

Preface

Opening this issue, we recover an essay by Carlos Amaral Dias, entitled “Psicanálise e Música: Musicalidade da Psicanálise”, originally published in 1987 in the journal *Música em Si*. The reprint of this article was considered as an integral part of the Journey of Homage to Carlos Amaral Dias, entitled “The Strangeness of Truth in the Paths of the Unconscious”, which took place on December 3, 2022, the day on which the three years of his death were marked of this unique and multifaceted personality. The present essay illustrates the psychoanalyst’s intellectual curiosity and creative impulse, through the sober, elegant and concise way in which he articulates the psychoanalytical reading of musical phenomena. Bringing this text back to light thus fulfills the dual objective of honoring its author and making accessible to a wider audience one of the rare studies of applied psychoanalysis that focuses on the art of music.

In the first text of the articles section, Francisco Fontes reflects on the media and journalism in Portugal, seeking to establish trends and parallels with Colin Crouch’s concept of post-democracy. After carrying out a historical approach to journalism in Portugal, Francisco Fontes highlights the permeability of journalists, in the face of the power of corporations and economic lobbies. Journalists “are more and more a kind of task-oriented content producer geared towards profitability in the market” (p. 35), which has led to the degradation of the quality of journalistic information, given the lack of action by the State. If, as the author argues, journalism should be a driving force in the fight for freedoms and the affirmation of citizenship rights, then the Regulatory Entity for Social Communication should assume its regulatory function and claim new competences that allow it to respond adequately to the transformations of the media system.

Julia Fernandes Marques and Ana Catarina Pereira reflect on a film script entitled *Since That Day I Left Being Yours*, presented as a prerequisite for a doctoral thesis project, thus combining scientific research with artistic creation. The authors have as a reference not only the work of some filmmakers who contradicted the hegemonic cinematographic narrative “which dictated that men essentially position themselves at the back, directing the gaze, and the woman in front of the camera, being the object of that same gaze” (p. 41), as well as some scientific literature that supported the film

project choices. The research project is motivated by contesting the socially accepted ways of representing women in cinema, by questioning the patriarchy's dominance over women's lives and by defending a process of transformation that frees women from their socially imposed role.

In the following article, Andrea Dettano and Aldana Boragnio reflect on the role of consumption in the digital and mobile world, in particular in the beauty and food sectors, precisely those with the greatest growth potential. The authors aim to describe the emotions that arise on the social network Instagram about facial care, starting from an account about a line of cosmetic products with a view to online marketing. After an analysis of social networks, particularly Instagram, and the evolution of electronic consumption, the authors describe the emotions present in the posts on the account, which they classify into three types, namely, reviews, informational texts and didactic/pedagogical texts. The three types of posts focus on various aspects of the products, such as, for example, the way of production, the existence or not of animal testing, respect for the environment, the geographical origin and its economic accessibility, this being the aspect more valued.

Umar Olansile Ajetunmobi and Muhyideen Imam analyze the communicative and rhetorical strategies in seven political memes before Nigeria's governing party holds its presidential primary elections, with a view to the country's 2023 presidential elections. The authors study how memes commercialized and decommodified the candidacies of the vice president of Nigeria, Professor Yemi Osinbajo (Star boy - the star boy) and the former governor of Lagos state, Asiwaju Bola Ahmed Tinubu (City boy - the city boy). The theoretical assumptions are based on the idea that political memes not only create humor, but also carry out communicative and cognitive purposes of framing political actors. The authors end their article by recommending that in order "to establish a better democratic atmosphere in Nigeria, political stakeholders need to emphasise accurate civic education on the Nigerian public space and stress the pertinent campaign issues instead of irrelevancies" (p. 102).

The volume closes with an article by Pedro Rodrigues Costa, Edson Capoano and Alice Balbé on climate change and the respective moral arguments on Twitter. Considering that environmental attitudes are directly related to people's moral foundations, the authors try to understand how in Portugal and Brazil climate change is discussed. The study combines a quantitative methodology, based on the collection of tweets between October 2021 and April 2022, through the use of certain keywords, with a qualitative methodology based on the Theory of Moral Foundations that aims

Preface

to express sociopsychological dynamics in five independent domains. The conclusions of his study point to a difference in moral foundations in tweets from Portugal - which denote a Eurocentric view of the subject - with those from Brazil, more committed to national political action.

Vasco Almeida

Henrique Vicente

Maria João Barata