

# Women deserve to be remembered: feminism, emotions and memory in the internet

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## Abstract

In this paper, we investigate the intersections between feminism, memory and emotions in the virtual space of the internet. The methodology consists in analyzing the pages of Aurélia and Let's Celebrate Women projects, who are dedicated to building an online women's collective memory, gathering stories of inspiring women, from past and present. The intention is to discuss the uses of memory by social movements in their identity constitutions and their struggles for recognition, identifying relations present among contemporary feminisms and the Internet. Based on a discussion of the concept of memory, we investigate also the relationships between these initiatives and the growth of a culture of remembering in the contemporaneity. In the relationship between the practices of remembering and emotions, the right to memory is established as a primary demand of women in their new forms of militancy.

**Keywords:** Memory. Feminism. Internet. Emotions. Gender.

## Introduction

From Rosa Parks to Anita Garibaldi, from Marie Curie to Coco Chanel, from Simone de Beauvoir to J.K. Rowling. These women from different times and areas of activity, such as science, politics, fashion and literature, have something in common: they deserve to be remembered. Amidst the multiplication of feminist pages and groups on the Internet, there are projects dedicated to build a collective feminine memory in the web environment, bringing together stories of inspiring women from the past and the present.

This is the case of *Aurélia*<sup>1</sup> – *dicionário ilustrado de mulheres* (illustrated women dictionary), a project created by the illustrator Cecília Silveira in June 2015. The online platform, which features a fanpage on Facebook (AURÉLIA, 2015a)<sup>2</sup> and a page on the blogging platform Tumblr (AURÉLIA, 2015b), creates an index, in alphabetical order, of biographies and illustrations (Figure 1) of women considered important by both the author and the women who access the website. According to the page, created by a Brazilian resident in Portugal who studied art and architecture, the objective of the project is “to

1 *Aurélia* is the female name of a well-known Brazilian dictionary, *Aurélio*.

2 The page had 2.364 likes at the time this paper was written.

give visibility, to humanize, to value, to inspire, to lead, to empower, to destabilize gender stereotypes and conventions, to share and evoke stories of women through illustrations and succinct biographies”<sup>3</sup> (AURÉLIA, 2015b).

**Figure 1** – The illustration of the Brazilian union leader Margarida Alves in *Aurélia*. Below the drawing is a summary of her biography and links to other websites that have more information about her trajectory<sup>4</sup>



MARGARIDA ALVES  
(Alagoa Grande, Brasil, 1943 - Alagoa Grande, Brasil, 1983)

Source: AURÉLIA, 2015b.

Another similar initiative is the *Let's Celebrate Women* project. Created by the designer Fabiana Figueiredo in May 2015, the project is also dedicated to spread stories of inspiring women. The biography, as in *Aurélia*, is accompanied by an illustration of the honored woman (Figure 2) done by Fabiana. In addition, a quote of the depicted personality is highlighted (Figure 3). From the slogan “Women make history, let’s celebrate them for it”, the page brings a new honoree every Tuesday and Thursday, using Facebook (LET’S, 2015a) and Tumblr platforms (LET’S, 2015b).<sup>5</sup> The initiative to create the project arose

3 Translation from: “conferir visibilidade, humanizar, valorizar, inspirar, dar protagonismo, empoderar, desestabilizar estereótipos e convenções de gênero, compartilhar e evocar histórias de mulheres através de ilustrações e sucintas biografias”.

4 Available at: <<http://dicionarioaurelia.tumblr.com/m>>. Accessed on: 05 Jul. 2016.

5 The Facebook fanpage is more updated and have Portuguese as its language, while the Tumblr page uses English as its language, therefore the Facebook page (1460 likes) was selected as the standing point for the analysis of this paper.

from the author’s annoyance at the absence of women in the history books during her years of formal education: “I realized that we were always there doing all sorts of amazing things, but we were not celebrated like men. I decided to try to help change that”<sup>6</sup> (GRANDO, 2015).

**Figures 2 and 3** – Each portrayed woman in *Let’s Celebrate Women* – here, the North American transsexual actress Laverne Cox<sup>7</sup> – is accompanied by a phrase of her authorship, placed over its own picture<sup>8</sup>



Source: LET’S, 2015a.

These initiatives emerge amid a wave of feminist effervescence. Both traditional media spaces, such as magazines, newspapers, television shows and bestsellers, as well as new ways of content production, such as blogs and social networks, become sites for the development of a series of discourses identified as feminist. Although they do not use the word feminism in their descriptions, *Aurélia* and *Let’s Celebrate Women* are defined as projects that fight for gender equality and women’s empowerment, inserting itself in the field of the demands of this social movement and dialoguing with a series of other initiatives, pages and blogs of women that are articulating around these causes in the contemporary moment.

In this paper, I discuss the intersections between feminism and memory in the virtual environment of the Internet. The *corpus* of study are the projects *Aurélia* and *Let’s Celebrate Women*. The methodology consisted of analyzing the virtual pages of both initiatives, seeking

6 Translation from: “Percebi que nós sempre estivemos aí fazendo todo o tipo de coisa incrível, mas não éramos celebradas como os homens. Resolvi tentar ajudar a mudar isso”.

7 Available at: <<http://fb.com/letscelebratewomen/photos/pb.1400767590241266.-2207520000.1455538269./1457552774562747>>. Accessed on: 05 Jul. 2016.

8 Available at: <<http://fb.com/letscelebratewomen/photos/pb.1400767590241266.-2207520000.1455538269./1457552854562739>>. Accessed on: 05 Jul. 2016.

to identify: who are the women chosen to be portrayed, in what way does the gender issue cross the narratives of the projects, what are the intentions of the authors of the movements, what textual and imagery strategies are used in the construction of the discourse and how those social media tools modulate these ways of remembering. I also utilized interviews with the projects creators as support material, found through a web research.

The aim is to understand how the right to memory establishes itself as a claim of women in their new forms of militancy and to problematize the sociotechnical overlaps between this social movement and the network's media environment. From a theoretical reflection on the concept of memory, I seek to understand the relationships between these initiatives and the growth of a culture of remembering in contemporaneity, as well as to discuss the uses of memory by social movements, in their identity constitutions and in their struggles for recognition.

### **Memory and collective identity**

To understand the relationship between the contemporary feminist movement and its ways of remembering the past and reconstructing it in the present, it is necessary to follow the concept of memory itself from a social-historical perspective. The memory is constantly changing; it is not only a part of our cognitive apparatus, a biological function, but it is a social practice, deeply intertwined in its time and cultural context. Thus, ways of remembering reveal more than about the past, exposing specifics aspects of the present culture (RIBEIRO, 2013).

In addition, the memory occupied a prominent place in social movements throughout history. The right to remember their peers was set up as a banner of social movements, as the Black Movement and the feminism, and it directed the agenda against forgetting horrors, such as the holocaust and the military dictatorship in Brazil. Memory practices, thus, are seen as an imperative for various social groups (RIBEIRO, 2013).

To understand the role of memory in the struggle of minorities for recognition, it is fundamental to problematize their relationship with identity politics in modern and contemporary civilization. For Halbwachs (1925; 1990), memory is always collective, structured from reference points shared by individuals within the same social frameworks. Even if an event has been experienced, theoretically, only by the subject, the way this experience is apprehended by perception, kept in remembrance and redefined by each evocation of that past is always permeated by values, experiences and dialogues developed in the collective.

Thus, one of the traits that underlie the common in a social group is the existence of a shared memory. Pollak (1992) points out that among the constituent elements of this collective memory are the events lived indirectly, that is, experienced by the group to which the person feels to belong. They are inherited memories transmitted in the process

of socialization, generating a high degree of identification. When subjects remember the history of their nation, of common characters, of events that have crossed different life histories, building their individual histories in dialogue with these collective experiences, their feelings of belonging to a group are reinforced and their sociocultural borders are enhanced. In short, memory reinforces social cohesion, not by coercion but by the feeling of belonging to an affective community (POLLAK, 1992).

We can therefore say that *memory is a constituent element of the feeling of identity*, both the individual and collective ones, to the extent that it is also an extremely important factor of the feeling of continuity and coherence of a person or a group in their reconstruction of themselves. (POLLAK, 1992, p.204, authors' emphasis).

This relationship between memory and identity is related to what has been called the *memory boom* in contemporary times (NORA, 1993). A growing willing of memory rises as an answer to the erosion of fixed and predetermined identities (HALL, 2005) and to the sense of acceleration of time that comes along with late modernity (GIDDENS, 2002). The contemporaneity therefore presents a new memory regime, which is marked by the need for constant remembrance in the pursuit of stability and identity references to individuals and groups in a social context characterized by the breakdown and the constant transformation (NORA, 1993).

This process is intensified by the democratization of the possibility of recording, that has been intensifying since modernity, through an expansion of formal education and literacy. The capacity to produce mnemonic records is no longer restricted to the literate elite, represented by social groups such as the Church and the State, like it was in the Middle Ages.

Today, this process expands, driven by technologies such as the computer and the Internet. Who decides what is relevant is no longer only the journalist, the media company, the historian or the archives and museums managers. Anyone can search, find information, write and edit texts, select photos or videos, organize this material in their own databases and make it available to the public (COLOMBO, 1991) in different formats and places: in blogs, Facebook, YouTube, Twitter, among others. Even though there are asymmetries in the consumption of online content, crossed by power structures and by the presence of mainstream communication companies, there is the expansion of the possibilities for emitting and building archives.

### **The Internet and the ways of remembering: strategies and potentialities**

It is fundamental to think about the role of the Internet for the development of contemporary projects related to memory, such as *Aurélia* and *Let's Celebrate Women* in

this context. Both projects use social networking sites (SNSs) Facebook and Tumblr as its platforms. I identified the textual and imagery strategies used to discuss the appropriations of the potentialities of these networks in order to construct the ways of remembering mediated by these virtual environments peculiarities.

For Recuero (2009), SNSs are supports, tools, systems and software that enables interaction between subjects in the online environment. Both Facebook and Tumblr can be considered as SNSs, based on the definition of Recuero (2009), since they articulate networks around the contents shared in their platforms, offering tools that allow interactions.

According to Polivanov and Santos (2016), Facebook's potential lies in the convergence of various formats in its posts, such as writing, photos and audiovisual material, as well as the possibility of non-verbal communication, through emoticons and the reaction tool<sup>9</sup>. Convergence is also a potential of Tumblr, which quickly and easily allows the posting of content in multiple formats (LOPES; PERUYERA, 2010).

The analysis revealed that *Aurélia* uses both its Facebook's fanpage and Tumblr page combined as a strategy, in order to make the illustrations – colorful and with similar layout – work as a lure to the histories of the women that should be remembered. In Facebook, each post at the page brings an illustration of the represented woman, followed by her name, place and date of birth and death. Below is a hyperlink to the Tumblr project page (Figure 4). There, the illustration comes accompanied by a text with the biography of the woman in question. The texts have between one and eight paragraphs (average of 4,32 paragraphs) and bring information such as childhood, academic background, major works and important deeds of the personality portrayed. Below each text, there are a number of hyperlinks that refer to other websites where you can find the sources used to make the text and more information about that woman (Figure 5).

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<sup>9</sup> The Facebook users can have six different reactions, performed by emoticons at each post: *like, love, haha, wow, sad* and *angry*.

**Figures 4 and 5** – In *Aurélia* the illustration posted at Facebook brings a hyperlink to the honoree’s complete biography <sup>10</sup>– here, the Senegalese writer Fatou Diome – on the project’s Tumblr page

The image shows a Facebook post from the page 'Aurélia - dicionário ilustrado de mulheres', dated September 9, 2015. The post features a large, stylized illustration of Fatou Diome, a Senegalese writer, with a white scarf and dark, curly hair. To the right of the illustration is a smaller version of the same illustration, with the text 'Aurélia dicionário ilustrado de mulheres' above it. Below the illustration is a bio for Fatou Diome, including her name, birth date (1968), and a link to her complete biography on the project's Tumblr page. The bio text is in Portuguese and describes her education, work, and literary achievements. The post also shows interaction buttons for 'Curtir', 'Comentar', and 'Compartilhar', and a notification of 41 likes.

**Aurélia - dicionário ilustrado de mulheres**  
9 de setembro de 2015 · 🌐

**FATOU DIOME**  
(Nidior, Senegal, 1968)  
<http://dicionarioaurelia.tumblr.com/>  
Ver Tradução

**Aurélia**  
dicionário ilustrado de mulheres

**FATOU DIOME**  
(Nidior, Senegal, 1968)

Fatou é escritora. Foi criada pela avó e frequentou a escola local, onde, aprendeu francês e descobriu sua paixão por literatura francesa. Aos 13 anos de idade deixou Nidior e continuou sua educação em M'Bour. Mais tarde, estudou na universidade de Dakar e para pagar as despesas, trabalhou como governante. Em 1990, casou-se com um francês, foi viver na França. Divorciou-se dois anos depois. Em 1996, mudou-se para Estrasburgo onde cursou e doutorou em língua francesa e literatura.

De 2002 a 2003, foi professora em Marc Bloch University, Estrasburgo, e no Instituto de Pedagogia de Karlsruhe, Alemanha. Em 2001 publicou um livro de contos com o título "La Préférence nationale". Entre 2004 e 2006, apresentou um programa cultural e literário no canal de televisão France 3 Alsace.

Seu primeiro romance, "Le Ventre de l'Atlantique", foi publicado em 2003 e traduzido para o inglês, alemão, português (BR) e espanhol. O livro conta a história de uma imigrante senegalesa que consegue sobreviver na França, e de seu irmão mais novo que ficou no Senegal e sonha em tornar-se um jogador de futebol na França.

Seu segundo romance, "Kafala", foi publicado em 2006. Em 2008 publicou "Assouviés, nos vides". Em 2010 "Le vieil homme sur la barque" e "Celles qui attendent".

Fatou aborda a relação França/África, traçando um retrato das dificuldades e da face econômica da imigração, entretendo a isto humor, nostalgia e as lembranças da infância no Senegal. Seu trabalho é influenciado pelo literário oral tradicional da África.

Fatou Diome atualmente vive em Estrasburgo, França.

Sua fala sobre a migração e o dilema da direita na França, num recente programa da televisão francesa, tornou-se viral na internet.

<https://www.youtube.com/watch?v=1eNdwjDSN88>

Mais excertos da fala de Fatou Diome com legendas em português: [https://www.youtube.com/watch?v=H\\_yUJH4JA](https://www.youtube.com/watch?v=H_yUJH4JA)

<http://www.youtube.com/watch?v=3JF713DPQ4>

Vídeo completo em francês:  
<https://www.youtube.com/watch?v=FA8APKXV9NE>

(fonte: <http://www.casafica.eu/doc/index.jsp>  
[https://en.wikipedia.org/wiki/Fatou\\_Diome](https://en.wikipedia.org/wiki/Fatou_Diome))

41 · Ordem cronológica

Source: AURÉLIA, 2015a; 2015b.

*Let's Celebrate Women's* analysis also revealed a combined use of Facebook and Tumblr, but in a different format. Both platforms associate text and image, but Facebook presents the content in Portuguese and Tumblr in English, which shows that the project seeks to have an international reach. In Facebook, every woman selected has two posts associated with her. The first is the illustration, which features a pop aesthetic. Each illustration features a single background color in contrast to a border of another color. Background colors change among the women portrayed, but the layout of the images is similar and is related to the visual identity of the project (Figure 6). The second post is the image of an impact phrase authored by the honored woman placed over her watermark picture (Figure 7).

<sup>10</sup> Available at: <<https://fb.com/letscelebratewomen/photos/a.1422460538071971.1073741829.1400767590241266/1501738740144150>> and <<https://fb.com/letscelebratewomen/photos/a.1422460538071971.1073741829.1400767590241266/1501821193469238>>. Accessed on: 17 Jul. 2017.

**Figures 6 and 7** – In *Let's Celebrate Women's* Facebook page, each honoree has a post with an illustration of her and her biography, and another post with a phrase of her authorship placed over her own picture as a watermark, as it happens with the Brazilian scientist Suzana Herculano-Houzel<sup>11</sup>



Source: LET'S, 2015a.

As shown in Figure 7, the illustration on Facebook is accompanied by a text with the biography, which has size and elements similar to those found in *Aurélia*, seeking to summarize the main achievements of the personality in question. The Facebook format allows only a small part of the text (two paragraphs) to be evident at first glance, which increases the viral potential of the post, as it presents itself as a colored image accompanied by a short text. Once interested in the content, the user can click on “see more” and have access to the full text. The post with the image of the phrase is accompanied by hyperlinks that may lead to other pages that have more content about the woman portrayed, such as websites, blogs and YouTube videos. A frequent strategy of the project is the use of hyperlinks: when the woman portrayed has a Facebook page, her name appears as a hyperlink to it, as in the case of Brazilian scientist Suzana Herculano-Houzel.

<sup>11</sup> Available at: <<https://fb.com/letscelebratewomen/photos/a.1422460538071971.1073741829.1400767590241266/1501738740144150>> and <<https://fb.com/letscelebratewomen/photos/a.1422460538071971.1073741829.1400767590241266/1501821193469238>>. Accessed on: 17 Jul. 2017.



On the other hand, the *Let's Celebrate Women's* Tumblr presents all the images arranged side by side on its homepage (Figure 8). Clicking on one of them takes the user to the corresponding text. Thus, the strategy of combining images, texts and links to produce attractive content is verified again.

**Figure 8** – At *Let's Celebrate Women* Tumblr page, clicking on an image leads the user to a text with the corresponding biography in English and to hyperlinks with more information<sup>12</sup>



Source: LET'S, 2015b.

Therefore, the Facebook and Tumblr SNSs brings interesting features to the construction of a collective memory in the virtual environment, such as the possibility of combining texts, attractive images and hyperlinks, enlarging the potential for of the posts to become viral and increasing the formation of networks around those records. The possibility that readers can contribute suggesting women that should be remembered also demonstrates what Lévy (2015) conceptualizes as collective intelligence, recognizing that the Internet allows shared modes of production that change the ways of producing knowledge and the social practices around it, which in this case is the production of a shared memory.

<sup>12</sup> Available at: <<http://lcwomen.tumblr.com>>. Accessed on: 17. Jul. 2017.

So, the projects *Aurélia's* and *Let's Celebrate Women* and their options to use SNSs as their platforms dialogue with the increase of a willing to remember and to register in the contemporaneity. It also refers to revindications for the right to remember as an identity construction policy by the feminist movement and to the possibilities of producing and disseminating content brought by the Internet. In addition, these projects reflect contemporary processes to solve a gender problem: the invisibility of women in traditional historiography.

### **Memories of women: emotions and activism**

In much of traditional historiography, which provides shared notions about the nations' past and Western human civilization, women do not occupy prominent places. In the field of history and gender studies, this annoyance has led several researchers to review and question a history notion centered on a universal male subject (FACINA; SOIHET, 2004).

Associated with the private space of home and family, women have been silenced in the great events of the political world: they do not appear in the narratives about wars, the scientific inventions and the political arrangements that configured the modern world. Their absence from official documents and public archives confined them to oblivion for a long time. It was necessary to investigate beyond these domains to find the vestiges of the rich feminine life in diaries, correspondences, in traces of the routine of factories, laundries and meetings by the city (PERROT, 1998, 2010).

One of the movements that motivated this critique of the great historical narrative was, precisely, feminism. During the second wave of the movement in the 1960s and 1970s, feminists denounced the power structures that made women the second sex, subordinate and confined to the private space. By claiming that the personal is political, the feminist movement was seeking to amplify the voice of a marginalized and discredited social group, claiming relevance to their social place (RAGO, 1995/1996).

From the 1980s, postcolonial feminist theories start to question the category "female subject" as a stable and evident entity. Reflecting on the oppressed Third World woman, this movement asks: would second-wave feminism have been a European-American movement of middle-class white youths who faced their own demands as universal as they sought the liberation of women as a single category? (MCROBBIE, 2006).

Inserted in the context of these reflections, contemporary initiatives such as *Aurélia* and *Let's Celebrate Women* use the technological tools of the Internet to build an accessible feminine collective memory, not rewriting history in the same traditional format, but thinking of new ways of narrating the past and the present. Both projects destabilize traditional narratives about which categories of individuals should be fixed in the collective memory.

Besides emphasizing that women should be remembered, contrary to the dominant perspective, it is interesting to note which stories are chosen to be represented. 51 women have

already been portrayed in both projects – 26 in *Let's Celebrate Women*<sup>13</sup> and 25 in *Aurélia*<sup>14</sup>. The fact that only three of them (all foreign)<sup>15</sup> are repeated in both projects allows us to infer that the production of female memory here moves away from the idea of canon. These projects do not seek the consensus on which women deserve to be remembered. On the contrary, they explore potentialities to construct a memory of the most varied feminine figures.

This openness is also reflected in the plurality of the selected women's fields of action. There is an emphasis on the emergence of the media as a relevant space for the production of notable individuals. Alongside emerging figures from spaces traditionally tied to history, such as politics (Dilma Rousseff), science (Marie Curie) and war (Anita Garibaldi), there are writers, such as the Nigerian Chimamanda Ngozi Adichie, singers, as the Brazilian rapper Carol Conka, and actresses like Laverne Cox, transgender, black and star of *Orange is the New Black* (Netflix) and Jamie Brewer, actress of *American Horror Story* (FX) and first model with Down Syndrome to be in New York Fashion Week runway. Other areas of social life, more linked to the arts, literature and the media, are included in the project of forming a collective memory of women. As Margaret Rago says:

It is clear that if women were one of the great excluded sectors of history, we know that it is not only a matter of recovering them in all the great deeds by inscribing them in the spaces left blank in the male and white Great Historical Narrative. The information, names and facts contained in historical documents are certainly fundamental. Without them, there is no history. However, we also know that it is not enough to retrace the whole course already done, this time in the feminine. (RAGO, 1995/1996, p. 15 - Our translation).

13 Women portrayed by *Let's Celebrate Women* until the moment (in order of publication): 1) Simone de Beauvoir (1908-1986), French philosopher and writer; 2) Frida Kahlo (1907-1954), Mexican painter; 3) Chimamanda Ngozi Adichie (1977), Nigerian writer; 4) Anita Garibaldi (1821-1849), Brazilian revolutionary; 5) Laverne Cox (1984), American actress; 6) Kathleen Hanna (1968), American singer; 7) Liu Yang (1978), Chinese astronaut; 8) J.K. Rowling (1965), Britannic writer; 9) Jamie Brewer (1985), American actress and model; 10) Marie Curie (1867-1934), Polish scientist; 11) Coco Chanel (1883-1971), French stylist; 12) Chiquinha Gonzaga (1847-1935), Brazilian composer, pianist and conductor; 13) Serena Williams (1981), American tennis player; 14) Mary Shelley (1797-1851), Britannic writer; 15) Regina Jonas (1902-1944), German rabbi; 16) Valentina Tereshkova (1937), Soviet astronaut; 17) Artemisia Gentileschi (1593-1653), Italian painter; 18) Rosa Parks (1913-2005), American seamstress, a Black Movement symbol; 19) Hedy Lamarr (1914-2000), Austrian actress and inventor; 20) Karol Conka (1987), Brazilian rapper; 21) Ada Lovelace (1815-1852), Britannic mathematician and writer; 22) Ursula K. Le Guin (1929), American writer; 23) Viola Davis, (1965) American writer; 24) Anne Frank (1929-1945), German teenager, holocaust victim; 25) Suzana Herculano-Houzel (1972), Brazilian neuroscientist; 26) Joice Silva (1983), Brazilian Olympic fighter (LET'S, 2015a).

14 Women portrayed by *Aurélia* until the moment (in alphabetic order): 1) Alison Bechdel (1960), American cartoonist; 2) Amelinha Teles (1944), Brazilian activist; 3) Ana Mendieta (1948-1985), American actress; 4) Angela Davis (1944), American activist; 5) Audre Lorde (1932-1992), American activist writer; 6) Cássia Eller (1962-2001), Brazilian singer; 7) Carolina Maria de Jesus (1914-1977), Brazilian singer and writer; 8) Chimamanda Ngozi Adichie (1977), Nigerian writer; 9) Chelsea Elizabeth Manning (1987), American member of the armed forces; 10) Clara Charf (1925), Brazilian activist; 11) Claude Cahun (1894- 1954), French photographer; 12) Dilma Rousseff (1947), Brazilian president; 13) Estamira (1941-2011), Brazilian picker; 14) Fatou Diome (1968), Senegalese writer; 15) Gabriela Leite (1951-2013), Brazilian prostitute and activist; 16) Júlia Tolezano (1991), Brazilian vlogger; 17) Judith Butler (1956), American philosopher; 18) Juliana de Faria (1984), Brazilian journalist and activist; 19) Laverne Cox (1984), American actress; 20) Malala Yousafzai (1997), Pakistani writer; 21) Margarida Alves (1943-1983), Brazilian rural worker and syndicate leader; 22) Maria da Penha (1945), Brazilian activist; 23) Nina Simone (1933-2003), American composer and singer; 24) Rosa Parks (1913-2005), American seamstress, a Black Movement symbol; 25) Vange Leonel (1963-2014), Brazilian percussionist and activist (AURÉLIA, 2015b).

15 The Nigerian writer Chimamanda Ngozi Adichie, the North American transsexual actress Laverne Cox and the American seamstress Rosa Parks, a Black Movement symbol in the United States, were honoree in both projects.

It is interesting to observe the strong presence of living women – 25 of the 48 honorees (52%). This act of remembering not only the dead, but also the living, reinforces the option in this paper to classify the projects as memory, not history. Nora (1993, p. 9) defines the difference between the two concepts: While history is a frozen representation of the past, “(...) the always problematic and incomplete reconstruction of what no longer exists”, memory is a living stream in permanent transformation, a phenomenon always present and full of the vitality of the present. When *Aurélia* and *Let’s Celebrate Women* remember living and deceased, they demonstrate that the place of women in society must be recognized and transformed in memory of those who came before and those who act today.

The projects also seek to give visibility to women who suffer other types of oppression in addition to the gender one, and who are further silenced in traditional narratives, such as black, poor, Third World women (Latinas and Africans), a transsexual and a woman with Down’s syndrome. This use of memory to recognize the subaltern’s place of speech seeks to change the structures of power, destabilizing the continuous and homogeneous line of progress that, for Benjamin (2011), builds a history of winners, making the oppressed invisible.

Emotion emerges as a central element in the uses of memory by these contemporary movements. In *Aurélia*, this is already explicit in the description of the project, on its page: “Perhaps *Aurélia* is not quite a dictionary, but rather a space for the exercise of affection. It appears as a possibility to articulate women – every human being who announces herself as one – around inspiring stories of other women” (AURÉLIA, 2015b).<sup>16</sup>

Thus, according to their creators, the affects determine what should be selected to be set in the virtual pages. First and foremost, they make it necessary to transform the silences of the present into representativeness by organizing a collective feminine memory. Emotions such as anger, sadness, and resentment at women’s lifelong exclusion, as well as the hope and joy of struggling for the next generations drive the action of these feminist virtual movements through memory. As Fabiana Figueiredo, creator of *Let’s Celebrate Women*, says in an interview:

There came a time of my life when I began to miss female representation. I work in a male-dominated area (Fabiana is a designer), and even my hobbies are initially made by and for the male audience (videogames, comics, etc). It kind of messed me up, like a poison. I began to wonder if women were inferior, as I heard out there. But I did not have to do much research to see that we were not. My intention is that no other girl feels as I did. And if you can make someone who thinks women are inferior see the situation in another way, it will be worth it as well. (GRANDO, 2015 - Our translation).

<sup>16</sup> Translation from: “Talvez, Aurélia não seja bem um dicionário, mas, antes, um espaço para o exercício do afeto. Surge como possibilidade de articular mulheres – ou seja, todo ser humano que assim se anuncia – a volta de histórias inspiradoras de outras mulheres”.

For Castells (2013), emotions play an essential role shaping contemporary social movements. At the individual level, the motivations to engage in a movement are emotional. But to this movement become social, there must be a sharing of those emotions and individuals connecting to one another. This requires a process of communication from someone's experience to another.

In concrete terms, if many individuals feel humiliated, exploited, ignored, or misrepresented, they are ready to turn their anger into action as soon as they overcome fear. And they overcome fear by the extreme expression of anger in the form of indignation, which is felt as they learn from an unbearable event with someone they identify with. This identification is best achieved by sharing feelings in some form of closeness created in the communication process. The condition for individual emotions to chain together and form a movement is the existence of a communicative process that propagates the events and emotions associated with them<sup>17</sup>. (CASTELLS, 2013<sup>18</sup> - Our translation).

Memory thus emerges as a field of struggle. The hierarchies and classifications of the present always architect the framing work in memory, which aims to elect what (and how to) remember and forget. Social movements seek to destabilize and deconstruct these structures of power, creating new collective projects of memory, drawing on the past and giving another meaning to it, and aiming to transform the representations of the present. In this movement, individuals are crossed by their memories, always collective and marked by emotions.

It is important to emphasize that these uses of memory are marked by the hegemonic temporality of contemporaneity (HUYSSSENS apud RIBEIRO, 2013). Its format and aesthetics fit the network environment, marked by speed and superficiality: short and dynamic texts, attractive images and hyperlinks. However, the creative and resilient potential of these initiatives cannot be taken for granted. They engender practices inserted in a social time, making explicit both their potentialities and their tensions and contradictions.

## Conclusion

From the understanding of memory as a historical concept, marked by the potentialities and contradictions of its social time, it was possible to perceive the interlocutions between the practices around remembering and contemporary movements concerned with the gender

17 Translation from: "Em termos concretos, se muitos indivíduos se sentem humilhados, explorados, ignorados ou mal representados, eles estão prontos a transformar sua raiva em ação, tão logo superem o medo. E eles superam o medo pela expressão extrema da raiva, sob a forma de indignação, ao tomarem conhecimento de um evento insuportável ocorrido com alguém com quem se identificam. Essa identificação é mais bem atingida compartilhando-se sentimentos em alguma forma de proximidade criada no processo de comunicação. A condição para que as emoções individuais se encadeiem e formem um movimento é a existência de um processo comunicativo que propague os eventos e as emoções a eles associadas".

18 Kindle format books does not have pagination. The search tool should be used in order to find the cited page.

issues that emerge in the virtual environment of the Internet. Memory is thus a work of the subject, which constitutes a dialectical process of constant resumption and re-elaboration of past experiences in interlocution with the experiences of the present, providing an outline for the constitution of the world view of individuals and social groups.

Memory, as an ever-collective phenomenon, also works as an anchor that gives identity to subjects and a belonging feeling to a social group that shares a chain of directly lived and indirectly experienced or inherited memories. In striving for a memory of important women, forgotten by the traditional historical narrative, the projects *Aurélia* and *Let's Celebrate Women* seek to form links between women from the most different places, ages, classes and demands around a shared struggle past, marked by characters who had their deeds or their personalities worthy of being marked in remembrance.

Thus, memory configures itself as a field of political struggle, insofar as it functions as an instrument for rewriting the past in order to transform what is marked as worthy of being remembered in the present. The analyzed projects in this paper can be understood as attempts to establish and share a collective memory in a context of feminist effervescence that provides a solid framework for the formation of a feminine community that fights for recognition and equality in contemporaneity. By filling the female silences in the web, the projects seek to strengthen an affective community around a collective memory of biographical narratives of empowerment.

Finally, the relationship between memory and emotions was revealed as a central aspect of the analyzed projects. The creators of these initiatives make use of memory as a form of pedagogy, teaching conceptions of feminism from their own experiences, crossed by the works and life stories of women who, for them, deserve to be remembered. From the sharing of emotions, past narratives function as channels of inspiration and empowerment for contemporary women. The right to memory thus establishes itself as a primary feminism claim in some of its new militancy forms.

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