

**In the museum, history and memory embrace Tomorrow / No museu, o
Amanhã no entrelaçamento entre história e memória**

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ABSTRACT

Under an effect of evidence, the words/senses (re)produced over time, become regularized in an intrinsic relation between history and memory. To our thinking, by extrapolating the language, these words materialize in social practices and produce effects in the discursive subjects. On the discursive approach, we propose a reflection on the meanings inscribed in the Museum of Tomorrow (MT), in this paper, seeking by means of this gesture, a dialogue with the concept of Presentism, founded by historian Hartog (2011). In the establishment of such a discipline, Pêcheux anchored himself in a triple alliance between different fields of knowledge, among which History offers relevant contribution. In proposing this dialogue, already initiated by Pêcheux, we consider that it will provide us with greater subsidies for a denaturing of these senses, as well as a better understanding of their effects in the social sphere. Throughout this paper, we have observed that, attuned to the demands of today, the MT regulates a memory about Brazil, and the Brazilians, aiming at an idealization of people and a representation of society.

KEYWORDS: Museum of Tomorrow; Discourse analysis; Presentism; Memory; History.

RESUMO

Sob uma efeito de evidência, os dizeres/sentidos (re)produzidos ao longo dos tempos, se regularizam numa relação intrínseca entre história e memória. A nosso pensar, ao extrapolarem a linguagem, esses dizeres se materializam nas práticas sociais, produzindo efeitos nos sujeitos discursivos. Filiados na Análise do discurso de linha pecheutiana, propomos neste trabalho uma reflexão sobre os sentidos inscritos no Museu do Amanhã (MA), buscando, nesse gesto, um diálogo com o conceito de Presentismo, fundado pelo historiador Hartog (2011). No estabelecimento da disciplina, Pêcheux se ancorou numa tríplice aliança entre diferentes campos do saber, dentre os quais a História oferece relevante contribuição. Ao propormos esse diálogo, já iniciado por Pêcheux, consideramos que nos fornecerá maiores subsídios para uma desnaturalização desses sentidos, bem como uma melhor compreensão dos seus efeitos na esfera social. Ao longo do nosso trabalho, observamos que afinados com as demandas da atualidade, o MA regulariza uma memória sobre o Brasil, e o brasileiro, com vistas a uma idealização de povo e representação de sociedade.

PALAVRAS-CHAVE: Museu do Amanhã; Análise do discurso; Presentismo; Memória; História.

1 Introduction

*"How will tomorrow be?
Answer who can
What will happen to me?
My destiny will be God's will."
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The relation of man to his history is not dissociated from his relation to time. Over the years, impotence before the future has made him look back to the past as his faithful squire, and to history, as his best adviser, as he has marched towards progress. From an early age the Greeks understood the importance of reassembling facts, as a need to preserve memories of peoples, their beliefs and their history; with a view to transmitting the inheritance to their descendants. Through social representations, values and customs were transmitted in a discursive game involving gods and demigods, creating a tradition (re)told from the beginnings of Western civilization.

In this relationship, Greek mythology claims to be Mnemosyne, Memory, the owner of wisdom and guardian of the cultural treasures of her people. Sister of Chronos, Time, is also the mother of Muses like Clio, History. Throughout the ages, History and Memory have gained new contours as the relation of man with time and history, has been transformed (ROSARIO, 2002). From the twentieth century onwards, scientific and technological development had been taking its place in the social sphere, and social transformations had been providing new forms of meaning. In the 21st century, dealing with time is another challenge for the postmodern man. Time, no longer understood chronologically, is signified in its spatiality, promoting a resizing of man in space. Tomorrow is not so far away, and the future seems to be now. Liquid modernity has other configurations of time and space, given the contribution of technology, thematics, microbiology, genetics, and these configurations often put time in a network of de-frontierized and diluted updates, thus bringing forth questionings as to whether an image is current or old, if another is fiction or reality, whether a word is now, yesterday, or a later prophecy.

In this paper, we seek a reflection on the place of memory in the regularization of the senses before the object named Museum of Tomorrow (MA). For this, we bring a dialogue between Hartog's notion of presentism (2017) and the theoretical-analytical assumptions of the Discourse Analysis of French Affiliation (Pêcheux), taking into account the relation between history and memory as pillars for regularization sense in the social womb. In this course, we take a look at the way the senses work on the museum, in view of its effects on the regularization of a memory about Brazil, and the Brazilian, at the present time.

2 Clio and Mnemosyne: the intimate relation between history and memory in the regularization of the senses

In the literary framework of Ancient Greece the role of memory is revealed in the 1st generation of myths, under the goddess Mnemosyne, Memory, signified as the mother of muses like Clio, History. In an intimate relationship between Memory and History, Memory occupies an important role as a social structure, having as one of her functions the selection of information to be transmitted (ROSÁRIO, 2002). In the nineteenth century, History, the *magistrate vitae*, is elevated to the status of Science, the interconnection between past-present-future as one of its main attributions. Based on this seemingly evident relationship of time, the subjects were summoned to rethink their practices, both to be better situated in the present and to build new possibilities for the future.

Bringing with her the scepter of wisdom, Memory is, in turn, signified as the fundamental basis for man's relationship with his time. In an apparently rectilinear relation between past-present-future, according to Vernant (1990), another assignment of Memory was to call the past into the present, in order to direct future actions. Memory was thus often linked to learning about experiences learned in the past, and her divinization had a utilitarian character not only to immortalize social events, but also the power to transform history.

The set of social transformations coming from the twentieth century, ultimate figured as one of those responsible for a reconfiguration in the linear relation between past-present-future. Regarding the effects of the globalization phenomenon, made possible even by techno-scientific advances on a global scale, Kleiman and Vieira (2006) asserted that

[...] the computer offers us new models of mind and a new medium in which to project our ideas and fantasies. More recently, the computer has become more than a tool and a mirror: we are learning to live in the virtual world. We can discover ourselves as if we were sailing in virtual oceans. (KLEIMAN and VIEIRA, 2006, p.9)

Nowadays, the use of digital resources has become the world order, and even altered the way of thinking and acting of contemporary subjects, producing new forms

of being subject. The speed with which information is made available and circulated in the network, coupled with the innumerable possibilities of interlocution and the hyperlabyrinth of connections of cyberspace, has produced a resizing in the space-time relation of the contemporary subject and, with it, the establishment of new social practices . One of the effects of these social transformations is the alteration in the hierarchical relationship between past-present-future, to an overlap of the present over the past and future, defined as presentism by Hartog (2017), one of the symptoms of this new era. Such a concept seems interesting to us insofar as it spans a contemporary relationship of man with time, no longer worshipping the past, but inscribing itself in the present and the *gerund* in such a way that it becomes affected by the technological framework that seems to have control over the now and tomorrow.

The innumerable possibilities, arising from this new era, contribute to a multiplicity of objects (and which make) the history of subjects, constantly changing, concomitant with the history of humanity. In this displacement of meanings for history, and for the man in relation to his time, the rise of the present, and the need for explanations of the present, bring to the past, until then pulsating in the social daily, a thin layer of dust. Tomorrow, on the other hand, is no longer aloof as it once seemed, and so it knocks at the doors of subjects who are not only eager to build their present, but above all to control their future. At the same time as the notion of time and history updated, memory is also revisited. No longer situated in the past, memory imaginatively has today the power to record the actions in the present time, and to point out the events to come.

Thus, the place of the museum is redefined in the new society, instituting a new form of regularization of a memory in the social sphere. In the case in question, we are faced with a museum that declares itself to be "of Tomorrow", which seems to us to be in dialogue with the concept of presentism as previously defined: the technological museum of today, marked by a network connection, not only have conditions to draw the present, but to take it so seriously that the truths of the now would also define the future. Let us see how this takes shape as this article progresses.

3 The museum: a place for the regularization of a memory

In classical antiquity, a mouseion (museum) was a temple where the Muses rested (ROSARIO, 2002), a place of poetry and oratory where the arts focused on their various expressions. In its genesis, one of its functions was to shelter the most varied branches of the arts and sciences, as a way of preserving historical and cultural patrimony, thus acting to regularize a memory in the social sphere (CARLAN, 2008) through evocation from the past. It is from the Renaissance that the museum gains new contours and propositions, privileging, then, the private collection, financed by bankers and members of the rising bourgeoisie.

Nowadays, a museum is conceived as a juridical institution, a democratic space of critical perception of reality, aiming to expand the field of possibilities of identity construction, production of knowledge and leisure opportunities at the service of society. Amidst the profusion of available digital resources, digital museums relinquish physical collections and operate from digital screens in their immateriality, making available videos, images, sounds and games throughout their space, discursivizing the effects of interaction and entertainment and producing effects on its visitors under an illusion of evidence of meanings inscribed there.

By reflecting on the meanings that are regularized in a museum, Romão (2011) affirms that it is necessary to take into account its structuring process, given its political dimension derived from institutional relations, since they are affected by the subjectivity of those who act in its management and organization, which produces new reading gestures from / about the files. Under this bias, away from a disorderly accumulation of archives, the question of alterity is inherent in a museum, making the anticipations and rules of projections intervene in the relation of the subject to the other. As the author affirms (ROMÃO, 2011), past, present and future are supposedly (re) linked inside a museum, obeying a proper order thought from its destination. Composed of previously selected physical and digital archives, and meticulously arranged in this space, a museum recounts the history of (and for) subjects, inviting an imaginary audience to follow a certain path. From this perspective, a museum is inherently ideological, in that it marks a political divide that establishes itself in the struggle for the regularization of a memory of saying about what can and should be remembered.

This phenomenon takes place, according to Pêcheux (1988), because it is in the intertwining between history and the language that the senses are constituted, since it

accompanies the social transformations inherent in each time and in each people. Thus, language is not static and independent of historical events intrinsic to the history of mankind. History, on the other hand, is also not a chaotic and neutral snippet of the experiences lived by subjects throughout the ages. In a discursive approach, it is understood that History is the result of an analytical gesture taken from a pre-determined ideological position, becoming the framework of a power dispute about the words / senses to be stabilized in the social sphere. In this process, the role of memory is preponderant to reproduce/circulate the senses to be regularized which, in keeping with the interests of the prevailing order, guide social practices.

In a study presented at the colloquium History and Linguistics, Pêcheux (1999) advocates the discourses are structured in a memory-actuality relation, always allowing the emergence of the new. This is because, according to the author (Pêcheu 1999, p.56), memory is "a moving space of disjunction, of displacements and retakes, of regularization conflicts, a space of unfolding, replicas, polemics and counter-discourses." In these terms, memory is conceived as a network of meanings that are marked on the thread of discourse by a reproduction of senses, by means of re-assertions of already-said and relatively stabilized words / senses in the social sphere, opening gaps for their transformation/update, depending on the socio-historical-ideological conditions and the positions of the subjects in the production of the saying.

Especially since the twentieth century, the phenomenon of globalization, made possible by the improvement of information and communication technologies, has provided a process of socio-political-economic transformations on a world scale, whose effects also affect the subject's relationship with time, and his/her history. The speed with which information circulates in the network and the possibilities of interpersonal connection, coming from digital resources, seems to question the subjects in the here and now, making senses already intervene in the present for tomorrow. The Museum of Tomorrow (henceforth MA) finds itself exactly in this place. According to Hartog (2017), one of the characteristics of presentism is the re-signification of the relationship between man and his time, as one of the effects of the transformations that occurred in the contemporaneity, giving the subject the illusion of total control over the future. At the heart of these events, the regularization of a memory of saying is of utmost importance for the institution of new social practices, in keeping with the demands of a

new time. Thus, we seek a better understanding of the meanings that are inscribed in the MA, considering its effects on the regularization of a memory about Brazil, and the Brazilian, at the present time. To this end, we bring some aspects of its historicity, as well as an analytical cut of the words / senses that are inscribed in it.

The social transformations resulting, in particular, from globalization, have promoted a rupture to previously naturalized practices in the social sphere, resulting in what Hartog (2013) designates as a regime of modern historicity. In this rupture, still according to the author, the sense of modernization, linked to the future meaning as progress, gives way to the sense of globalization, thus pointing not only to a universality of cultures that are interpenetrated from one (or more) in common but, above all, to a society in continuous development, in which the future is constructed, and modeled, from the now. For this, the regularization of certain senses, as well as the naturalization and circulation of certain social practices, are necessary.

In particular, in Western society, as we have been saying, a museum occupies a relevant place in the reproduction / transformation of the senses in order to regularize memory in the social sphere, that is, a place where memory effects are inscribed and institutionalized. Nowadays, more than a place of mere transmission of values, a museum assumes a preponderant role in the production, constitution and circulation of meanings in the social structure, since it produces different modes of signification. In tune with the practices instituted in the new era, surrounded by digital technology, in a way to weave network of connections and for the sense of a future time, the Museum of Tomorrow allows to the subject different modes of signification, coming from both the plurality of technological resources available visitors and the collection, as well as the different experiences (to be) experienced, including sensorial ones. By this means, the MA brings in its core the marks of presentism (HARTOG, 2017), making a carefully selected narrative emerge from its collections, told from the here and now; an ordinary story in permanent construction. By manipulating the information that the visitor apparently chooses to see, the museum provides the subject with the illusion of knowledge and control of a future that he wishes to grasp.

Responding to the aforementioned aspirations of the new society, the MA was inaugurated in the city of Rio de Janeiro in 2015, as part of the project called Porto Maravilha, in order to strengthen the cultural and international identity of the city of Rio

de January. With a futuristic architecture, the MA bends over Guanabara Bay (Fig. 1), imaginatively in the form of a bromeliad - a species native to tropical America - with the possibility of opening its leaves to the skies. Its windows guide the viewer's gaze to the horizon, directing the spectator to a supposed continuity between sea water and continental land.

Fig. 1 - Futuristic Architecture of the Museum



Source: Photograph by Lucília Maria Abrahão e Sousa.

While gazing at tomorrow, the MA offers its audience a sensory experience with the Cosmos, a section where the visitor is led to the formation of the planet. At the entrance, the suspended terrestrial globe (Fig. 2) captures the spectator's attention to the movement of the earth, being directed to the markings of climate, water flow, wind currents, position relative to the sun and moon, and updated soil alerts in real time. This already produces the effect of a gift completely depleted by technology. It is possible to see, under the effects of light, shadow, colors and movement, spatial de-referencing, producing an illusory distance from the Earth, in which the visitor is taken to see his/her space in the present as if he were not inside it, in it, living in the globes lands. It is also possible to see the present of the Earthman as if it were another distant one in the galaxy to navigate outside the inside of where it lives: this seems to us to be an important point

that the MA puts in movement, that is, the technology to produce the effect of an actuality capable of, further on, directing the future.

Fig. 2 – Globe



Source: Photograph by Lucília Maria Abrahão e Sousa.

One of the specific features of digital technologies today, according to Lévy (1996), is the possibility of virtualization, allowing the subject a deterritorialization of its space-time reference. Although the subjects are not totally unrelated to this relation, according to the author, virtual space promotes a kind of trip which separates them from the ordinary physical or geographical space and the temporality of the clock and the calendar, producing effects in the contemporary discursive subjects, and in our case on visiting subjects and readers of the MA. Effects often result from a process of identification of the subject to sayings that are inscribed in the collections carefully selected, and exposed, in order to produce an effect of unity and linearity of the senses that materialize there. Through a set of images, which imply the rules of projection and anticipation of the subject in relation to those sayings / senses (Pochechu, 1969), a memory of the saying is reconciled with the interests of maintaining institutions and their managers under the illusion of completeness.

And it is to play with the (in) completeness of the subject, eager to signify (PÊCHEUX, 1988) that the MA summons the visitor to clear (over)determined paths in search of the meanings inscribed there, which materialize themselves in a permanent

exhibition about the importance of sustainability for global well-being. Without indicative signs, subjects and senses are directed to the place of the scientific and the informative, producing an illusion of autonomy, of control of the subject, in the illusorily free choice of the way to go.

In these terms, tomorrow has many paths and the visitor can wander about uncoordinatedly, looking both so far out of the museum which it is completely leaked through glass and into the walls, machines, and facilities marked by technological exposure. The paths open up and, attuned to the so-called demands of the 21st century, lead the subjects to the senses of innovation that endure throughout the exhibition, from the new again, towards the future that has the present as its fixed point. The present quantified, the present animated by images and sounds, the present documented by numbers, the present marked by digital games, present this so investigated and made repeatable that is also seen in the consequences of a present future, which materializes in the BAD. Below, we present the representation of a Hiroshima mushroom (Fig. 3) to mark such an operation. In a central exposition called Tomorrows, the Hiroshima mushroom reproduces possible effects of the actions of contemporary subjects on the environment and their implications for generations to come. In its plural form the word Tomorrows materialized in images and sounds once again direct the senses to the subject's supposed freedom of choice in relation to his future, or to the future desire of humanity.

Fig. 3 - Hiroshima Mushroom



Source: Museum of Tomorrow. Available at <museudoamanha.org.br>. Accessed on Mar 25. 2019.

Thinking about possible damage to the Ecosystem, the MA directs the senses to a globalized society in which subjects are inscribed in a globalized, unified identity; thus corroborating the relatively stabilized sayings about a global village and, in turn, a universal culture. These senses are also materialized in a labyrinth of photos of different peoples replicated infinitely by a set of mirrors (Fig. 4). Although the cultural diversity in which the current mankind is somehow materialized, we can observe that the specificities inherent to each people, each community represented there are blurred in the play of lights, sounds and mirrors, giving rise to a apparent homogeneous "mass of individuals", hence producing an erasure of the historicity inherent in the formation of each nation.

Fig. 4 - Set of mirrors



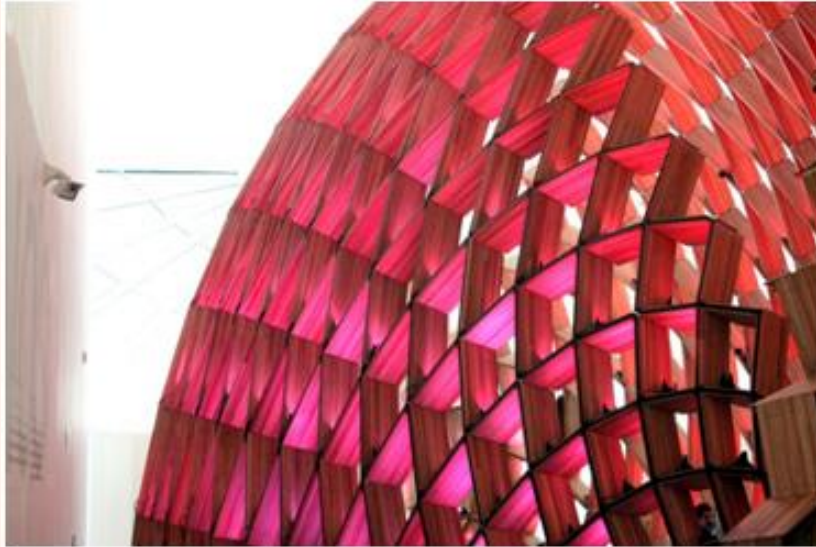
Source: Museum of Tomorrow. Available at <museudoamanha.org.br>. Accessed on Mar 25. 2019

As far as Brazil is concerned, the historicity of our social formation is present in the session We, represented by a physical piece that brings to mind a hollow, as an indigenous dwelling. It is interesting to observe how the effect of hollow appears here to be modified by the technology given by the illumination in colors and by the microphones with sounds: it is a technological hollow that does not have visual relation of kinship with the indigenous Indian villages, since it does not bring the materials of the forest, nor does it have the closed housing configuration, and present the nets and mats so frequent in the villages. A contemporary hollow without vestiges of Indians,

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without their language, the food and the cultural practices that constitute them: the people of the forests, their voice and their knowledge are silenced here and, instead, a work of art is installed and inscribes, in the relation of history to language, another way of saying and showing a hollow (Fig. 5 and 6). It is the one by which memory sustains and allows to resume, but it is another completely different by what it presents.

Fig. 5 - Representation of a hollow.



: Photograph by Lucília Maria Abrahão e Sousa.

Fig. 6 - Interior of the hollow



Source: Photograph by Lucília Maria Abrahão e Sousa.

As we can see below, the hollow materializes itself in a piece made in carefully crafted wood, whose color brings an air of elegance to the work of art. According to Orlandi (2001), in the ideological dispute for the stabilization of a memory of saying, not only do the already said things mean, operating in the reproduction of certain senses to be regularized, but also the non-sayings are marked in the saying in the form of silencing and produces its effects. Through this work of art with the representation of an elegant indigenous dwelling, we observe the silencing of the simplicity of a frugal lifestyle of the natives, who inhabited (and inhabit) our lands. When we enter, the silencing of the indigenous is also materialized in the absence of a representative, or elements that mention them. There, the possibility of virtualization, provided by the digital resources widely used in the MA - which could give a new dimension to the Brazilian's knowledge about their identity - does not appear either.

In this same session, We, the historicity inherent in the formation of Brazil and the Brazilian people is silenced by an erasure of the African matrix innate in the construction of Brazilian identities in their different realities. Thus, by the constitutive polysemic game of language (ORLANDI, 2001), the term we [us and you] directs the senses also to the nodes, the moorings that refer us to the identity issues of the Brazilian and all social, cultural and linguistic heterogeneity by which we are formed. "We" also implies a whole, a collective that deems natural all the inhabitants of the planet, and yet a universal and generic collective that sabotages the differences and inequalities, which silences the diverse and makes it evident that there would be a fairness of rights among all the peoples of the earth, all the inhabitants of the world and all parts of the globe. Under the globalization discourse, the MA directs the senses to an erasure of the specificities of each people, giving a homogenization effect to the discursive subjects.

In an intrinsic relation between memory and oblivion, according to Orlandi (2007), silence can be derived from the choices of words and senses to be remembered, while others are forgotten depending on the interests of the prevailing order. Thus, the knowledge of the socio-historical-ideological conditions in which the discourses are constituted is of great relevance for the understanding of the meanings in which they are inscribed. Idealized as a cultural icon of the city, its inauguration culminates with organizations for international events based in the country, such as Rio 2016 Olympics Games and the 2018 World Cup, aiming at the reception of the public sportsman and

admirers of the sport. In this period, based on a supposed economic miracle, the discourses about modernization and progress are resumed and seem to merge with the sense of globalization, summoning the discursive subjects, especially the Brazilians, to a position towards their insertion in the new society commonly discursivized global village with a view to a unified culture.

Final considerations

A museum is characterized, since its constitution, by a heterogeneous space marked by a political division; a regulatory / normative space of a memory, in a certain socio-political and economic conjuncture, which place in the scene a hierarchy of the senses that materialize through the collections in it.

Based on the analyses presented, we observe that in tune with the demands of the new times, the MA summons the future, being constructed from the present, directing the senses to a presentism, as one of the symptoms of social transformations.

The predominantly sensorial character, from the interactivity par excellence, derived from the digital collection and the games found therein, promotes the erasure of the relations of power that are inscribed in it. The supposed free access – apparently without clues to be followed – provides the discursive subjects with the illusion of free choice of the way to go, also imputing to them the responsibility of their position. In a ludic way, the digital resources available there seek to privilege certain senses that one wants to regularize in the social sphere, while the material works produce an aesthetic effect, which is informative of the senses that one wants to forget or even to extinguish.

In this context, by means of an exacerbation of the present, the words inscribed direct the senses to a memory of saying about the contemporary subject, in consonance with a globalized identity and a universal culture through a homogenization of the senses, and of the subjects at the present time. Leaning on an inspiring landscape, the MA promotes the establishment of new social practices based on an ideal of people and a representation of society, despite the erasing of the historicity inherent in the formation of the country.

Directed to an illusion of full happiness, such sayings / senses are structure on the bases of capitalist society, whose practices are inscribed in a culture of domination

and exploitation, in keeping with the interests of the Market, putting at stake the identity relations of the Brazilians and their country. And so, as a presentist work, the MA lives a paradox with its past, having cuts of funds in traditional cultural institutions as one of its effects, in consonance with the new times.

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