

Exploring the Intersections between Public Mourning, Memory, and Photography in Paulo Frontin (Brazil)

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Abstract: Have you ever wondered how mourning subjectively shapes public memory? The public mourning – and grief – resulting from a train accident in 1943 left a deep mark on the community of Paulo Frontin, Brazil. In this text, we will explore how this feeling is intertwined with public memory and photography in the local community, offering some clues about its impact over eighty years ago. Based on Public History, the analysis sheds light on profound emotional impacts, prompting a reconsideration of how memory spaces intertwine with trauma and public memory.

Key-words: Public History. Public Memory. Mourning. Grief. Paulo Frontin Community.

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Explorando as interseções entre luto público, memória e fotografia em Paulo Frontin (Brasil)

Resumo: Você já se perguntou como o luto molda subjetivamente a memória pública? O luto público – e a dor – resultante de um acidente de trem em 1943 deixou uma marca profunda na comunidade de Paulo Frontin, Brasil. Neste texto, exploraremos como esse sentimento está entrelaçado com a memória pública e a fotografia na comunidade local, oferecendo algumas pistas sobre seu impacto há mais de oitenta anos. Com base na História Pública, a análise lança luz sobre impactos emocionais profundos, levando a uma reconsideração de como os espaços de memória se entrelaçam com o trauma e a memória pública.

Palavras-chave: História Pública. Memória pública. Luto. Luto. Comunidade Paulo Frontin.

Image 01 – Featured Image. Railway Station, Paulo Frontin, Brazil



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Introduction: Public Mourning: From Personal Experience to Collective Sentiment

Public mourning – and grief– is a complex and paradoxical experience. It is deeply personal and shaped by unique histories, intricate relationships, and inexplicable private emotions. However, when we see mourning in collective settings, we face a fascinating interplay between the private and the public. This interplay, often overlooked, is a crucial aspect of grief that calls for further exploration.

The interconnection between private mourning and its public forms of expression reveals a fascinating dynamic. On the one hand, we have private mourning, which leads us to introspective recollections, to moments of solitary reflection on the meaning of the loss. On the other hand, mourning manifests itself in public rituals, ceremonies of homage, moments of collective silence and

memorials. These public mourning practices externalize individual pain and play a crucial role in creating spaces for sharing, solidarity, and mutual recognition of the loss, fostering a sense of connection and empathy.

In these moments, mourning becomes a collective expression that speaks of a shared consciousness, of a common vulnerability in the face of life's finitude. Collective mourning does not replace individual experiences of pain but adds a new layer to the understanding of mourning. According to Bonanno, this layer unites us in our shared humanity, making sadness a personal gain; it makes us perceive details, have a more accurate memory, and make more balanced judgments while at the same time promoting self-evaluation and encouraging adjustments in our perceptions and actions: "People made to feel sad are also more accurate in the way they view their own abilities and performance and are also more thoughtful and less biased in their perceptions of other people [...] In general then, sadness helps us focus and promotes deeper and more effective reflection".ⁱ

The existence of genuinely collective mourning can be understood through events that affect entire communities, such as environmental disasters like the Brumadinho dam collapse in Minas Gerais, terrorist attacks by Russians in Ukraine, the Covid-19 epidemic or the loss of young people, as in the case of the Kiss nightclub fire in Rio Grande do Sul. In these cases, mourning transcends individual experiences to express collective pain. People mourn their losses, the rupture in the social fabric, the alteration of collective history, and, to a certain extent, the loss of a part of their shared identity.

Collective mourning can catalyze social change and inspire collective action that looks to honor the memory of the deceased or prevent future tragedies. This is not just a passive expression of mourning but the manifestation of our private and public sensitivities and the identification of forms of this phenomenon in a city in Paraná, in southern Brazil. This is what we will do here: explore the traces of feelings

that are often unnoticed in the texture of social memory, starting from the concepts of public memory and public history to show elements of approximation and distancing in the intersections between public mourning, memory, and photography in the public space.

In this approach, the meanings of past and memory aims to disseminate, share, and jointly produce historical content for, with, and by audiences in communities, museums, archives, places of memory, natural and archaeological sites, monuments, public or government agencies, among othersⁱⁱ. The projects developed in this field can be based on joint reflections with the public, usually outside the university environment, and include pedagogical and educational actions, exhibitions, public interviews, drawing up tourist itineraries, games, consultancies, etc. Their aims include the mediation and democratization of historical content, making it accessible, engaging, and relevant to the public, with a view to engagement, citizen practices, and reflections on the meanings of the pastⁱⁱⁱ.

On the tracks of a bereaved history

The explosion of a train carriage at Paulo Frontin Station in 1943 not only claimed lives, but also left a permanent mark on the town's public memory and historical narrative^{iv}. This event, resonating through the years, has become a pivotal element in the local commemorative culture of Mourning. It underscores the profound pain of losing family members and vividly illustrates the historicity of emotions and the psychic crisis triggered by such loss.

Carol's notion of "the repugnance to the decomposition of the body and the discouragement of affective impulses" aptly encapsulates the emotional turmoil experienced by the bereaved.^v In this sense, Bonanno's work stands as a significant challenge to the prevailing conceptions of grief, particularly those proposed by

Freud and Kubler-Ross.^{vi} His argument, which has provoked considerable academic debate, is that these theories do not capture the experiences of most people. Instead, he offers a more inclusive definition of grief that encompasses a spectrum of reactions to loss, regardless of the individual's response. This spectrum includes feelings such as longing, numbness, disbelief, agitation, guilt, relief, anxiety, and horror, among others. This unusual way of dealing with the loss of loved ones is called "ugly coping." This term describes an adaptive behavior employed during crises to navigate through adversities. It stands for a survival strategy that entails accepting unconventional actions when circumstances cause immediate solutions.^{vii} In this text, we follow Bonanno's definition, meaning we understand that Mourning is the state of loss through the death of someone or some condition, regardless of the person's reaction, though it implies some form of suffering. Grief is the emotional reaction to the loss of a family member, a friend, the end of a romantic relationship, loss of health, or even loss of social status or employment, consisting of feelings such as longing, numbness, disbelief, restlessness, guilt, relief, anxiety, and horror, for example. The four trajectories of these feelings include:

1. Resilience: keeping healthy psychophysical levels and overcoming pain through positive experiences.
2. Recovery: a temporary psychopathological state of a few months, followed by the restoration of psychological and physical conditions after a traumatic event or condition.
3. Chronic dysfunction: prolonged suffering and inability to maintain health conditions after experiencing trauma.
4. Delayed grief: a situation of normality that deteriorates with distress and suffering following the loss experienced.

The relationships between mourning and grief in Paulo Frontin are challenging to discern, as they are a backdrop to the community's history.

Intertwined with resilience, this pain underscores the need to involve the community in discussions and decisions on remembering and honoring those who have passed, reinforcing community cohesion and identity. Public historian Erika Doss's approach, categorizing memorials from temporary to traditional forms, including spontaneous shrines and performative memorials, plays a vital role in valuing these expressions of loss.

The Public Opinion Survey, organized by historians Wellington Luiz Giovanoni, Wellerson Fernando Giovanoni, and Michel Kobelinski, with the support of the Paulo Frontin Municipal Department of Education, Culture, and Sport, collected 347 samples from a population of approximately 7500 inhabitants. It was found that "the majority of people (66.3%) wished to pay tribute to those killed in the 1943 explosion, a tragedy that has repercussions not only as a historical fact, but also as part of a traumatic affective memory."^{viii} In this way, monumentalization, suggested by the community, becomes an essential process to include feelings and make it possible to understand the dynamics and facets of mourning and pain linked to photography and memory.

The Press coverage and victim identification

The explosion on September 29, 1943, caused by a wagon of the C-241 freight train, led to the death of twenty-three individuals, profoundly affecting the community's life and collective imagination. This incident is significant for its immediate tragic consequences and the myriad of narratives and theories it spawned among the community members. Ranging from speculations about a political attack by German descendants sympathetic to the Third Reich to theories of a botched robbery, these narratives, albeit disjointed and historically unverified, reflect the community's attempt to make sense of the tragedy.

In the broader historical context of 1940s Brazil, the media's role was pivotal in shaping public memory. As the site of this catastrophe, the railway station has become a symbolic link connecting the local people across different temporalities. The station's visibility in daily life and its association with a past event that moved the town, and the nation are pivotal in understanding its role in public memory.^{ix} The detailed accounts of the accident, preserved in the archives of the National Digital Library, offer insight into the immediate aftermath and the community's response. The articles highlight the swift action taken to aid the victims, yet they leave the cause of the explosion a mystery. These accounts highlight the collective efforts of doctors, army personnel, and railway employees in mitigating the disaster's impact and caring for the victims. The media coverage of the time, as seen in newspaper like 'O DIA,' played a crucial role in documenting the tragedy and the later public response, including charitable initiatives and administrative inquiries^x. (Imag. 2)

Image 2 – Explosion (thirteen dead and twenty-four injured).



Source: Collection of the National Library of Rio de Janeiro. Issue of September 30, 1943.

In our field research, we found all the victims, which enabled us to uncover other layers of this historical event. Despite first challenges due to the lack of

preservation of cemetery records, research in registry offices and digital archives eventually revealed the names of the deceased, thus rescuing them from historical anonymity.^{xi} This act of identification is more than a mere academic exercise; it represents a commitment to acknowledging and honoring the “emotional communities” affected by the tragedy.^{xii}

The Mourning transcends the mere opposition of body and celebration. It involves material and immaterial practices that symbolize the negotiation of public memories in various forms – for example, in widely publicized tragedies, the use of T-shirts, condolence cards, flowers, toys, and poems, among others. These practices prove the symbolic and emotional power of individual and collective memories, supporting the connection between the living and the dead. Doss's study on 'memorial mania' suggests a shift from private to public and collective mourning, reflecting a rise in memorial culture that responds to societal demands and a means for public grieving.^{xiii} This trend is driven by a need to revisit historical events and recognize their emotional significance. The historic tragedy caused not only immediate devastation but also profoundly shaped public discourse on safety, mourning, and historical remembrance. Its enduring impact on the community's collective memory stands as a poignant testament to the complexities and nuances in public responses to tragedies.

In this research, we found that the interconnections between mourning and grief coincide with the concepts proposed by Bonanno. The ability for resilience in the face of the pain and anguish generated by the loss of community members was seen. This overcoming was attenuated over time and by adapting to the continuation of life in society after eighty years. On the other hand, some tenuous associations can be found between mourning and grief, suggesting that the experience of grief transcends the boundaries between the public and private

spheres and is reflected in both intimate manifestations and observable social behaviors.

Traces of a public history of mourning and grief in the community

Even though the community of Paulo de Frontin did not build a memorial to the dead, there were already alternative expressions of mourning, such as autobiographical and educational archives. The initiative of teacher Daria Diduch Andreiv and the students at Monsignor Pedro Busko State College to document this topic is an excellent example of public history and made up for the lack of textbooks on local history at the time. (Imag. 4) The research "Rescuing the history of Paulo Frontin", with its rich mix of survivors' testimonies, photographs, and analytical conclusions, is a crucial contribution to learning about expressions of sensitivity over time and, at the same time, constitutes an essential source for the history of education in the state of Paraná.^{xiv} Let's take a look at some excerpts from this manuscript:

Pedro Skibinski's testimony

'The freight train arrived at 6.25 am on the 29th. The passenger train was held up in the station yard, waiting for the order to move forward and pull onto the station platform. At precisely 6.48 am, the train exploded. Shards of iron were thrown in all directions, and a crater two meters deep and ten meters long was left at the scene. The rails were twisted and inside the crater was the wreckage of the wagon. One of the wagons was in front of the water tank, but given the density of the fire, it could not be controlled.'^{xv}

Basílio Opoloski's testimony

'There was a box of dynamite inside the wagon. Only three people were saved: Pedro Skibinski, Theodoro Koghut and Romão Carpavicz. At the time of the explosion, some were left without legs or arms. Busko's daughter was asleep, and her mother went and woke her up to see the train that was on fire. As the girl was going, it exploded, there was no time for her to get there, she died halfway. When the train exploded, corn

came out everywhere and pierced Theodoro Koghut's body. The wagon was destroyed and so was the station. After an hour, the bodies were released. The people were very shaken, even two years later.^{xvi}

Image 3 – Detail from the handwritten book *Resgate da historia de Paulo Frontin*, 1951.



Caption: Railway station already rebuilt, s. d. Source: Daria Diduch Andreiv

Another example of history made with and for the public is Diva Scarramella Ogibowski, who revives the memory of the dead and expresses the feeling of mourning and longing for those who have gone.^{xvii} Her text celebrates the public memory of the dead and alerts us to the indelible bonds of friendship and the recognition of existences that matter to the community. In the book 'Paulo Frontin: 60 Years of Political Emancipation and Some histories' (2012), there is a poignant illustration of the collective trauma experienced on September 29, 1943, and the day irrevocably altered the village's landscape and inhabitants' lives. The narrative

vividly captures the tangible sense of loss and mourning that followed, highlighting the profound impact and commotion:

'[...] Unfortunately, on September 29, 1943, when I was seven years old, we woke up to a significant tremor and an explosion; that land full of dreams and joys suffered great pain. Schoolmates, in every house, there was pain at the loss of family members or friends. That day, I felt the loss of my friends, especially Zenóbia Busko, my classmate. She loved to rub the wax I carried in our wallet so that it would be the shiniest. I loved the bread with salted lard that she used to bring that she brought, and we used to exchange D. Italia's (my mother's) sourdough bread with marmalade. Nancy and Flores Cunha, the siblings, were also among the students who died in the explosion. This was my first sense of loss; little did I know that in less than a month, I would lose my father to a massive heart attack. To this day, I wonder if his heart could not take seeing that village, which he wanted to be one family, destroyed. His great friends, like the station expert, are dead. And many grieving parents. My childish eyes saw all that wreckage and could not believe they would never see those children again, who, like me, were incredibly happy in that village that belonged to everyone. There was no cemetery in Paulo Frontin, so Vera Guarani took them to their eternal rest [...].^{xviii}

Diva and Daria's roles involve mediating experiences and evoking memories and emotions tied to lives that might have been lived. In every era and under all circumstances, the loss of men and children stands as a profound tragedy, inherently significant; nostalgia embodies a 'mixture of sadness and joy, of suffering and solace; it reflects our mortal, finite nature, our existence in time; it intensifies our awareness of transience and otherness'.^{xix}

By delving deeper into people's authentic public sentiment, characterized by practices of mourning and remembrance, it is possible to subtly perceive these nuances through the interrelationships between memory and photography.

Public mourning and faint remembrance

The newspapers *Diário da Tarde* and *O Dia* reported the detonation of boxes of dynamite that destroyed wagons, the train station, and nearby houses, resulting in the deaths of 23 people.^{xx} During the Second World War, photographs of deaths alerted society to racial conflicts, genocide, and the horrors of war.^{xxi} Harris, 2020. They were images that aroused a sense of collective mourning and taught us about their powerful relationship with memory. In these periodicals we researched, photos of the dead are scarce, prevailing over those of commanders, military equipment, ammunition, troops, ships, aircraft carriers, submarines, planes, tanks, thirsty, defenseless, and captured soldiers, and battles, among others.^{xxii} At that time, the consumption of photographs and cameras popularized the dissemination of death scenes to the audiences, contrasting with the private experiences of mourning. (Image 4, 5 and 6).

Image 4. First aid to the victims.



O Dia, October 3, 1943. Source: National Digital Library.

Image 5 – Victims treated at the Paulo Frontin Railway Station.



O Dia, October 3, 1943. Source: National Digital Library.

Image 6 – Reporter interviewing the Station Chief, Claro Morais.



O Dia, October 3, 1943. Source: National Digital Library

Seventy-eight years later, the photo album “Paulo Frontin Campaign, Declare Your Love” is an archive that celebrates public memory and a dive into the obscurity

of the past and the subjectivity of feelings. Imag. 7 and 8. Launched on November 3, 2021, the competition encouraged the civic and collaborative participation of citizens during the celebration of the sixty-ninth anniversary of the municipality's political emancipation:

[...] We have launched a unique campaign to celebrate this date and share beautiful memories or current images of our land. To participate in the campaign, select beautiful photos or videos that show natural beauty, cultural, historical, or everyday heritage, as well as remarkable places that bring back good memories.^{xxiii}

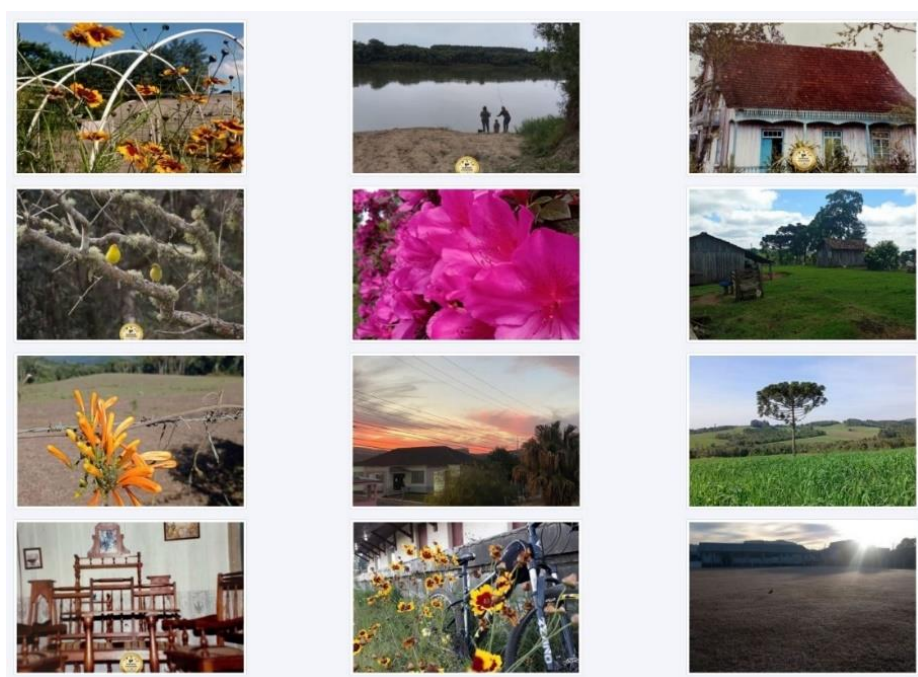
Analysis of the images on *Facebook* - Paulo Frontin Official reveals information about the twenty-four authors, accompanied by descriptions, comments, and likes. When considering the themes presented, we focused on those that associated image and text, classifying them as natural landscape, urban infrastructure, and human activities (Graph 1). In a second step, the photographs were related to the accompanying descriptive texts, allowing a summary analysis of the memory practices, which were cross-referenced with four categories of memory: individual, social, collective, and public revisited, considering the performative and critical attitude. The impact of these practices was partially evaluated by collecting data from crowdsourcing (comments) on social networks.^{xxiv} Although the approach has limitations, it is possible to glimpse fragments of public memory still present in the community. We can diffusely ascertain the feeling of mourning and the processes of overcoming post-trauma in a broader historical context.

Image 7 – Poster for the Paulo Frontin 69 years campaign – Declare your love!



Source: Town Hall, 2021.

Image 8 Image 9 – Index photos – Paulo Frontin 69 years campaign – Declare your love!



Source: Town Hall, 2021.

Graph one. Classification and cross-referencing of images, categories, and texts.

Paulo Frontin 69 years campaign – Declare your love!

Classification - photos	Total %	With author and description	Memory types			
			Individual <i>a</i>	Social <i>b</i>	Collective <i>c</i>	Revised Public <i>d</i>
Flowers, plants, river	3	30%	1			
Trees	4	7%				
	8		2	1		
Animals, fish	1	9,8%				
	1					
Farming	5	4,4%			1	
Houses, buildings, urban structure	1	14,3%		3	1	3
	6					
Roads, cars	4	3,5%		3		
Objects	3	2,7%				
People	2	1,8%	1			
Sunset, sky, fog	2	20,3%	7	1		
	3					
Panoramic view	7	6,2%			3	
Total geral	1	100%	Photos identified – Total 24	10 (41%)	8 (33%)	6 (25)
	1					3 (12,5%)
	3					

Source: Michel Kobelinski, 2023.

The themes selected by the participants' lenses valued Paulo Frontin's natural landscape (67.1%), which can be explained in part by the municipality's agricultural vocation and the fact that most of the population lives in rural areas (68.5%), whose prominent motifs were spring and the contest's thematic direction. Memory practices in authorial photographs (24) evoke memories and emotions through simple descriptions, which, shared on social media, provoke visitors' reactions in written and iconographic form (crowdsourcing, likes, etc.). Within this

small album of photographs, personal memory perspectives (34%) stood out, being strongly associated with the preservation of nature, its contemplation and experimentation:

Naiara Vial – Rua Antônio Zaionc, Last photo of spring 2021 in Paulo Frontin.

Eduardo Dallazem Bueno – station. The struggle for survival [native tree in the middle of a reforestation area]

Sabrina Konkel – Santana, Paulo Frontin. Dusk at the Konkel family farm in Santana, Paulo Frontin.

Geiciely Duma Banowski – Street João Horzyn, Paulo Frontin. A magnificent sunset from my home window!

Bruna Gisele Rodrigues – Late Sunday afternoon in Bom Retiro. Nature is undoubtedly an endless source of strength and inspiration for all of us. There is nothing better than breathing in the fresh air and seeing the beauty of our surroundings!

Clerenice Niederle – The top of Sierra Barreiros at sunset! Bike takes me to every corner of my Frontin.

Silvia Aparecida Boruch – Road Três – Paulo Frontin. Lonely [tree – Araucaria pine] by the side of the road because with the cruelty of human beings, many of them have been wounded and killed, but the strong ones still insist on surviving.

Michelle Potuk – Francisco Scaramella Street. Rainbow

Camila Dallazem Opaloski – Street 22 de January /Rui Barbosa. Sunset

Cristiane Vergutz – São Roque – A spectacular sunset!!!

It is essential to say that individual memory is a way of remembering and at the same time being remembered, “recognizing something and remembering with others;” when we remember something, we do so with and through others. Even though it has an “intersubjective nexus” found in the mind and body, it is simultaneously the primary support for social, collective, and public memory.^{xxv}

The Graph shows data on images that involve a social memory, such as geographical location, community, sporting or religious engagement, or coexistence, although they are not necessarily public:

Marco Antonio Geller – Paulo Frontin. Former Friendship Shop.
Tatiane Thibes – Paulo Frontin. Entrance to Paulo Frontin.
 [cloverleaf access to the city]

Eloeni A. Dallazem Farias Bueno – Paulo Frontin. Street
Francisco Brzezinski Filho [traditional family in the city].

Eloeni A. Dallazem Farias Bueno – Paraíso do Sul
 Condominium. I wonder if this beautiful tree still exists. I saw it
 in front of the condominium.

Tatiane Thibes – Ladislau Brzezinski Municipal Stadium.
 Frontinense winter, July 2021

Eduardo Dallazem Bueno – Vera Guarani, district of Paulo
 Frontin-PR. Centenary Church, Sacred Heart of Jesus.

Maria de Lourdes Bielick – IAT Nursery, Winter 2020.

Francielly Fernandes and Jefferson Kosciuv – Street
 Francisco Brzezinski Filho

Then, the image-texts are identified with collective memory. These photographic-textual compositions evoke social and family life spaces, including feelings of “love for one’s hometown.” The images and texts, each in their own way, converge on common memories between different people about shared events, situations, or content:

Josiane Machiniski – Paulo Frontin. My town!

Willian Tomal – This photo was taken from the Alto Paraíso neighborhood. It depicts the landscape next to my house in mid-winter 2021, known as the Aquatic Park.

Andrea Hoinak Campos – View from the top of Sierra Barreiros. Hiking through our land always provides us with beautiful scenery.

Erica Eduarda Niederle – Top of the Sierra of Hope – a view that dazzles our beloved Paulo Frontin. A mountain called Hope / Made the forest an offer of peace / Welcomed these people from afar / Who arrived without looking back.

Eloeni A. Dallazem Farias Bueno – Paulo Frontin. Secondary road 7. Paulo Frontin is a place of fertile land and diligent people!

We have found that the contest participants base their narratives on the traditional history of local toponymy. This way, heroism, nobiliary traditions, and Brazilian nature are valued. Erica Eduarda Niederle's poetic excerpt about the Mountain of Hope reminds us of the patriotism sentiment – boasting – of the military expeditions to the Captaincy of São Paulo at the end of the 18th century, whose vocabulary was related to the expectation of finding gold and facing mourning in the colonial hinterlands in the face of countless challenges (e.g. finding supplies to survive, illnesses, fighting indigenous tribes and Spaniards, etc.).^{xxvi}

In this photography contest, we discovered three contributions from one participant, each blending imagery and text. In the analysis, it was possible to show image and text compositions related to the railway station and the city's history. These compositions were considered revised public memory, as they stand for both perspectives on urban space and feelings of mourning that have been overcome:

Eloeni A. Dallazem Farias Bueno – *Just a pile of stories! Held memories, surrounded by furniture, buildings, and deleted photos! Francisco Brzezinski built the house in 1907. He later sold it to his eldest son, Francisco Brzezinski Filho, the husband of Helena Pavelski Brzezinski.*

Eloeni A. Dallazem Farias Bueno. *Railway Station. Our history!*
Eloeni A. Dallazem Farias Bueno – *Railway Station. Description: The beauty of details.*

This set of image texts is a valuable example of the performative creativity of the contest participants and the nuances of traumatic public memory in the municipality of Paulo Frontin. The memory is a continuous process of performance and response, with “one person's memory being another's archive.”^{xxvii} The isolated comments (crowdsourcing) on Paulo Frontin's Official Facebook page post show this:

Jacqueline Rossana – *There was a mistake. This house belonged to my grandparents, Francisco Brzezinski Filho and*

Helena Pavelski Brzezinski. It is the side of the house posted below and mentioned as their property [comment on the photo by Eloeni A. Dallazem Farias Bueno, Former residence of Francisco Brzezinski Filho and Helena Pavelski Brzezinski].

Deividy Melnik – *Photo + top; Terezinha Baiak, I had my first communion at this church. Had my first communion with Father Levi and Francisca Lisovski at this church! Regis Monique, this church is beautiful. Its interior is excellent [comments on Eduardo Dallazem Bueno's photo Centenary Church, Sacred Heart of Jesus].*

Marco Antonio Geller – *I dedicate this photo to my eternal Queen and mother, Ivoni Geller. Friendship Shop [comment on the Old Friendship Shop photo].*

Marcelo Renato Popia – *Whoever was born in Paulo Frontin will never forget it, a peaceful city in which to live with many histories and stories. Ana Maria de Fátima Kosciuv, miss you, where I was born and spent my childhood and adolescence, we were delighted in this place. We were lucky to be happy; only those who lived there can tell us. The memories are endless.*

Ana Salete Stadnik – *miss you I grew up playing in this station [comments on the photo by Eloeni A. Dallazem, Railway Station].*

Despite the rare comments, the Paulo Frontin, Sixty-Nine Years, Declare Your Love Campaign is presented as a collection that combines photography, memory, and archive, with the potential for other people to get involved and contribute to extracting other memories [archive] from it, some of which indirectly refer to mourning and pain, which have been overcome and re-signified over time.

Conclusions

As we can see from the examples presented, public memory refers to the sharing and circulation of memories of facts, people, and places and their forgetting in each social or community body, involving places, public acts, commemorations, “identity formation and representation,” including feelings of

mourning and grief. Its main characteristic, according to Johnson, is that it is “informal, diverse and mutable,” as opposed to official and national history, encompassing photography, speeches, monuments, memorials, museums, films, and objects, among others, which frame a community's understanding of its past and identity.^{xxviii}

Along the same lines of argument, Edward Casey's theory of localized memory refers to memories associated with places and times, which include possibilities for action and public mobilization. Casey considers individual, social, and collective memories as elements of public memory and can shape how the public perceives and interacts with and in public spaces through remembrance.

Therefore, based on these understandings and the insights gained from our analysis that shed light on profound emotional impacts, meanings of the past and memory are constructed, revised, issued, and contested. This process is driven by stimulating factors, such as forms of interpretation or misinformation, ideologies, and social movements, which lead to reconsidering how memory spaces in the municipality of Paulo Frontin are intertwined with trauma, photography, and public memory.

In community monumentalization, the divergence between political agendas and authentic public sentiment becomes clear, highlighting the discrepancy between reality and the emotional depth of mourning and remembrance practices in and for the community. According to Maud, public photography and visual public space are related to art and public culture; in other words, they involve “spaces of coexistence and dispute”.^{xxix}

The intersections between mourning, memory, and history broaden our understanding of how subjective experiences, to a certain extent, shape our understanding of the past. While society often denies the finitude of life, expressions of mourning take on new dimensions in public, virtual, and supportive

environments. Nostalgia helps us reflect on existence, time, memory, and history and creates a sense that something endures beyond our departure. Understanding these emotions is fundamental to contextualizing them within the framework of public memory and a public history focused on feelings.

Notas

ⁱ BONANNO, George A. **The Other Side of Sadness**: What the New Science of Bereavement Tells Us About Life After Loss. New York: Basic Books, 2009. p. 31

ⁱⁱ SANTHIAGO, Ricardo. Duas palavras, muitos significados: alguns comentários sobre a história pública no Brasil. In: MAUAD, Ana Maria; ALMEIDA, Juniele Rabêlo de; SANTHIAGO, Ricardo (orgs.). **História pública no Brasil**: sentido e itinerários. São Paulo: Letra e Voz, 2016, p. 23-35.

ⁱⁱⁱ CAUVIN, Thomas. Campo nuevo, prácticas viejas: Promesas y desafíos de la historia pública. **Hispania Nova**: Revista de Historia Contemporánea, Espanha, n. 1, Extraordinario, p. 7-51, 2020.

^{iv} Paulo Frontin, a small town in Paraná, Brazil, has a history deeply influenced by immigration and development. In the late 19th and early 20th centuries, the town saw an influx of Ukrainian, Polish, Italian, and German immigrants. Its railway station, named after the esteemed engineer and politician André Gustavo Paulo de Frontin, known for his engineering and sanitation projects in Rio de Janeiro. The São Paulo-Rio Grande Railroad, proved to connect southern Brazilian states, helped the emergence of various commercial ventures near the station. Cf. Filho, Alcides Goularti (2009), A Estrada de Ferro São Paulo-Rio Grande na formação econômica regional em Santa Catarina. Geosul, December 2009, 103-128.

^v CAROL, Ane. Decadências corporais: diante da doença e da morte. In: CORBIN, Alain, Jean-COURTINE, Jacques, VIGARELLO, Georges. **História das emoções**: do final do século XX até hoje. Petrópolis: Vozes, 2020, p. 390-414. p. 399.

^{vi} Bonanno, 2009, refers to the books "Mourning and Melancholia" by Sigmund Freud (1922) and "On Death and Dying" by Kubler-Ross (1969).

^{vii} Bonanno, op. cit., 2009, p. 78-79.

^{viii} KOBELINSKI, Michel, GIOVANONI, Wellerson Fernando. História Pública e Patrimônio em Paulo Frontin – PR. In: PEREIRA, Denise, CARNEIRO Maristela. **O Brasil dimensionado pela história**. Ponta Grossa: Athena Editora, 2020. p. 100.

^{ix} Idem, p. 107.

^x See O Dia. 1943. "Gravíssimo acidente ferroviário na estação Paulo Frontin." September 30, 1943; O Dia. 1943. "Torpedeado mais um navio brasileiro." October 3, 1943; O Dia. 1943. "Ainda a impressionante explosão em Paulo Frontin." October 1, 1943; O Dia. 1943. "Legião Brasileira de Assistência." October 2, 1943; O Dia. 1943. A explosão verificada em Paulo Frontin." October 6, 1943. Hemeroteca Digital Brasileira. Fundação Biblioteca nacional.

- ^{xi} Cross-referencing data from the municipal cemetery, the archives of the Paulo Frontin Registry Office, and the Digital Library of the National Library revealed the names of the victims: Eduardo Stelmach, Félix Gulanovski, Flores Cunha, Hamilton Padilha, João Cheika, Miguel Mudrek, Nestor Karpovitch, Nanci Flores Cunha (child), Theodoro Chimi, Zenóbia Busko, Paulo Fiduniv, Hamilton de Paula Cordeiro, Simeão Sarraff, Theodoro Krum, Fernando Ribeiro, Alvina Ribeiro de Souza, Eloina Ribeiro de Souza (child) Amálio Ribeiro de Souza, Miguel Rogoski, Ezequiel Costa, Romário Reburce and Osório Martins de Andrade, Eureus Cunha (child).
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- ^{xiv} ANDREIV, Daria Diduch. **Resgate da História de Paulo Frontin**. Paulo Frontin, Unpublished manuscript, 1994.
- ^{xv} Idem., p. 16-17.
- ^{xvi} Idem., p. 20-21.
- ^{xvii} OGIBOWSKI, Diva Scaramella. **Paulo Frontin – Paraná**: 60 anos de emancipação política e algumas histórias. Paulo Frontin, Edição do autor, 2012.
- ^{xviii} Idem, p. 39.
- ^{xix} ALBUQUERQUE JR, Durval Muniz de. As sombras do tempo: A saudade como maneira de viver e pensar o tempo e a história. In: ERTZOGUE, Marina, Haizenreder, PARENTE, Temis Gomes. **História e sensibilidades**. Brasília: Pararelo 15, 2006.
- ^{xx} Kobelinski, Giovanoni, op. cit., 2020.
- ^{xxi} HARRIS, Racheal. **Photography and death**: framing death throughout history. Bingley: Emerald Publishing, 2020.
- ^{xxii} See Brazilian Digital Library. National Digital Library, National Library Foundation. Available at <http://bndigital.bn.gov.br/hemeroteca-digital/>
- ^{xxiii} City Hall of Paulo Frontin, 2021.
- ^{xxiv} See Graham, Massie and Feuerherm, 2013. According to the authors, retroactive crowdsourcing, which consists of collecting representations of local history and heritage from existing online sources and including them in an online database, proved to be more efficient than actively asking for contributions from a community.
- ^{xxv} CASEY, Edward S. Public Memory in Place and Time. In: PHILLIPS, Kendall R. **Framing Public Memory**. Rhetoric, Culture, and Social Critique. Tuscalosa: The University of Alabama Press, 2004, p. 20-21.
- ^{xxvi} See Kobelinski, 2012. p. 298: “[...] and the picadores had already noticed that the nearest stream, which they found in the said mountain, had good gravel, and they even saw some sparks of gold in a small experiment, so they called it Stream of Hope” (c.f. – letter to chief guard Lussosa. In: SAMPAIO E SOUZA, [1768-1774], 1956, p. 134.
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