


NARRATIVE RITUAL AND EXCLUSION: the life story by the discursivized body in *Rede Globo's* memorial series

RITUAL NARRATIVO E EXCLUSÃO: a história de vida pelo corpo discursivizado em série memorialista da *Rede Globo*

RITUAL NARRATIVO Y EXCLUSIÓN: la historia de vida por el cuerpo discursivizado en serie memorialista de la *Rede Globo*

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ABSTRACT:

The purpose of this article is to analyze the presentation ritual done by journalist-witnesses, who were part of the narrative of a 'special' series produced for celebrating Rede Globo's 50th anniversary, aired in *Jornal Nacional*, in April 2015. To achieve this goal, we use authors like Michel Foucault and Paul Ricoeur as our bases for discourse, ritual, memory and history. The intention is to reflect on a functional correlation between two fields of knowledge – Linguistics and History – aiming to analyze discursive-narrative practices, based on the production of meanings on the body of journalists. We will also investigate the subjectivity of the subject in their relations to themselves and/or to the world outside in the way they constitute themselves. The theoretical-methodological approach is discourse analysis. Reflections lead us to believe the body is nothing but resistance and power.

KEYWORDS: *Globo TV*; series; *Jornal Nacional*; body; discourse.

Introduction

This paper is part of an analysis about a commemorative series carried out by *Rede Globo* TV at the time of its 50th anniversary. Such series was broadcasted in *Jornal Nacional* (JN), in April 2015. The analysis was done in the doctoral thesis entitled "'We made an election...': regularities and memories of errors through the lens of *Rede Globo* TV" (2019) for the Postgraduate Program in Linguistics, at Federal University of São Carlos (UFSCar), under the guidance of professor Vanice Sargentini.

Here we wrap up the presentation process of the reporters who — after being selected from those with the longest working time at the TV station — participated in the series, commenting on reports and coverage that were part of *Rede Globo's* official journalism history. All in all, 16 journalists were selected. In the first of 5 episodes, they were presented, based on brief biographical data, which helped to endorse the importance of such participation in the memorialistic structure that had been created.

The journalists were introduced by the host and Project's director, William Bonner (journalist and editor-in-chief of JN), chosen by the group's president and director, not only as the official voice to lead the project, but also as the consolidated competent speech, in which the announcers have already been legitimized and recognized as having the right to speak (CHAUÍ 2011). In this case, Bonner embodies a predetermined place and circumstance to speak and listen; and, finally, the content and form have already been authorized according to the canons of his own competence.

In this paper, our analysis of the narrative falls especially on how the journalists who participated in the special series were described, as such descriptions insert the professionals into the official memory of the TV station, also assuming the role of ritual, in the sense attributed to this notion by Foucault ([1971] 2005). Rituals, i.e., norms and rules, define the position a person must occupy in mediation, provocation or responses and, consequently, the statements they must produce and their expected behavior. Therefore, it is in this sense that we relate this notion to the notion of narrative. This is done because, by creating a sequence in which a character is presented, the positions to be occupied by the subjects in the political network of meanings produced by the TV station in order to tell their official story are materialized.

The ritual, according to Foucault ([1971] 2005), is one of the procedures for imposing rules on the subject of the discourse, also acting as a limiter of access to these discourses. As the narrative is a political-ideological process, it is constituted by rituals of construction of characters or facts, as we will demonstrate in the analysis carried out

in this work. That said, we will cast our eyes on the characters — and the life story excerpts made — included in the TV station's official narrative about its own trajectory.

During the presentation of these journalists, several body characteristics were mentioned, which are subject to changes over time, as Bonner emphasized and we will see below. In this sense, we will analyze how the body description becomes part of the ritual, in an exercise of producing meanings about the testimony of history and about exclusion.

The testimony put on the scene

On April 20, 2015, the commemorative series for the 50th anniversary of *Rede Globo* began. Throughout the week, it was featured during part of the *Jornal Nacional*. To introduce such production, the TV presenter, Renata Vasconcellos, read an introduction saying "to represent the thousands of professionals who built *Globo's* journalism in five decades, **we** gathered 16 reporters to share experiences, memories, behind-the-scenes information **and the emotion that it all together can provoke.**"

Right from the start, there is an attempt to place the journalists as characters in an exercise of memory, granting them the possibility of demonstrating subjectivity ("the emotion that it all together can provoke"), i.e., there is textual evidence showing the approach taken and the role journalists would develop would be different, other than the guise of objectivity that is constituted as something pre-built for journalistic activity. At this point, we question what — that comes from this place with aspects of "new" and "emotion" — can be inscribed in the narrative about these characters and the facts they can report.

No matter how much we intend to focus on Journalism and History, the commemorative character is marked by subjectivity¹ and identification, which are sought by the "emotion that it all together can provoke." Unlike subjectivity and emotion, Journalism, as a matter of principle, intends to work with objectivity. As Rosen (2000: 40) points out, Journalism "is the last refuge of objectivity as an epistemology. Nobody else takes this concept seriously. Not even in the hard sciences do they really see the pursuit of truth this way."

¹ Such subjectivity refers not to identification with the subject as an ontologically invariable category, but to ways of acting, to changeable and plural subjectivation processes. In this same sense, Foucault understands the constitution of old subjects as surpassing themselves.

In the statement made by Renata Vasconcellos, the series, by placing itself as special, makes a concession to this pillar that supports the journalistic way of enunciating. The celebration and the space of the so-called "special" open a place for "emotion." After the introduction read by Renata Vasconcellos, the series started. The scenario was specially designed for it; William Bonner was the host and stayed at the center, while the 16 journalists were seated on a stand that displayed the TV station logo, as shown in Figure 1:

Figure 1: Scenario designed for the commemorative series for *Rede Globo's* 50th anniversary



Source: screenshot taken by the author².

To start the series, Bonner, wearing informal clothes (without the traditional suit he wears to present the daily news), states:

In this Projac³ studio (located in Rio de Janeiro), which was specially set up for this meeting, we will dive into the 50 years of Journalism's history. Our fellow journalists here will help us to retell one of the most important moments of this history.

The host then walks around the stage, introducing his colleagues. At each presentation, an old photo of the journalist he talks about is projected on screens arranged on the stage.

² All images that make up this work were printscreened on March 18, 2018, from a video available at: www.memoriaglobo.globo.com.

³ This is the name given by the TV station to the architectural complex where there are the studios and sets for soap operas and programs, located in the city of Rio de Janeiro.

In this presentation, Bonner uses his ability to adapt the discourse to concrete situations with the communicative skills expected of a journalist. He uses informality strategies, usually used among friends and family, in which there is less concern with grammatical correctness. In addition, he employs a simple vocabulary, including colloquial words and expressions, unlike what his regular viewers are used to see him doing on the JN stand during daily news and reporting. This informality gives the speech an effect of spontaneity. When we are spontaneous, through memory, we contribute to the effect of truth in the statements put into circulation.

According to Foucault ([1971] 2005), rituals, i.e., norms and rules, define the position a person must occupy in mediation, provocation or responses and, consequently, the statements they must produce and their expected behavior. Who else could represent *Globo's* voice than its anchor, a married man (at the time of the series exhibition (2015), Bonner and Fátima Bernardes, who presented JN with him, were married), father of three, white, straight, representing the image of the working man built by the media, in addition to presenting the "main news" from Brazil and worldwide?

Let us now proceed to the presentation of the authors of the reports, the journalists in the studio. They will act as witnesses helping the anchor to retell the selected facts as the main ones for/in *Rede Globo's* journalism.

For this reconstruction of memory to take place, it is necessary to consider the testimony⁴, according to the Ricoeurian theory, can be understood as a turning point in the tangent between what is memory and what is history. In fact, one of the peculiarities of the current history is, precisely, the possibility of historical knowledge being confronted by the testimony of those who lived in the era under analysis (FICO 2012: 45).

For Ricoeur, in the act of witnessing, there is a speech that asks for credit:

There is a basic structure in the statements that opens an epistemological process that departs from declared memory, passes through the archive and documents, and finds its fulfillment in documentary proof. Its fundamental structure is a speech that reports something was seen and asks for credit, "I was there; believe me or not, he adds; and if you don't believe me, ask someone else." (RICOEUR 2004: 737)⁵

The same author, however in another work (RICOEUR 2014), states the testimony has a quasi-empirical meaning, that is, it indicates the report of an event seen or heard

⁴ As a result of the aforementioned, we recall here the idea of witness is key in the constitution of television journalistic discourse, since the country's first news program, *Repórter Esso* — aired on *TV Tupi* between 1952 and 1970 — had as its slogan "Eyewitnesses of History."

⁵ Translation by the author himself.

by someone. Thus, the testimony is already reported in other dimensions with a chain of events, which transforms what was seen into words. Also the testimony always implies a dual relationship: there is the one who testifies and the one who receives the testimony. Only by hearing the report, the interlocutor will believe or not what comes to his ears about the facts. For the author, the testimonial report would serve as an instrument of a judgment, an assessment. Such report attaches value to the reasons of an action, to a person's character, in short, it attaches meaning to events.

For Ricoeur (2004), although the testimony is an operation attributed to the epistemological process of History, it is also used in other areas, such as in judicial acts and in daily life situations. Thus, in order not to wear out the possibilities of testimony, it is necessary to have a definition that respects "its potential for multiple uses" (RICOEUR 2004: 170). Still according to the author, the testimony obeys a moral order, which reinforces credibility — similar to a promise, a form of guarantee — in which the witness may be charged for maintaining his/her act at any time.

"Reliable witnesses are the ones who can maintain their testimony over time" (RICOEUR 2004: 174). Statements of testimony are a tacit factor for engaging in a social bond, which involves trusting someone else's words what "makes the social world a shared intersubjective world" (RICOEUR 2004: 175). So, here we have the speech of a witness amidst several speaking subjects, equally capable of constructing a version that is understood as "the" version.

However, we cannot think of a naive articulation, using only testimony in an operation that involves the construction of memory and remembrance, as it could still raise suspicions about the veracity of facts. By placing them all together, in the same "arena" space, there is the image of a possible contestation, from where the path for public debate of ideas opens up. The witnesses will gain the public's trust by being able to maintain their version, over time, without contradictions. What we see, then, is an interface built from being, at the same time, the author of the narrative, the character and the witness, without leaving aside the historical-ideological questions and the marks of the TV station, which provides what we could call a "controlled" emotion or, in Foucauldian terms, a "ritualized" emotion.

Still in the presentation ritual, it is possible to notice some regularity that evokes memories and remembrances:

Regularization is necessarily based on the recognition of what is repeated. Such recognition is formal, and constitutes another game of strength, which is founder (...). It is necessary to admit the existence of

this symbolic game of strength that is used to recognize it and its repetition. On the other hand, once this repetition is recognized, it is necessary to assume there are procedures to establish displacement, comparison, and contextual relations. We see the exercise of the rule in this serial placement of contexts and not in the production of surfaces or phrases as it occurs. Otherwise, it is engendering — from the discursive certificate, paraphrases, to consider as derivations of possibilities in relation to what is given — that regularization structures the occurrence and its segments, placing them within series (ACHARD 2007: 16).⁶

This form of repetition allows us to list a number of speech marks and, thus, more easily perceive their regularities. The statement is presented in its "way of being singular (neither entirely linguistic nor exclusively material)" (FOUCAULT [1975] 1999: 98). In this way, we can place it in the web of history, which constitutes it and at the same time determines it. Therefore, the author also says "a statement always has margins populated with other utterances" (FOUCAULT, [1975] 1999: 112), which always makes it crossed by a memory that establishes possible relationships between an event from the past in a new future perspective, but far from homogeneity and stability.

The characters in the narrative: what is it possible to state about the body?

In Bonner's presentation of the characters, as a way of valuing the role of witness and also valuing spontaneity and emotion, the 16 journalists are all mentioned and described. As it is an imagery description — as old photos are projected on the screen — the body is placed as one of the description points. We will analyze these descriptions in search of regularities instituted in the TV station's narrative ritual for the series:

- A) **Bonner:** When is this from, Luis Fernando?
Luis Fernando Silva Pinto: From the time I *weighed about five pounds*⁷.

Figure 2: Presenting Luis Fernando Silva Pinto

⁶ Translation by the author himself.

⁷ In the following excerpts, italics highlight the words about body, gender and origin.



Source: screenshot taken by the author.⁸

- B) **Bonner:** And we also have Tino Marcos here... What a *beautiful fringe* over there.
Tino Marcos: What an abundance! I miss *that abundance!*

Figure 3: Presenting Tino Marcos



Source: screenshot taken by the author.

- C) **Bonner:** Pedro Bial, look, you are *incredibly thin* there! **Pedro Bial:** That looks like 1985 to me...

Figure 4: Presenting Pedro Bial

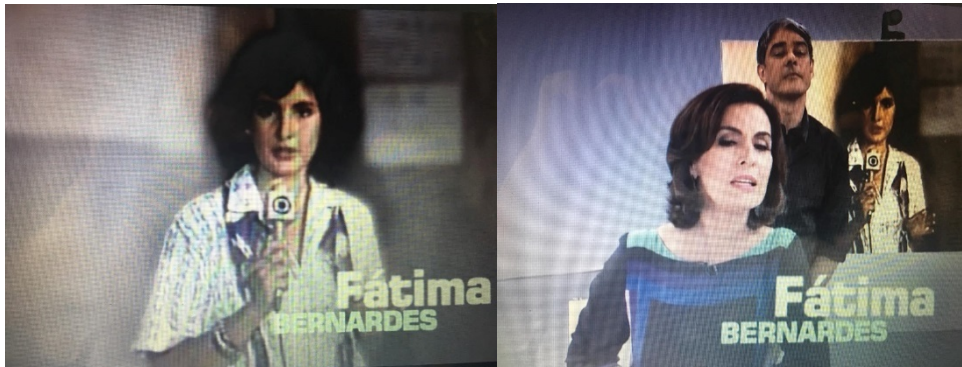


Source: screenshot taken by the author.

⁸ All images that make up this work were printscreened on March 18, 2018, from a video available at: www.memoriaglobo.globo.com.

- D) **Bonner:** Here we have Fátima Bernardes.
Fátima Bernardes: Look, I think I was *on my way to the hairdresser*, if I'm not mistaken (she says laughing).

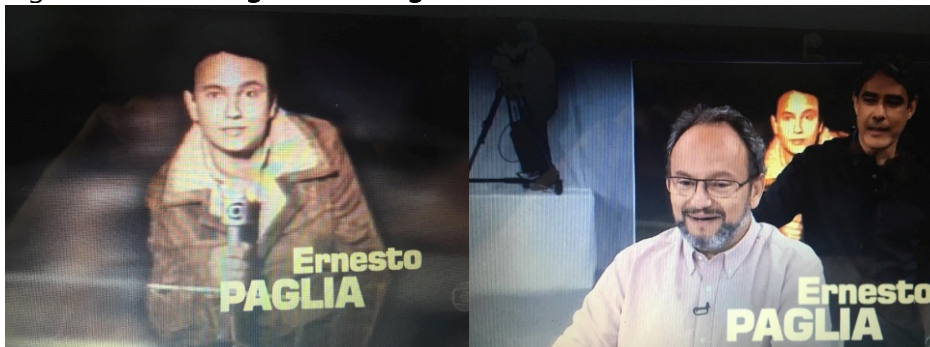
Figure 5: Presenting Fátima Bernardes



Source: screenshot taken by the author.

- E) **Bonner:** Paglia, you *haven't changed at all*.
Paglia: Nope.
Bonner: The same person.
Paglia: It is virtually the same person.

Figure 6: Presenting Ernesto Paglia



Source: screenshot taken by the author.

- F) **Bonner:** And Gaaalvão Bueno is also here. Man, what a *hair*, Galvão!
Awesome.
Galvão Bueno: I just know it has been long ago.

Figure 7: Presenting Galvão Bueno



Source: screenshot taken by the author.

From this selection, showing how the journalists were presented and the image's materiality, since the images shown on the screen are used for comparisons, we can think of a discussion regarding the discursivized body in the narrative.

On this aspect, like Foucault ([1975] 1999), we also believe the body is an object of knowledge and an "inscribed surface of events"; we believe in the body's articulation with history and memory, since it is constitutively linked to power relations. As Foucault ([1975] 1999) stated in *Discipline and Punish*, power operates over the body, possesses it, marks it, compels it and demands specific signs from it. Bernardes and Sargentini (2017), in turn, claim this political association with the body brings historical relationships:

The body of the politician has had its importance as a support since ancient times. (...) Over time, what matters is the politician knows how to be loved and, for that, he must carry out the restraint of his physical body, so that this restraint extends to the social body. However, in the late 1970s, the techniques of surveillance for the politician's body intensified and became more specific. The control of gestures, the smoothness of the voice, and politeness in speech are changes required in the process of subduing politicians and politics. (BERNARDES; SARGENTINI, 2017: 99-100)⁹

By evoking memory about the time we are in, we can think of memories as an act of resistance, which links us to each other through our own memories and those of others. The images — displayed by the production of the series aiming to produce meanings — reappear in the reporters cited because they are also engendered in our yearnings, anxieties and at the present time. If we consider the relationships between the images presented, brought by the power of historical and personal memory, we are

⁹ Translation by the author himself.

placing them in a web of memory that goes beyond chance and simple individual restlessness, as Halbwachs (2004) warned us.

Attempting to reconstruct the fact shown on the screens, with thin journalists, who were still using long or full hair, we will place ourselves in front of the other, a socio-historically determined place, which is irreparably constitutive to us. Moreover, there are regularities between memories, and then, we will realize the new is not in what is said, but in going back to memory.

Somehow, each of these journalists refuses to see, recognize, accept the past, in an almost inaccurate effort of a caught, but contestable, memory; thus, this position merges and slides into memory about the historical fact, about the country. Furthermore, there is always Bonner's watchful eye (in all frames, he is behind or beside the journalist who recognizes him/herself), who assesses how the other was, how the other sees him/herself, which also goes into the memory of the country. He is always vigilant and authorized by *Globo*, so that the speeches are according to the proposed atmosphere, something almost like a joke, not getting into other matters. Bonner's image — playing the role of authority more than of mediator — seeks identification with society. The discourse of youth and the act of disqualifying what is old and aged helps to create such an image. It is like looking at a family album, seeing clothes, bodies, hair, fashion, places.

Every time body was part of the statement, whether Bonner's or the journalist's presented, they were all men. The only exception was Fátima Bernardes, Bonner's then wife, who made a joke about her hair. What is at stake here is a confrontation between places, the relationship between genders, (dis)authorizations and the body as a discourse.

In order to interpret and understand this discourse — as a symbolic and historical object that produces meaning —, it is necessary to consider its regularity in the game in which it will act and understand the historical and ideological process the production of events took place. Recovering a set of knowledge in a pre-built discourse on television journalism, in which the image has a seductive effect on the viewer, allows us to observe how the heterogeneity of meanings is configured discursively and, more than that, the crossing of one and another discourse that corresponds to a subject-position.

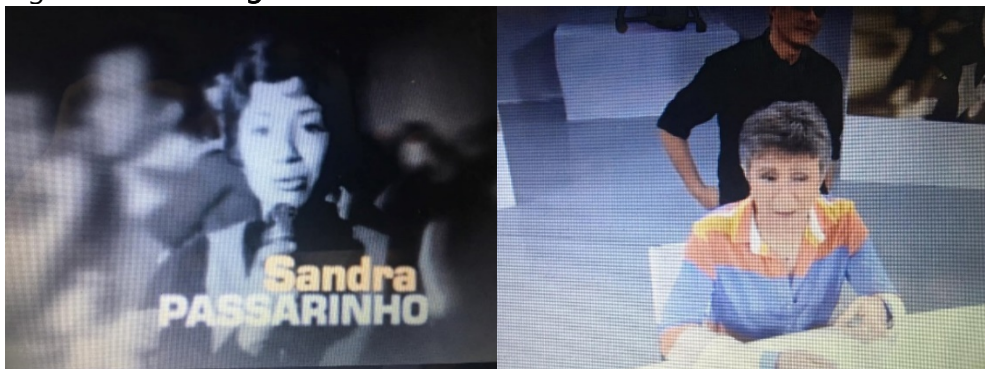
In this case, the meanings emanating from the speech of a female journalist on television, which, due to the traditional image, must be thin, have straight hair, wear discrete and elegant clothes and makeup, are capable of establishing a founding effect

of the subject-position in which (male chauvinist) discourse is inscribed and highlights the "rules" of what can and should be said about being a woman.

In another part of the presentation, we can also see more regularity, such as the question of firsts, using Sandra Passarinho and Orlando Moreira as examples:

- G) **Bonner:** And now a round of applause for Sandra Passarinho. She is our *pioneer*, who honors us with her presence, aiming to revisit part of these 50 years of *Globo's* journalism history. (*Applause*).
Sandra Passarinho: Time has passed, hasn't it?

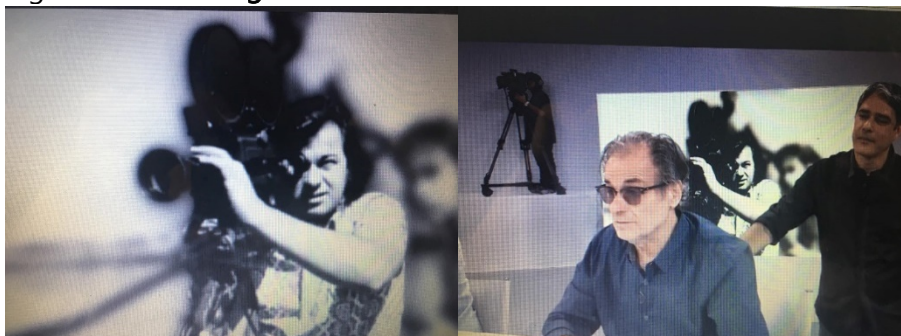
Figure 8: Presenting Sandra Passarinho



Source: screenshot taken by the author.

- H) **Bonner:** This man, ladies and gentlemen, is Orlando Moreira. A round of applause for him too. Orlando is a *pioneer*, as you can see from this image.
Orlando Moreira: Rio de Janeiro, same decade as *Globo's* 50th anniversary.

Figure 9: Presenting Orlando Moreira



Source: screenshot taken by the author.

By placing the two fellow journalists, opposing to anyone else, as pioneers, there are some attempts to erase differences, inequalities and social issues such as gender, which have marked the history of television. In a way, there is a deliberate choice of the project director — in this case, Bonner himself — regarding who will be considered a

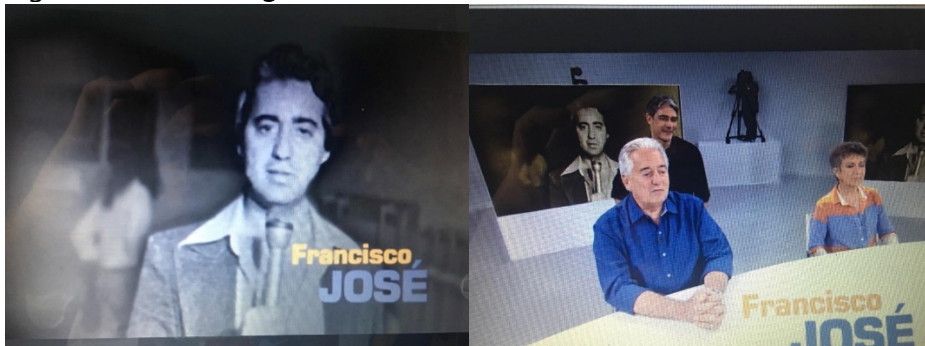
pioneer. With that, the strategy of selecting some names and surnames to be part of the role that shaped TV journalism is established.

We can also reflect on this "pioneer" category, which is always vague and little referenced, especially regarding women, represented here by the journalist Sandra Passarinho. Historically and because of what is pre-built — our pioneer —, women are not associated with the image of bravery that the pioneering enterprise would demand, for example, to be an international correspondent and special reporter, functions the aforementioned journalist performed in the 1970s.

Besides referring to the body and to the constitution of such pioneering spirit, Bonner uses the places of origin to present the journalists, which retakes the belief JN as being a discourse of unity. In the studio, there are people who came from different regions or who were in distant places (as it is the case of correspondents, since the majority of those in the series have already played or is still playing this role):

- I) **Bonner:** Our voice, our image in the *Northeast*, Francisco José.
Francisco José: That was at the beginning of my career at *Globo* more than 35, 37 years ago.

Figure 10: Presenting Francisco José



Source: screenshot taken by the author.

- J) **Bonner:** From *Rome* straight to the Projac studio, Ilze Scamparini!
Ilze Scamparini: Thank you, Bonner.

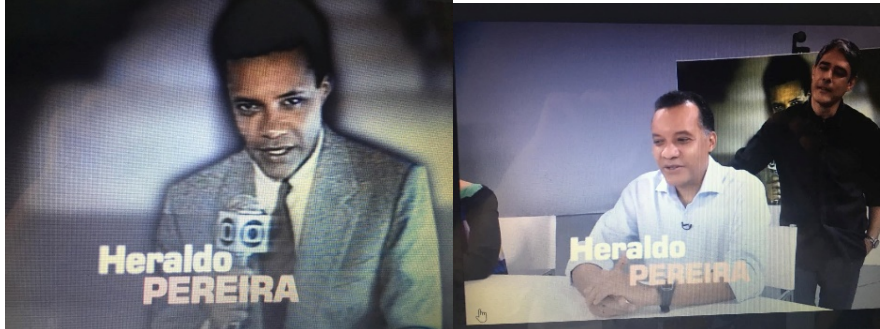
Figure 11: Presenting Ilze Scamparini



Source: screenshot taken by the author.

- K) **Bonner:** Heraldo Pereira, so elegant...
Heraldo Pereira: This is *São Paulo*. It is *São Paulo* in the 1980s.

Figure 12: Presenting Heraldo Pereira



Source: screenshot taken by the author.

- L) **Bonner:** And finally, the *gaucho from Santa Maria*, Marcelo Canelas.
Marcelo Canelas: That was at the very beginning. I left *Rio Grande do Sul* and went to work in *Ribeirão Preto*, at the late 80s.

Figure 13: Presenting Marcelo Canelas



Source: screenshot taken by the author.

In the statement made by the anchor, who talks to the presented journalist and also to the viewers, it is necessary to consider his text works not only to produce meanings, but also identification processes, as in this example in which everyone is identified by their places of origin. The TV series stands out as an important discursive device creating a history of the present, tensioning memory and erasure in a game of tensions. These processes of identifying the journalists' places of origin, more than a way of describing them, retake the idea of national unification that was present, since the beginning, in the political-ideological project made by the Military Dictatorship and, consequently, by the JN.

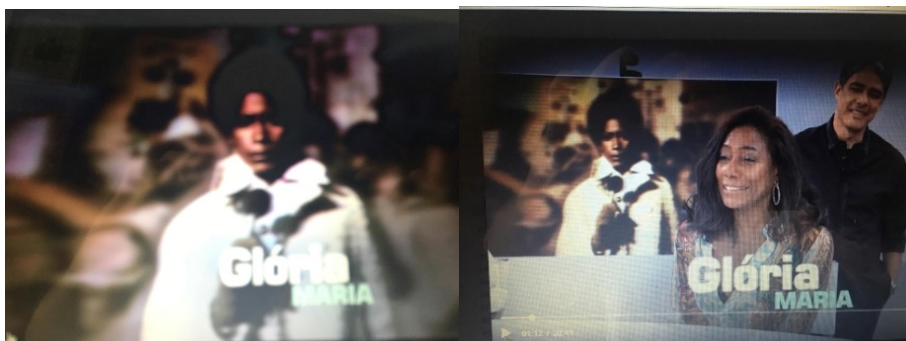
Another issue to be perceived concerns the geographical place, the characteristics and images this place of origin highlights in memory and how they are

pre-built. Social identifications and stigmas are evoked by the presentations made at the beginning of the series, consisting of uttered or silenced sayings, often through Bonner's own gestures or glances, as noted in the previous examples.

There is a clash between being able to say something and being somewhere, which characterizes the journalists who are there. We can say, for example, "our image from the Northeast", "the pioneer", the one that comes "straight from Rome", but, on the other hand, although they are present, it is not said there are people from racial minorities, "the black man" (Heraldo Pereira) and the "black woman" (Glória Maria). Likewise, it is said that the weight has increased ("from the time I weighed about five pounds"), but it is not said "the fat man". There is also no mention of weight and age for women. The use of an abrupt cut in the speeches is part of the strategies adopted for the "not saying." On the other hand, if we look at the escape bias, which is always present, there is a contradiction in what the informal discourse would be, as the one used among friends and family. Therefore, we see spontaneity and informality are also forged and limited by different ways of banning the discourse.

In this sense, it is relevant, for instance, to present Glória Maria as a journalist, woman and black, being part of *Rede Globo's* history since the 1970s (and remembered that way in the series).

Figure 14: Presenting Glória Maria



Source: screenshot taken by the author.

Among the issues addressed, aspects regarding body and racial minorities were considered, but when it comes to geography, although there is an effort to have "the voice of the Northeast", the "gaúcho from Santa Maria" and also the Southeast, there is an erasure of what would be the "voices" of the North and Midwest regions, as JN, since the beginning, aimed to make the national integration. Despite this, Europe and the United States, represented by correspondents, are highlighted. Journalists born in the

Southeast Brazil are not presented for their origins, as if only the "different" ones — northeastern and gaucho — deserved mention for their origin. There is an enunciation that tries to make sense out of differences. However, these regularities make us wonder what kind of diversity is allowed to be enunciated.

Final considerations

Remembrance, which involves the discursivization of the body integrated into the narrative, is an articulating agent in the confrontation between identity, history and narration. And, if it falls into that position, it is also subject to exclusion and erasure. In order to evoke it, there is a need for confrontation and for it to trigger a process of imagination, supported by a network of memories to fill in the gaps brought by the testimony of the enunciating journalists.

It is interesting to think that, in subjectification process, when presenting the witness-journalists, we can notice the presence of the relationships between the subjects, whether with themselves or with the outside, in terms of complementary relationships, placing themselves in the form of the subject to constitute him/herself in the scene. Thus, these subjects are concerned with the social roles they play.

Given the construction of transversality in the statement of the presentation, we are now able to perceive material regularity, the basis for the real to support the imaginary. And the body is not a support for many things, except to also demonstrate the relations of resistance and power.

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RESUMO:

O objetivo deste artigo é uma análise sobre o ritual de apresentação dos jornalistas-testemunhas, na narrativa da série “especial” em comemoração pelos 50 anos da Rede Globo, no *Jornal Nacional*, em abril de 2015. Para isso, usamos como autores Michel Foucault e Paul Ricoeur para as bases de discurso, ritual, memória e história. A intenção é refletir sobre uma correlação funcional entre dois campos do conhecimento – Linguística e História – para a análise de práticas discursivo-narrativas, tendo como base a produção de sentidos sobre o corpo dos jornalistas. Também será investigada a subjetivação do sujeito em suas relações com si próprio e/ou com o exterior na forma de constituir-se. O corpo teórico metodológico é a análise de discurso. As reflexões levam a crer que o corpo não é outra coisa a não ser resistência e poder.

PALAVRAS-CHAVE: *Rede Globo; série; Jornal Nacional; corpo; discurso.*

RESUMEN:

El objetivo de este artículo es un análisis sobre el ritual de presentación de los periodistas testigo, que compusieron la narrativa de la serie «especial» en conmemoración a los 50 años de la *Red Globo*, en el *Jornal Nacional* (noticiero de amplitud nacional en Brasil), en abril del 2015. Para ello, usamos como autores a Michel Foucault y a Paul Ricoeur para bases de discurso, ritual, memoria e historia. La intención es la de reflexionar sobre una correlación funcional entre dos campos del conocimiento - Lingüística e Historia – para el análisis de prácticas discursivo-narrativas, teniendo como base la producción de sentidos sobre el cuerpo de los periodistas. También se investigará la subjetivación del sujeto en sus relaciones con sí mismo y/o con el exterior en la forma de construirse. El cuerpo teórico metodológico es el análisis de discurso. Las reflexiones llevan a creer que el cuerpo no es otra cosa a no ser resistencia y poder.

PALABRAS CLAVE: *Red Globo; Serie; Jornal Nacional; Cuerpo; Discurso.*