas modernas, tudo isso somando custos de investimentos e manutenção fabulosos, se passageiros e cargas seguem via rodoviária?

Os administradores de nossas ferrovias, se fiserem um exame de consciência, certamente considerar-se-ão culpados de não imprimirem às empresas que dirigem, uma orientação em bases verdadeiramente comerciais.

Reunem-se com seus auxiliares para saber como gastar suas verbas, porém descuidam do mais importante, que é como ganhar essas verbas.

Para a redenção do sistema ferroviário nacional devem os seus responsáveis encarar as estradas de ferro como empresas industriais cujo único produto a oferecer é o transporte e que os fretes sejam vendidos em livre concorrência, como uma mercadoria qualquer, num balcão de uma loja comercial.

JOSÉ SARTORIS NETTO

## EDITORIAL

## HIERARQUIA

Eng.º José Ferreira

A Ferrovia, mais ainda que a grande maioria das empresas, necessita para seu funcionamento perfeito de uma escala hierárquica, onde se possa definir comando e responsabilidade.

Tal fato se contradiz pelo menos aparentemente com espírito de simplificação de cargos, que adotado para racionalizar e facilitar as operações administrativas na área de pessoal e finanças, e aplicado visando sem dúvida os interesses da empresa.

Cria-se assim, um dilema, pois ambas as funções, (hierarquia e simplificação), são do mais alto interesse da empresa e até agora não nos parece que a melhor solução para o momento atual tenha sido encontrada.

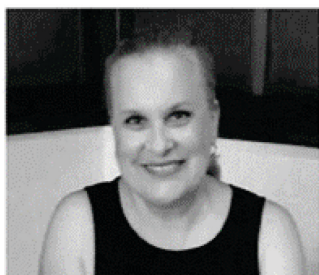
Muitas funções da área operacional que foram englobadas carecem de reestudo visando uma hierarquização para que se possa concentrar algumas decisões que devem ser tomadas por presteza e com responsabilidade bem definida, pois envolvem algumas vezes segurança de tráfego e quantas e quantas vezes o próprio interesse final da empresa.

É preciso que o PCC que foi criado com tanto esforço e boas intenções, continue se modificando, (como aliás foi a intenção de seus criadores), com a arte e criatividade que sabemos não faltarão aos ferroviários, procurando-se um caminho onde se possa estabelecer para as nossas ferrovias uma “Escala Hierárquica”, condizente com os dias “cibernéticos” de hoje, mas que cumpra também as funções da “Escala Hierárquica” dos anos de ouro da Ferrovia.



## 150 Anos da São Paulo Railway - SPR

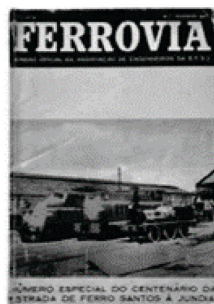
### Palavra da Presidente



Eng. Maria Lina Benini

A São Paulo Railway (SPR), primeira estrada de ferro paulista - E.F. Santos a Jundiaí - completa 150 anos em 2017. Para celebrar esse fato, a Revista Ferrovia que chega em suas mãos está especial. A edição resgata lindas fotos históricas e traz artigos que nos fazem viajar pelos trilhos dessa sesquicentenária jornada. E não estamos falando de uma ferrovia qualquer! A “Ingleza” — ou também “SPR” — se destacou também por ser a estrada férrea mais rentável do Brasil, da América Latina e de todas as outras abaixo da linha do Equador, além de ser a ferrovia inglesa mais lucrativa do mundo fora da Inglaterra. Esses trilhos do progresso mudariam a economia, a geografia, a cultura e até a sociedade de São Paulo e do Brasil. Em fevereiro de 1967, a Revista Ferrovia lançou um número especial em comemoração ao centenário da Estrada de Ferro Santos a Jundiaí (veja capa ao lado). Exatos 50 anos se passaram e hoje as linhas deste traçado ganharam importância ainda maior, mesmo se

considerarmos que a administração agora está subdividida entre duas empresas: MRS Logística S.A. e CPTM (Companhia Paulista de Trens Metropolitanos). Nada mal para uma estrada de ferro



construída originalmente para escoar o café plantado no interior da província e ser exportado. Um verdadeiro contraste com o atual cenário ferroviário brasileiro, depois de erradicada boa parte das linhas férreas existentes à época da edição histórica da revista. Se os tempos encantados da tração a vapor e das máquinas fixas do maior sistema funicular construído no mundo são hoje nostalgia, nada apaga a realidade que seus quase 140 km de trilhos catapultaram São Paulo à condição de estado mais desenvolvido da nação e, portanto, nada tão apropriado como chamá-lo de “Locomotiva do Brasil”. Impossível imaginar como será a capa da edição do segundo centenário. As incertezas determinadas pelo transcorrer do tempo nos enchem de esperança e nos fazem crer na continuidade do transporte sobre a sesquicentenária via férrea sem que seu passado glorioso seja esquecido. Parabéns, SPR! Viva os 150 anos da primeira ferrovia paulista!