

DOCNOMADS Lisbon | 2023-2025

Portuguese Cinema, Culture and Identity

Lecturer: Miguel Cardoso

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This course plots two trajectories together: recent Portuguese history and Portuguese cinema. More specifically, it examines the historical conditions that underpin representations of Portugal as an “imagined community”, while also exploring the way films articulate forms of belonging, or not quite belonging, to such a ‘community’ – i.e., to a collective ‘fate’.

We will draw mostly on various Portuguese films, but also a range of theoretical notions (cinematic or not) to question the continuity, coherence, and closure that the idea of “nation” seems to imply.

Spaces and Times

We will explore the spatial coordinates through which Portugal has been defined (its various scales), and the narratives that gathered around them, from the so-called “Discoveries” to the late imperial presence in Africa, to divisions between centre and periphery, the country and the city, the city centre and the outskirts, the public street and the private room.

We will focus even more intently on how time is negotiated, i.e., how historical narratives and films stitch together the past, the present and future: continuity and interruption, cohesion and fragmentation, stillness and repetition. Therefore, rather than seeking to address the past «in itself», we will engage with how it is remembered or elided, narrated and reinvented: in a word, re-presented.

Accordingly, instead of a linear progression through Portuguese history and cinema, lessons are organized thematically, offering multiple and interconnected entry-points, and allowing for a continuous crossing over between films and other discourses and objects. The key topics, or historical-conceptual clusters (e.g. the Portuguese dictatorship and some recent articulations of the period; the revolution and its aftermath; Portugal’s colonial and post-colonial history; representations of “the people”; gender and the everyday) can be seen as ongoing political and cultural battlefields, where images and language are never neutral.

The aim is for the specific issues raised by the films under analysis to communicate with a wider framework of cinematic history and, more specifically, with the practice of documentary film-making.

So as to broaden the course’s horizons and to give students the opportunity to share their own cinematic background and specific angles that may intersect with the course’s topics and trajectory, the final two lessons are student-led seminars. The actual structure of those lessons will have to be decided according to the number of students interested leading these sessions, and their respective proposals. The idea behind these two sessions, though, is for students,

after consultation with the lecturer, to suggest films for the whole class to watch, to introduce them and lead the discussion.

So, the course is divided into **8 lessons**, 6 of which will focus mainly on Portuguese culture and history, in a dialogue with Portuguese films. The remaining 2 lessons are, as said above, student-led, and are therefore subject to changes and adjustments. Alongside the lessons, there are **8 screenings** (at the Campus Cinema Theatre – Sala de Cinema Fernando Lopes; or at the Cinemateca).

Other relevant films will be suggested and made available **via** the DocNomads directory hosted at the course's Google Drive. See the list of links to films in the "Resources" page at *Moodle*.

Course Calendar

NOTE: Films to be watched on your own, prior to classes/sessions, appear under each lesson plan, in red, followed by recommended reading or other sources.

To emphasize: **ESSENTIAL READING/VIEWING** APPEARS IN **RED**. When not provided a link to open access, the film is available via the links listed in the course's film directory.

Under the heading "**Other sources**" you will find suggestions for further reading on the lesson topics, as well as other films you may want to watch.

Available texts in the course reader are marked as **[PDF]**.

Additional reading materials and films may be suggested throughout the course.

CONTENT WARNING

The course as a whole will at times touch on, or engage in, other potentially distressing topics (e.g., racism and other forms of discrimination).

The titles of films that contain explicit material that may be disturbing or emotionally challenging (e.g., physical, or sexual violence) are identified with **[CW!]**.

11 SEPTEMBER

SCREENING @ CINEMATECA [10-13H]

Trás-os-Montes (1976), directed by António Reis and Margarida Cordeiro - 111'

READING:

Serge Daney, "Far from the law"

<http://www.diagonalthoughts.com/?p=1957>

OTHER SOURCES:

Harvard at the Gulbenkian: "Entropy and Utopia, António Reis and Margarida Cordeiro" - discussion after the screening of *Trás-os-Montes*, with Haden Guest, Joaquim Sapinho, Ben Guest, Dennis Lim, Vítor Gonçalves.

<http://www.youtube.com/watch?v=2xygg8TN2cl>

“Trás-os-Montes: an interview with António Reis” by Serge Daney and Jean-Pierre Oudart *Cahiers du Cinéma*, no. 276 (May 1977).

<http://kinoslang.blogspot.pt/2012/07/antonio-reis-and-margarida-cordeiro.html>

[scroll down for the interview]

KLINGER, Gabe, “Disquieting objects: the radical austerity of António Reis and Margarida Cordeiro”.

<http://antonioreis.blogspot.pt/2013/02/199-disquieting-objects-gabe-klinger.html>

LIM, Denis, “António Reis and Margarida Cordeiro” *Artforum* (Summer 2012):

<https://www.artforum.com/print/201206/antonio-reis-and-margarida-cordeiro-31085>

MOUTINHO, Anabela and Maria da Graça Lobo, “Conversation with Pedro Costa. The encounter with António Reis”.

<http://www.ocec.eu/cinemascomparativecinema/index.php/en/27-n-1-portuguese-cinema/309-conversation-with-pedro-costa-the-encounter-with-antonio-reis>

LESSON 1 @ CLASSROOM

[14.30-17.30H]

Introduction: course objectives, assessment and methodology

Master narratives and temporal disorders.

‘We have never been modern’: ‘backwardness’ as a contested terrain.

M. Oliveira’s *Rite of Spring* and its reverberations

A hypothesis: ‘The school of Reis’

VIEWING/READING:

Jaime – António Reis (1974) [subtitles only in French, but very little dialogue]

<https://vimeo.com/163393881>

LATOUR, Bruno - “We Have Never Been Modern” [excerpt] in Amelia Groom (ed.) *Time*: pp. 166-7]

OTHER SOURCES:

- *Acto da Primavera* [Rite of Spring], Manoel de Oliveira, (1963)
- *Máscaras*, Noémia Delgado, (1976)
[not subtitled] <https://www.youtube.com/watch?v=WOby1Nfolk>
- *Veredas* [Paths] João César Monteiro, (1978)
[English subtitles] <https://www.youtube.com/watch?v=hJf2s9JfvJA>

CRESPO, Alfonso. "An eternal modernity" *Cinema Comparat/ive Cinema* · Vol. III · no. 6 · 2015 · 30-34.

[An Eternal Modernity \(ocec.eu\)](http://ocec.eu)

DIXON, Wheeler Winston. "Acto da Primavera and the uncompromising vision of Manoel de Oliveira":

<http://sensesofcinema.com/2011/cteq/acto-de-primavera-and-the-uncompromising-vision-of-manoel-de-oliveira/>

MONTEIRO, Paulo Filipe, "The Burden of a Nation" in Nuno Figueiredo and Dinis Guarda (eds.), *Portugal: a cinematographic portrait* (Lisboa: Número, 2004) [PDF]

SANTOS, Boaventura. d. S. (2011), "Portugal: Tales of Being and not Being", *Portuguese Literary & Cultural Studies*, 19/20, 399-443.

<http://www.boaventuradesousasantos.pt/media/Portugal%20Tales%20of%20Being%20and%20not%20Being-Final.pdf>

18 SEPTEMBER

SCREENING @ CAMPUS CINEMA [11.30-13H]

Mudar de Vida* / *Change of Life (1966), directed by Paulo Rocha – 95'

VIEWING/READING:

***Verdes Anos* [Green Years] – Paulo Rocha (1963) – 103'**

OTHER SOURCES:

- *Nazaré* – Manuel Guimarães (1952)

COSTA, José Manuel [Masterclass on "Mudar de Vida"] (2013) [transcript]

<http://antialanenfilmdiary.blogspot.pt/2013/06/mudar-de-vida-change-of-life.html>

MACHADO, Pery, "The trapped heroines: women in the Portuguese cinema of the 1960s"

<https://vcongresso.estudosculturais.com/wp-content/uploads/sites/6/2016/09/the-trapped-heroines-women-in-the-portuguese-cinema.pdf>

LESSON 2 @ CLASSROOM [14-17H]

Discussion around Paulo Rocha's *Mudar de Vida* and the Portuguese 'Cinema Novo'.

Portugal, an overview: 1890-1974

“We shall not discuss”: the New State dictatorship, “its” Nation, “its” People.

The ‘distribution of the sensible’: aesthetics and *politics*.

Reframing the past: revisitations of the dictatorship.

VIEWING/READING:

48 – Susana Sousa Dias (2010)

Fantasia Lusitana [Lusitanian Illusion] – João Canijo (2010)

RANCIÈRE, Jacques. “The Filmmaker, the People and the Government”, *Folha de São Paulo* (2001) [on E. Rohmer’s *L’Anglaise et le Duc*].

<http://www.diagonalthoughts.com/?p=1598>

OTHER SOURCES:

- *Sob Céus Estranhos* [Under Strange Skies] – Daniel Blaufuks (2002)
https://www.youtube.com/watch?v=Miluou_Nbzw&feature=youtu.be
- *A Toca do Lobo* [The Wolf’s Lair] – Catarina Mourão (2015)

BAPTISTA, Tiago. “The Archive, the Creation and the Permanent Rewriting of History: Notes on a Few Recent Appropriation Films” in Paulo Cunha and Daniel Ribas, *Reframing Portuguese Cinema in the 21st Century* (Agência, 2020). [PDF]

DUARTE, Anabela, “Acousmatic and Acoustic Violence and Torture in the Estado Novo”

<https://pdfs.semanticscholar.org/5af6/18553839e5e3fcf8d9a544e6a94a5339f00d.pdf>

LOFF, Manuel, “Dictatorship and revolution: Socio-political reconstructions of collective memory in post-authoritarian Portugal”, *Culture and History*, Vol 3, No 2 (2014)

<http://cultureandhistory.revistas.csic.es/index.php/cultureandhistory/article/view/56/213>

RIBAS, Daniel, “Identity Myths in João Canijo”.

<https://europe-nations.estudosculturais.com/pdf/0174i.pdf>

ROSMANINHO, João, “O Sangue runs through Os Verdes Anos” in *JACK: Journal on Architecture and Cinema* (Fall 2013): pp 54-63. [PDF]

SOUTO, Mariana, “Susana Sousa Dias and the ghosts of the Portuguese dictatorship”

<http://www.ocec.eu/cinemascomparativecinema/index.php/en/27-n-1-portuguese-cinema/298-susana-de-sousa-dias-and-the-ghosts-of-the-portuguese-dictatorship>

VIEIRA, Estela, "Image, Historical Memory, Politics: Margarida Cardoso's *Kuxa Kanema* and Susana de Sousa Dias's *48*" in Mariana Liz and Hillary Owen, *Women's Cinema in Contemporary Portugal*. [PDF]

25 SEPTEMBER

SCREENING @ CINEMATECA [10-13H]

O Bobo / The Jester (1987), directed by José Álvaro Morais – 123'

READING:

Eugene Green, "Lost and Found: O Bobo" (Sight & Sound)

<http://old.bfi.org.uk/sightandsound/feature/49690>

LESSON 3 @ CLASSROOM [14.30-17.30H]

Portugal, an overview: 1890-1974 (cont.)

1974-75 The Portuguese Revolution and its aftermath

Time out of joint: the question of underdevelopment in post-revolutionary Portugal

Revolutionary echoes, celebrations and ongoing conflicts

VIEWING/READING:

- *Torre Bela* – Thomas Harlan (1977)
- *Red Line / Linha Vermelha* – José Filipe Costa (2011)

DIDI-HUBERMAN, G. "People Exposed, People as Extras" in Éric Alliez and Peter Osborne (eds.) *Spheres of Action: Art and Politics* (London: Tate, 2013), pp. 33-44. [PDF]

OTHER SOURCES:

- *Scenes from the Class Struggle*, Robert Kramer (1977) [90']
- *Brandos Costumes*, Alberto Seixas Santos (1975) [75']
- *Bom Povo Português*, Rui Simões (1980) [135']

[Eng subtitles; on demand: <https://vimeo.com/ondemand/bompovoportugues>

COSTA, José Filipe. "Just like a tractor or a shovel". Acting for revolution in Torre Bela (Thomas Harlan, 1977)" in *La Furia Umana* 5 (May 2014) [PDF]

DIAS, Sandra G. and André Rui Graça, "Memories of the Change: the Post-Revolutionary Period and Portuguese Cinema".

[http://cabodostrabalhos.ces.uc.pt/n10/documentos/9.4.1 Andre Rui Graca e Sandra Guerreiro Dias.pdf](http://cabodostrabalhos.ces.uc.pt/n10/documentos/9.4.1_Andre_Rui_Graca_e_Sandra_Guerreiro_Dias.pdf)

MAILER, Phil, *Portugal: the Impossible Revolution?* (PM Press; 2nd edition, 2012):

<https://libcom.org/files/Portugal%20The%20Impossible%20Revolution.pdf>

NORONHA, Ricardo, "A Real State of Exception: Class Composition and Social Conflict during Portugal's Carnation Revolution, 1974-1975" *Critical Historical Studies* (Spring 2019) [PDF]

ROSAS, Fernando. "To be or not to be: Notes on the Portuguese Revolution of 74/75 on its 40th anniversary" [unpublished lecture] [PDF]

SCHEFER, Raquel. "The Lived Cinema of Robert Kramer: politics and subjectivity", in *La Furia Umana* 2 (April 2013) [PDF]

TRINDADE, Luís. "Thinking the revolution in Alberto Seixas Santos' Mild Manners and Gestures and Fragments" in *Cinema: Journal of Philosophy and the Moving Image* 5 (2014):

<http://static1.1.sqspcdn.com/static/f/906805/25245057/1406389825190/5+Trindade.pdf?token=OWZ3ul2qQeSV1IDKCwzW%2B%2BqAr1E%3D>

2 OCTOBER

SCREENING @ CAMPUS CINEMA [11-13H]

Tabu (2012), directed by Miguel Gomes – 118'

VIEWING/READING:

- *Sambizanga* – Sarah Maldoror (1972) [102'] [CW!]

[Eng subtitles] <https://www.youtube.com/watch?v=vJoYNJMVMr8>

NAGIB, Lucia. "The Blind Spot of History: Colonialism in *Tabu*" *Observatorio Journal*, (2020, special issue): pp. 27-38. [PDF]

OTHER SOURCES:

CARVALHO, John M. "Tabu: Time out of joint in contemporary Portuguese Cinema" *Journal of Philosophy and the Moving Image* 5 (2014)

<http://static1.1.sqspcdn.com/static/f/906805/25244873/1406383493267/5+Carvalho.pdf?token=oCOuT3CX6USzY4cwlkwsr80EIGA%3D>

CELLULOID LIBERATION FRONT, "Sarah Maldoror: Mother of African Cinema"

<https://lareviewofbooks.org/article/mother-african-cinema-sarah-maldoror/>

KOZAM Roger. "Faith in Fiction: Miguel Gomes" in Paulo Cunha and Daniel Ribas, *Reframing Portuguese Cinema in the 21st Century* (Agência, 2020). [PDF]

"A conversation with Miguel Gomes (TABU)":

<http://www.hamertonail.com/interviews/a-conversation-with-miguel-gomes-tabu/>

OWEN, Hillary, "Filming ethnographic Portugal: Miguel Gomes and the new taboo" in *Journal of Romance Studies*, Vol. 16, No. 2, 2016, p. 58-75.

PRICE, Yasmina, "Woman with a Weapon-Camera" *The New Inquiry* (August 2020):

<https://thenewinquiry.com/woman-with-a-weapon-camera/>

LESSON 4 @ CLASSROOM [14-17H]

On Miguel Gomes's *Tabu* – and Sarah Maldoror's *Sambizanga* as a "reverse shot".

"Portugal is not a small country": Portuguese colonialism and imperial myths

The Return of the Repressed: the persistence of the colonial question

Reframing the nation: Postcolonial/Post-Imperial Portugal

OTHER SOURCES:

- *Um Adeus Português* [A Portuguese Farewell] – João Botelho (1986)
- *No or the Vain Glory of Command* – Manoel de Oliveira (1999)
- *Natal 71* [Christmas 71] – Margarida Cardoso (1999)
- *Lisboetas* [Lisboners] – Sérgio Tréfaut (2004)
- *Natureza Morta* [Still Life] – Susana Sousa Dias (2005)

BREITMEYER, Alice, "To what extent was Sarah Maldoror's *Sambizanga* shaped by the ideology of the MPLA?"

<https://www.buala.org/en/afroscreen/to-what-extent-was-sarah-maldoror-s-sambizanga-shaped-by-the-ideology-of-mpla>

CASTELO, Cláudia, "Luso-Tropicalism and Portuguese Late Colonialism".

<http://www.buala.org/en/to-read/luso-tropicalism-and-portuguese-late-colonialism>

KLOBUCKA, Anna and Phillip Rothwell. "Introduction" to Notebook of Colonial Memories (*luso-asio-afro-brazilian studies & theory* 4)

https://www.umassd.edu/media/umassdartmouth/portgrad/isabelafigueiredo.notebook_colonial_memories_2015.pdf

MACHAQUEIRO, Mário, "Spaces of Memory: the construction of colonial and post-colonial spaces in the memories of former Portuguese colonizers" [Conference paper]

https://www.academia.edu/6881984/Spaces_of_Memory_The_Construction_of_Colonial_and_Post-Colonial_Spaces_in_the_Memories_of_Former_Portuguese_Colonizers

VALE DE ALMEIDA, M., "Portugal's Colonial Complex: from Colonial Lusotropicalism to Postcolonial Lusophony". [PDF]

9 OCTOBER

SCREENING @ CAMPUS CINEMA [11-13H]

Os Mutantes / The Mutants (1998), directed by Teresa Villaverde – 113' [CW!]

READING:

Ella Bittencourt, "To accept the unacceptable: reflections on three films by Teresa Villaverde".

<http://sensesofcinema.com/2012/feature-articles/to-accept-the-unacceptable-reflections-on-three-films-by-teresa-villaverde/>

OWEN, Hillary, "Monsters, Mutants and Maternity: The Politics of the Posthuman in Teresa Villaverde, Raquel Freire and Solveig Nordlund" in Mariana Liz and Hillary Owen, *Women's Cinema in Contemporary Portugal*. [PDF]

LESSON 5 @ CLASSROOM

[14-17H]

Gendering the Portuguese twentieth century, gendering Portuguese cinema

Repetition and Difference: gender, social reproduction and the everyday as a contested terrain

FELSKI, Rita, "The Invention of Everyday Life" in *Doing Time: Feminist Theory and Postmodern Culture* (N.Y. and London: New York U.P, 2000) [PDF]

OTHER SOURCES:

- *Glória* – Manuela Viegas (1999)
- *Estrela da Tarde* [Evening Star] – Madalena Miranda (2004)
- *A Costa dos Murmúrios* [The Murmuring Coast] – Margarida Cardoso (2005)
- *Tempo Comum* – Susana Nobre (2018)
- *A Metamorfose dos Pássaros* – Catarina Vasconcelos (2020)

COVA, Anne and António Costa Pinto, "Women under Salazar's Dictatorship":

<http://www.ics.ul.pt/rdonweb-docs/1.%20women-salazarism-pjss12.pdf>

SMITH, Bonnie G., "Temporality", in Disch Lisa - *The Oxford Handbook of Feminist Theory*, cap. 47: 973-989. [PDF]

VELHO DA COSTA, Maria. "Revolution and Women" (1975) [unpublished translation] [PDF]

16 OCTOBER

SCREENING @ CAMPUS CINEMA

[10.45-13H]

Vitalina Varela (2019), directed by Pedro Costa – 130'

VIEWING/READING:

- *O Fim do Mundo* [The End of the World] – Basil da Cunha (2019)

RANCIÈRE, Jacques. "Two Eyes in the Night".

<https://sabzian.be/text/two-eyes-in-the-night?fbclid=IwAR0FL6b76UFSAcOBRK mzL7sjvXY-3F3SwLR0Kg5DqRoSAwxRyImvM6hI9XE>

OTHER SOURCES:

CRONK, Jordan, "House of the Spirits" *Filmcomment* (January-February 2020)

<https://www.filmcomment.com/article/house-of-the-spirits-pedro-costa-interview-vitalina-varela/>

GUEST, Haden, "I see a darkness: Pedro Costa on Vitalina Varela" *Cinemascope 80*

<https://cinema-scope.com/cinema-scope-magazine/i-see-a-darkness-pedro-costa-on-vitalina-varela/>

HOLZAPFEL, Patrick, "Expensive Cement: Vitalina Varela"

<https://kinoslang.blogspot.com/2020/02/expensive-cement-vitalina-varela-pedro.html>

LESSON 6 @ CLASSROOM

[14-17H]

Vitalina Varela and *O Fim do Mundo*

Pedro Costa: underworlds and other worlds

VIEWING/READING:

Pedro Costa's filmography, especially:

- *Juventude em Marcha* [Colossal Youth], 2006
- *No Quarto da Vanda* [In Vanda's Room], 2000 [CW!]
- *Ossos* [Bones], 1997

RANCIÈRE, Jacques. "The Politics of Pedro Costa".

<https://www.diagonalthoughts.com/?p=1546>

COSTA, Pedro. "A closed door that leaves us guessing"

http://www.rouge.com.au/10/costa_seminar.html

OTHER SOURCES:

BARROSO, Bárbara, "Ossos/Bones", in *Senses of Cinema*

<http://sensesofcinema.com/2009/cteq/ossos/>

FAJGENBAUM, Emma, "Cinema as Disquiet: The Ghostly Realism of Pedro Costa" *New Left Review* (March-June 2019): pp. 116-117

<https://newleftreview.org/issues/ii116/articles/emma-fajgenbaum-cinema-as-disquiet.pdf>

HASUMI, Shigehiko. "Adventure: an essay on Pedro Costa"

http://www.rouge.com.au/10/costa_hasumi.html

NAOMI DE SOUSA, Ana and António Brito Guterres, "Pushed to the periphery" *The Architectural review* (January 2021). Available at:

<https://www.architectural-review.com/essays/city-portraits/pushed-to-the-periphery-lisbons-policies-of-demolition-and-rehousing?fbclid=IwAR1MHNDQuaGGXgcrAcBGGijgdIkHanTrrJFgih664UZEVJuSYMSVK1-XzmA>

MARTIN, Adrian, "Where you can live: Pedro Costa" in Paulo Cunha and Daniel Ribas, *Reframing Portuguese Cinema in the 21st Century* (Agência, 2020). [PDF]

MCDUGALL, David. "Youth on the March: the politics of *Colossal Youth*".

<http://chainedtothecinematheque.blogspot.pt/2007/05/youth-on-march-politics-of-colossal.html>

OLIVEIRA, Ana Balona de, "Rooms of Colossal Bones: Pedro Costa's Trilogy" *Metamute*:

<http://www.metamute.org/editorial/articles/rooms-colossal-bones-pedro-costas-trilogy>

RANCIÈRE, Jacques, "Ventura's Letter" [originally published in *Trafic 61, Spring 2007*]

<http://www.diagonalthoughts.com/?p=1790>

"On the borders of fiction: a conversation with Jacques Rancière" (2017)

<http://www.sabzian.be/article/on-the-borders-of-fiction>

VIEIRA, Estela. "Cinematic Walls: Pedro Costa's Mural Imagination" in *Journal of Lusophone Culture*: Vol 2 No 1 (2017): Special Dossier on Portuguese Cinema

<https://jls.apsa.us/index.php/jls/article/view/142>

[On this page, a series of links to essays etc. on Pedro Costa:

<https://filmstudiesforfree.blogspot.com/2009/09/pedro-costa-retrospective.html>

20 NOVEMBER

SCREENING @ CAMPUS CINEMA [10-13H]

TBD: film(s) selected by students.

(Or, alternatively, a selection of recent Portuguese short films.)

LESSON 7 @ CLASSROOM

Student-led Seminar

Presentation and discussion of films selected by students.

Threads, missing links and alternative routes: recapitulation of images, course contents and critical tools

27 NOVEMBER

SCREENING @ CAMPUS CINEMA [10-13H]

TBD: film(s) selected by students.

(Or, alternatively, a recent Portuguese documentary.)

LESSON 8 @ CLASSROOM

Student-led Seminar

Presentation and discussion of films selected by students.

Threads, missing links and alternative routes: recapitulation of images, course contents and critical tools

NOVEMBER 14 / 15

Individual meetings for feedback on the first essay and discussion of final essay proposal.

Schedule to be announced.

FURTHER READING

The following list only includes bibliography in English. Further suggestions, including bibliography on specific topics and in other languages, will be provided in class.

When not provided a link for the document in open access, a PDF is available in the course page at MOODLE (see course reader).

PORTUGUESE HISTORY AND CULTURE

ALMEIDA, Miguel Vale de, *An Earth-Colored Sea. 'Race', Culture and the Politics of Identity in the Post-Colonial Portuguese-Speaking World* (Oxford and New York, Berghahn Books, 2004).

ANDERSON, Benedict, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. Revised Edition. London New York: Verso, 1991. [Introduction]

BAIÔA, Manuel; FERNANDES, Paulo Jorge; e MENESES, Filipe Ribeiro de, 'The political history of twentieth-century Portugal', in *e-JPH*, vol.1, number 2 (Winter 2003).

http://www.brown.edu/Departments/Portuguese_Brazilian_Studies/ejph/html/issue2/html/baioa_main.html

COSTA PINTO, António and Maria Inácia Rezola, "Political Catholicism, Crisis of Democracy and Salazar's New State in Portugal".

[\(99+\) Political Catholicism, Crisis of Democracy and Salazar's New State in Portugal | António Costa Pinto - Academia.edu](#)

COSTA PINTO, António, "Coping with the double legacy of Authoritarianism and Revolution in Portuguese Democracy".

<http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.176.6919&rep=rep1&type=pdf>

ESTANQUE, Elísio, Hermes Augusto COSTA, José SOEIRO, "The new global cycle of protest and the Portuguese case" *Journal of Social Science Education* - 1/2013:

https://www.ces.uc.pt/myces/UserFiles/livros/1097_JSSE_New_Cycle_of_Global_Protest_EE_JS_HC.pdf

LEAL, João, "The Making of 'Saudade'. National Identity and Ethnic Psychology in Portugal", in Ton Dekker, John Helslot and Carla Wijers (eds.), *Roots and Rituals. The Construction of Ethnic Identities* (Amsterdam, Het Spinhuis): pp. 267-287.

LOFF, Manuel, "Dictatorship and revolution: Socio-political reconstructions of collective memory in post-authoritarian Portugal", *Culture and History* Vol 3, No 2 (2014):

[96797.pdf \(up.pt\)](#)

MARTINS, Ana Margarida Dias, "Novas Cartas Portuguesas: The Making of a Reputation" in *Journal of Feminist Scholarship* 2 (Spring 2012): 24-39.

[Martins.pdf \(umassd.edu\)](#)

RIBEIRO, Filipa 'The Discursive Construction of Portuguese Identity in the media thirty years after the 1974 Revolution'. [PhD thesis, Lancaster University, 2010].

[The discursive construction of Portuguese national identity in the media thirty years after the 1974 revolution \(1library.org\)](#)

RIBEIRO, Margarida Calafate 'Empire, Colonial Wars and Post-Colonialism in the Portuguese Contemporary Imagination'. In: *Portuguese Studies*, London, v. 17, n.1, p.132-214, Aug. 2002.

http://www.ces.uc.pt/myces/UserFiles/livros/487_pcls0001.pdf

STUCKI, Andreas, *Violence and gender in Africa's Iberian Colonies: Feminizing the Portuguese and Spanish Empire: 1950-s-1970s* (Pallgrave, 2018)

PORTUGUESE CINEMA

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