SEMIÓTICA DEL DISCURSO DE LA MEMORIA HISTÓRICA EN INTERNET. LAS HUELLAS DEL RECUERDO EN LAS SERIES DE FICCIÓN DE CHILE Y ESPAÑA Y SU CONVERGENCIA CON LAS REDES SOCIALES.

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Resumen

El artículo es un estudio a los mensajes de la memoria en las plataformas online como consecuencia del visionado de las series televisivas de España *Amar es Para Siempre y Cuéntame Cómo Pasó*, y de Chile *Los 80* y *Los Archivos del Cardenal*. El objetivo es cuantificar el número de mensajes vinculados a la memoria histórica a través de la semiótica discursiva. Con el objeto de establecer resultados que buscan dimensionar los mensajes online, se recurre a una metodología inicial basada en la observación comunicacional en las redes de internet y, posteriormente, un análisis cualitativo y cuantitativo de las expresiones discursivas. Los resultados destacan cuáles son las redes que agrupa mayor interés por reproducir memoria histórica, como consecuencia de la acción del visionado *serie de ficción – texto digital* en las plataformas online.

Palabras clave: Memoria Histórica, Redes Sociales, Internet, Transición, Series De Ficción.

DISCOURSE SEMIOTICS OF HISTORICAL MEMORY ON THE INTERNET. TRACES OF MEMORIES IN CHILEAN AND SPANISH FICTION SERIES AND THEIR CONVERGENCE WITH SOCIAL NETWORKS.

Abstract

The article is a study of the messages of memory in online platforms as a result of the viewing of the television series of Spain *Amar es Para Siempre* and *Cuéntame Cómo Pasó*, and Chile *Los 80* y *Los Archivos del Cardenal*. The objective is to quantify the number of messages linked to historical memory through discursive semiotics. In order to establish results that seek to dimension online messages, we use an initial methodology based on communication observation in Internet networks and, later, a qualitative and quantitative analysis of discursive expressions.

The results highlight which are the networks that group the greatest interest in reproducing historical memory, as a consequence of the action of viewing fiction series - digital text in online platforms.

Keywords: Historical Memory, Social Networks, Internet, Transition, Fiction Series.

Como citar este artículo:

1. INTRODUCTION

Watching a historical fiction series and giving an opinion on social networks is at present a participatory social experience in the new social media. The main feature is a mediation carried out by a communication technology where users not only use their eyes to see, but also their hands to type a text which is a part of an interactive and narrative routine, thus shaping cultural, ideological and political patterns, which are currently very visible in digital Internet environments.

For this reason, the present study is a review of the discourse of viewers/users which are subjects of the narrative as a result of viewing the audiovisual story that turns the online message into a narrative action converging with the structure of historical fiction.

Users, without any specific explicit knowledge, observe and interpret a lived reality, where semiotics brings us to understand this situation in terms of everyday activities, and contexts that assign a meaning to the Internet message according to personal experiences and stories.

In this respect, scientific research linked to sociocultural contexts in Chile and Spain, associated with communication and memory expressed through successful fiction series and follow-up in social networks, discourse semiotics as a tool, helps to discover what users tell in their digital discourses about audiovisual productions such as Los Archivos del Cardenal, Los 80, Amar es para Siempre and Cuéntame Cómo Pasó, respectively.

From categorization models, as a consequence of the narrative and the actantial organization of the story, it is necessary to observe the psychological action of users through the digital text in Internet networks.

Both countries had common sociopolitical processes that create a connection, that is, the military dictatorships that represented, among other things, shocking experiences for civilians due to the implementation of censorship, repression, insecurity regimes, and episodes that meant hard times for many families, which left a pile of painful memories.

Thus, the research is, as a matter of fact, the result of studying the discourse of memory and other scenarios linked to it, in social networks, carrying out a special observation of the story of television series.

In order to know the relevant representations about memory, the empirical method proposed in the field of online investigation is considering the discursive

expressions associated with representations and meanings inherent in the text of the television series shown, in the view of users of online platforms. The sample corresponds to the speech of subjects which, through digital language, is the carrier, individually and collectively, of the dialogical play of expressions with the correlation of signs in terms of the narration of memory transition marks, both in Chile and in Spain.

In this search, there is a descriptive view of concepts and approaches that converge with the object of study, which is developed step by step with observations from the perspective of social psychology, communications and social sciences.

The structure of the article is organized into three sections: the first section provides a theoretical framework on the transition in Chile and Spain, historical fiction essentials, and memory in digital environments. The second section is developed in the field of observation. Finally, there are the conclusions that explain the differences between both countries.

2. STATE OF PLAY

2.1 The challenge to understand the transition in Chile and Spain.

The concept of transition is linked to a renewal, political change or (re)democratization of processes as a consequence of insecurity due to political forces seeking stability in itself. The world has witnessed important transitions in Eastern Europe, southern Europe, and the so-called Latin American transitions.

The concept of political transition[1] refers to a process of radical transformation in the rules and mechanisms of political participation and competition, either from a democratic regime to authoritarianism, or from it to democracy. Thus, in view of an overall perspective, the term 'transition' refers to a process of change by which a pre-existing authoritarian political and/or economic regime is replaced by an open and republican regime with an increased participation of citizens.

However, transition can be explained in terms of profitability for some political groups, when consensus sets a new regime in motion after experiencing processes of repression or a violent insurrection that is too serious, a viable option to turn the crisis into a solution. All democratic transitions have been a complicated multi-cornered chess game, in which the final result is not a predefined regulation (Tusell, 1999).

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[1] Diccionario Crítico de Ciencias Sociales. Available at http://pendientedemigracion.ucm.es/info/eurotheo/diccionario/index_b.html

Trying to understand the processes of transition experienced in Chile and Spain, after long years of dictatorship[2] in both countries, is complex and critical, since at present the aforementioned periods are criticized by some academic circles and specialists due to the immobility of political and economic privileges, where citizens had no participation whatsoever in the agreements reached at the time.

On the other hand, changes promoted by the political parties that attempt to introduce a new organic system take over the reorganization and stability of the economic and social level experienced by both countries after a series of upheavals that kept society on the verge of social breakdown.

Together, these approaches are described as the search for profitability, where characterizations of respective changes, as articulated by the political discourse and the consequence of its actions, latent on public awareness, are exposed.
From the point of view of knowledge as explained in Chile, Chilean transition results from the change in the political system, which gives shape to economic and social transformations produced during Pinochet's last period, not without social mobilizations due to the killings carried out by agents of the intelligence service. This change in the system goes from an authoritarian military regime to a democratic one, but with a Constitution promulgated in times of dictatorship, thus the new government was forced to operate under the rules imposed by the military.

Juan Andrés Fontaine (1993) states that everything begins with 1980 Constitution, a great charter still in force that is a determinant for the country's fate, after the institutional breakdown during Salvador Allende's government. He understands that transition, by means of the Constitution, sets the time necessary to implement the profound economic and social reforms required by the country and, secondly, to allow reforms to be gradually improved according to the population's standard of living and thus help bring stability to the political system.

The central and global political process in Chile, beginning with October 1988 referendum, is the return to democracy. That is the main characteristic of a transition that begins to take shape in order to earn the trust of the military and right-wing politicians who were willing to create changes.
According to Oscar Godoy (1999:80),

> "when we talk about Chilean transition substantively, we are speaking of a social and political subject or identity that changes from an authoritarian to a democratic situation, in a period of time. This shift or move towards democracy is open to different interpretations. To some, in fact, either there is a democracy or there is not,

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[2] From 1973 to 1990 in Chile and from 1939 to 1975 in Spain. Periods of time for dictators Augusto Pinochet and Francisco Franco, respectively.

you are in a democracy or you are not, and between both there is no half-way situations" (Godoy 1999:80).

The Chilean transition model seeking "unity" or "reconciliation" from human rights violations was a stumbling block for real reconciliation, since the right-wing chose the path of oblivion, and the Concertación governments, aware that the issue of human rights was still unsolved, continue in the search for the truth, but agreed with the right-wing.

According to Patricio Navia (1999), Chilean transition is based on the rational action theory which seeks to pay attention to the media as conditional imperatives over objectives, and where the rational play is carried out by the following actors: the military, the businessmen and the opposition political parties, leaving citizens completely out of the process.

This results from the fact that Chilean society retains in its memory a transition model managed by the military and the right-wing and moderate left-wing political parties, where human rights abuses were not assumed with responsibility, avoiding trials in order to maintain moderation.
This meant that Chilean transition set out upon a path of mutual agreement in the search for success, despite the resignation of those who participated in the NO campaign to escape dictatorship and continue under the same system, but now without uniforms and with a truce of protected welfare pacts.

The formula for implementation was articulated on seven key elements to insure domestic tranquility and to put forward a good image in the world: democracy, justice, institutionality, economic stability, certainty, freedom and human rights.

In relation to Spain, this transition is known as the transition to a democracy in process that takes place between the death of Franco and the approval of the 1978 Constitution, events that occurred after 1975. Those years were characterized as a period of reforms that sought to consolidate a full democracy, as a result of past experience with the leader Francisco Franco.

However, there are authors who endorse other facts for addressing transition, such as those changes that began before the death of the leader, and others who endorse its ending curve when the PSOE – Spanish Socialist Workers' Party - comes to power in 1982 with Felipe González.

According to historian Javier Tusell (1999), throughout its contemporary history, not considering what happened during the Civil War, transition to democracy in Spain was a worldwide event, becoming a comparative point of reference. In Spain, the term transition should be understood as the essential political life and the driver of the process that Tusell calls political engineering with respect to its interpretations.

José Cazorla[3] (2010) states that one of the process advantages is that Spanish society was tolerant and willing to change, which allowed citizens to coexist in this model, without ideological differences, a stage that resulted in maintaining capitalism shaped by a pre-industrial economy in the last period of Franco.

The transition of the Iberian nation based its reform process, once Adolfo Suarez[4] came to power, on constituting a freedom order, with all that implies, that is, the development of reforms required by the country during that time, in order to pave the way of majorities for respective representative institutions in the government, translated into sovereignty, representation, liberal and democratic elements that transform vestiges of the past in Spain.

Like the Chilean process, the transition in Spain was intended to organize an institutionalized space for political pluralism, with the recognition of parties as bearers of alternatives in the exercise of power, recasting the foundations of political grounds with a new legislation, such as the 1978 Constitution, to give rise to stability and order, avoiding controversies left by the strategy of the Franco regime.

2.2. Memory networks: the transformation of memories in a digital society

The transition is unity of memory that reaches online platforms, but the story seen in fiction series, not as a concept but from the daily experiences within the process, complements the meaning recognized on the web with stories told in the first person.

Thus, since the creation of the Internet and its evolution, as a consequence of technology, the web has become a space for memory with the fusion of events, people or ideas, forming a social memory recorded by the media converging on the Internet to become an information source.

In the view of Cardoso (2008), on the Internet there are several possible constructions of memory or material available to somehow look at the past and present according to the personal assessment carried out by the user in viewing the public memory of past events.

In this way, communication technologies with access to the Internet are essential in building cultural categories on memory, since, to a large extent, they rebuild fragments of a collective or individual past.

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[3] Professor of Political Science, University of Granada in *Génesis de la Transición Española* documentary. Available at https://www.youtube.com/watch?v=QJmwcZ4huh4

[4] In his youth, he raised discredit among the political class, but called for dialogue with all groups to agree on reforms required by the new democracy. See: Javier Tusell (1999): *La Transición Española a la Democracia*, pp.53-55.

In the opinion of Julizzette Colón-Bilbraut (2013), virtual spaces in web sites work as a history file that preserves over time to present information of a certain moment to refresh memory.

Technology supports memory, and does this by means of a software[5] that stores episodes through cognitive support applications which investigate details of the past to remember events that are no longer possible to be kept in mind through human nature.

On the other hand, Internet is still an important means top remember and unlock knowledge with a range of records stored on different platforms that rebuild contents. In the case of videos, YouTube brings triggering agents into play from users themselves, such as institutions or production companies, which use the platform to post reports, documentaries or daily records that are shown in cyberspace.

One of the capacities enabled by technology through the different communication networks is that, according to Sibilia (2008), subjectivity of social actors based on the Homo Psychologicus model is strengthened, that is, users' historical configurations are the backbone of the expression of senses.

In this line of action, memory is posted in social networks where stories are eloquent, as they reflect the users' ways of thinking in relation to how the mind works and the memories.

For the mechanisms of memory and the narrative of those everyday life elements that are part of subjects' individual and social history, Sibilia admits that, "they have the capacity to make an impact on our ways of thinking, acting and being. These images foster the growing articulation of narratives as stories inspired by audiovisual and computer codes that permeate and recreate the world" (Sibilia, 2008:138).

On the other hand, the technology provided by the Internet comprises a real digital memory in postmodern global society, due to the relationship with print culture that is digitized, and oral memory that is recorded by audio and text systems. Collective construction of hypertexts and the role of social networks make up a log file. Digitization of reality is fundamental in the confrontation experienced by the Internet today.

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[5]Georgia O'Donnell (2013) explains that there are applications such as Timehop or Rewind.me that help remember a series of past events, thus allowing to document life. Available at http://georgiaodonnell.wordpress.com/2013/02/26/la-memoria-de-las-redes-sociales/. [Accessed on July 24th, 2013].

Digital technology, operated by computer science, also plays a fundamental role in the new multimedia culture, where videos and narrative compositions are stored and spread through the Internet, data that are key elements for social and cultural dynamics (Baer and Sádaba, 2003). Thus, despite technological change, the behavior of individuals has not ignored their way of acting, but rather reconverts access to knowledge and treatment of memory and adapts them to the new media:

> "…information is a symbolic and thus reflective source, it is an element entailing a capacity for symbolization and decoding […] new technologies are repositories and mediators evoking social memory of our times, and whose characteristics reframe a collective experience where shared values, community perceptions and rhetorical motives or arguments are merged and intertwined. At present, the expansion of certain technology-communication tools allows for a proliferation of collective memories, counterviews on historical events and facts" (Baer and Sádaba, 2003: 177-182).

The positioning of the Internet, with all that it entails, offers access to knowledge with possibilities ranging from dissemination to content design. Fenollosa and Moncusí (2009) refer to patrimonialization of oral memory, that gradation associated with interests and values that bring content triggering agents into play.

On the other hand, with the emergence of fiction series with historical topics on television, social networks have become a communication driving force for users in the construction of cultural categories on memory, since, to a large extent, they rebuild fragments of a collective past that can be seen through participation messages grouped in the platforms associated with the series, thus representing a valuable memory archive.

In this line of operation, "the web is a vast landscape of discourses, produced both by institutions and organizations and individuals and communities. Digital history considers that digital objects are the result of society interacting on the Web, in fact, they are expressions of network interactions, of a special type of relationship of individuals with their daily communities and with those with whom they build a virtual everydayness through specific channels such as social networks" (Flores, 2011:89).

Therefore, when associating communication with memory and the individuals who operate social networks, we must assume that it is not something stagnant, but on the contrary it is continuously progressing and changing. This is what Echeverría (2009) explains when stating that the different actions human beings perform in technological spaces leave a trace in computers and interconnected services.

This space, described by the author as a third environment, different from that of nature (first environment) and that of cities (second environment), is the place where digital culture resides whose peculiarity is the existence and development of users

in the Web. "Digitization and telematic networks are two requirements needed for the culture modality, which is both a digital culture and network teleculture […] digitization allows us to express a variety of systems of signs, letters, images, phrases, texts, etc." (Echeverría, 2009: 561-562).

If the story is identified by close or visible aspects, according to Scolari (2013), a transmedia story suggests a clear geographical location in the narrative world, where the user can trigger experiences and enter the game of interpretation. Thus, the development of human communications in the digital era open spaces for global Internet communities which are currently preserving, recreating and reproducing their stories, memory and identity.

3. FIELD OBSERVATION

Base focuses on the following methodological scheme for initial observation of information in online platforms that reveal the convergence of viewing and participation with television shows. Once the series are watched, three levels were the result of the applied route.
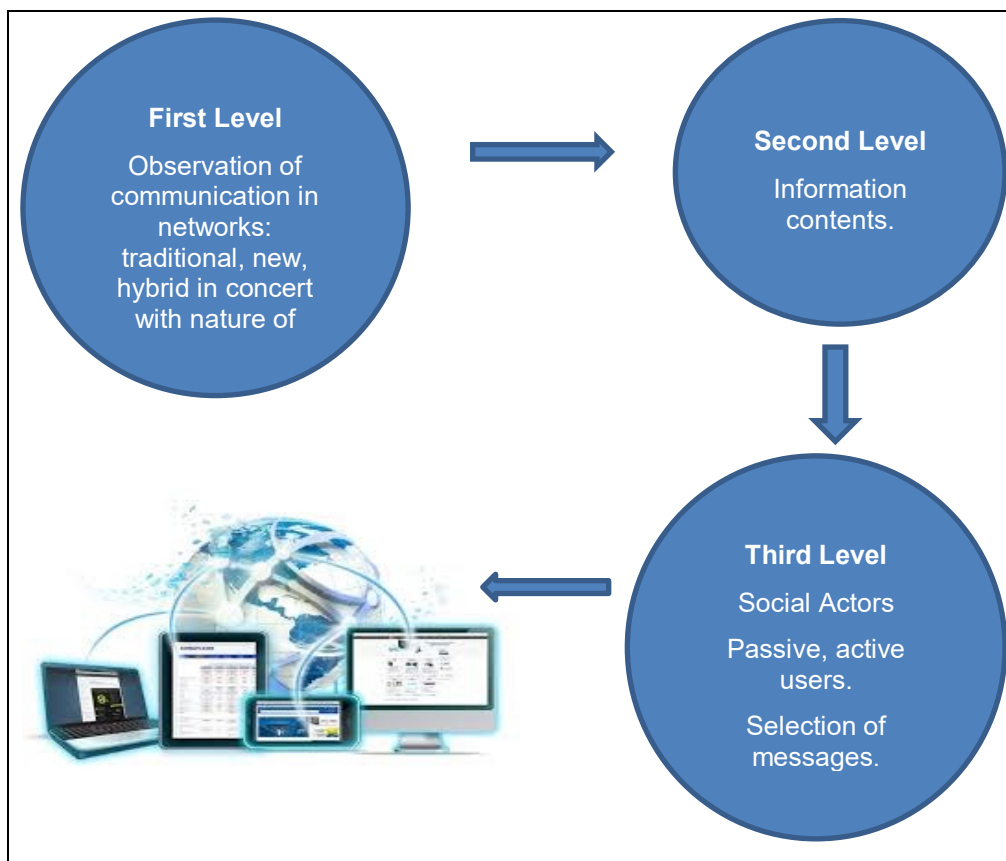
Table 1: Roadmap for tracking and selection of online messages.
Prepared by the author.

Information is composed of organized data which are grouped into categories that provide meaning, associated with a context that facilitates their interpretation (Ruiz and Buira, 2007). In this way, from the narrative constructions of the drama of fiction series, the "discursive expressions" that are part of the context of Chilean and Spanish transition as a remembrance of the narrated political, social and memory, are viewed and selected.

Digital texts, where subjective ideas circulate, are the operational example in front of the knowable space the user expresses respect to their lived or remembered reality as a result of viewing the historical fiction series, Los Archivos del Cardenal and Los 80 in Chile, together with Amar es para Siempre and Cuéntame Cómo Pasó in Spain.

In this sense, as Moreno-Armella explains, "representation systems accumulate knowledge, refine their operating possibilities, and their appropriation enhances the cognition of the person who can achieve them" (2013: 314).

Thus, in this study, we have taken the data provided by digital messages as an analysis process within a referential context to develop a text interpretation. In this way, the type and number of messages responds to social attitude and online participation produced in the digital environment for the construction of memory expressions, based on real memories representing the political, social and cultural context in Spain during the post-Franco period, while, for the Chilean case, during the military dictatorship.

15 digital Internet platforms were selected, which operate as a universe of options that digital social actors have to participate with opinions regarding fiction series. The messages are a representative example of statements written in the first and third persons.

The first stage is watching the Spanish fiction series. Viewing of Amar es para Siempre occurred between January 14th, 2013 (chapter 1) and September 4th, 2013 (chapter 165), and viewing of Cuéntame Cómo Pasó occurred between January 3rd, 2013 (chapter 234) and May 23rd, 2013 (chapter 253).

Collection and selection of messages respect to *Amar es para Siempre* occurred between April 8th, 2013 (chapter 59) and July 31st, 2013 (chapter 136), and selection of *Cuéntame Cómo Pasó* occurred between April 11th (chapter 247) and May 23rd, 2013 (chapter 253).

The second stage is watching the Chilean fiction series in YouTube. Viewing of *Los 80* occurred between October 13th, 2013 and January 12th, 2014. For the second fiction series, *Los Archivos del Cardenal*, follow-up occurred between March 9th, 2014 and May 14th, 2014.

Collection and selection of messages respect to *Los 80* occurred between chapters 1 and 12, and in the case of *Los Archivos del Cardenal* from chapter 1 to 11.

Methodology is based on qualitative and quantitative models in the analysis of discursive expressions, applied to messages of participating users who comment on the abovementioned fiction series, a text that guides the viewer's activity in a cognitive and passionate fashion, where those interested in the fiction suggest a viewpoint from their observation and interpretation of past events.

This study uses, as a measuring tool, functions of language (Jakobson, 1975) in communication, and Ricaurte's proposal in terms of the action, viewing and writing of online messages: "a process for the production of meaning expressed through the multiplicity of semiotic-discursive systems" (2014: 46), present in audio and visual media in the audiovisual story embodied in the language of digital texts on Internet social networks.

Assuming these mental models in users' messages, the discursive semiotics of memory is understood as the digital text with information that provides social, political and cultural memories of those events where the user "recognizes" historical expressions at the country level, and significant personal situations offered by the image, language and public figures in the narrative of the fiction series that provide production, circulation and reception.

The digital Internet platforms analyzed as part of the sample were:

Chile		Spain	
1	Facebook Los 80	1	Facebook Amar es para Siempre
2	Facebook Los Archivos del cardenal	2	Facebook Blog Cuéntame
3	YouTube Los 80	3	Momentos Antena3
4	Blog Lanuevatvchilena	4	Foro Fórmula TV Amar es para Siempre
5	YouTube Los Archivos del Cardenal	5	Fórmula TV Cuéntame Cómo Pasó
6	Twitter *hashtag* #los80	6	Facebook Diagonal TV
7	Twitter *hashtag* #losarchivosdelcardenal2	7	Twitter *hashtag* #amaresparasiempre
		8	Twitter *hashtag* #cuentame

Table 2: Digital platforms analyzed.
Source: Prepared by the author.

The selected categories are those linked to meaningful messages for users, who observe the phrases provided by digital text language in relevant words or senses. The starting point is recognition and the sense of understanding the sayings the communication system of the "message" includes to describe the field of action of the statement's cultural context associated with the collective story of historical experiences in Chile and Spain, with the personal story.

The focus, viewing, context and application of the message in the web is categorized in the projection of the following attributes: knowledge of public figures, social situations in the country, experiences at that time, legal cases, political aspects, economy and cultural issues, all related to the audiovisual narrative of the fiction and convergence of expressions in the abovementioned digital platforms.

In this way, an approach is made of the discursive analysis of expressions that form the memory of a subject in terms of their social culture lived in the country or referential elements not lived, but recognized.

Number of selected messages:

Amar es para Siempre	Internet Platforms	Historical Transition Messages
	FB AEPS	21
	FB Diagonal TV	1
	FORO FÓRMULA TV	16
	MOMENTOS ANTENA3	1
	TWITTER	18
TOTAL MESSAGES		57
Cuéntame Cómo Pasó	Blog FB	0
	FORO FÓRMULA TV	10
	TWITTER	52
TOTAL MESSAGES		62
Los 80	FB	92
	TWITTER	546
	YOUTUBE	40
	BLOGLANUEVATVCHILENA	10
TOTAL COLLECTED MESSAGES		688
Los Archivos del Cardenal	FB	11
	TWITTER	595
	YOUTUBE	11
TOTAL MESSAGES		617

Table 3: Total messages memory discursive semiotics.
Source: Prepared by the author.

Characteristics of discursive semiotics convergence in the production of message on historical memory as a result of the *viewing - writing on online social networks* action.

Memory in the semiotic-discursive process of the audiovisual narrative of fiction series		Character reflected in long-term memory of digital text
Visual	Photographs, signs, announcements, landscapes, cars, cities, places, objects, figures, fashion.	Vintage photographs, signage, types of cars, driving force or nature of behavior. Components in political and social matters between the convergence of archives and fiction stories. Recognition of public figures in the field of politics and sports, as well as in advertising.
Sound	Music, noise, voice, ambient nature, accents.	Soundtracks or singers from the past, definitions of regional identities.
Performative	Body actions, status, education levels, daily practices, celebrations, social relations, dances.	Memories of dance styles and personal contacts in terms of festivities.
Text	Stories, media products, radio and television programs, videos, movies, advertising.	Memory of specific radio or television programs, as well as films marking an era.
Objects	Design, furniture, tools, jewels, industries, etc.	Remember types of furniture, souvenirs, electrical or kitchen appliances.
Space	Public spaces, houses, buildings, territory.	Talk about soccer stadiums, political buildings or other public places.

Table 4: Discursive semiotics convergence of memory.
Source: Paola Ricaurte and prepared by the author.

4. INTERPRETATION AND CONCLUSIONS

According to the observation of digital texts that showed actions referring to transition memory while fiction series were being developed, we noted that users are able to identify topics that are subject to external knowledge provided by narration in terms of the series structure, and that, implicitly or explicitly, the story and digital texts act as knowledge on internal behavior of viewers in the cultural context of significant structures assigned.

From this perspective, there is a significant difference between social networks in Spain and in Chile in the quantitative example of the record in Table 3. The reason is that the story of the South American country series shows a significant burden on real events that promotes a greater participation of users with digital texts referring, directly or indirectly, to Chilean recent history. The audiovisual story of Spanish series is more 'picaresque' or 'comedy' and its synergy leads to plot of characters.

However, contents also approach a memory, but less intensely, resulting in passing memories whose connection integrates some passages from the present, as a consequence of political decisions of the PP[6].

Thus, the discussion is related to the meaning of memory for users who remember in terms of a historical and social reconstruction. And television is an instrument for representation and socialization of memory converging in social networks that reproduce communication through fiction series broadcasted during 2013 and 2014 in both countries.

Faced with this challenge, the appearance of messages referring to memory in the digital platforms observed makes us think of an evolution of the receiver, whose knowledge is directed to these virtual spaces, thus relating quantitative and qualitative value of messages and confirming legitimate interest of users in dialogue around television series with historical topics.

In the case of viewers who watch the fiction series under study, they feel willing to speak of a past that needs to be remembered and whose correlation with reality is noticed, thus producing knowledge.

In this way, television series with historical contents exposed in the narrative and social networks show an important part of what digital society of both countries feel, in the symbolic construction of narratives picturing a certain homogeneity of representations of the past, and an effort to shrink, in the form of fiction, the diversity of memories that abide in individuals, witnesses of a turbulent time, and their relationships with the community and their families.

When this happens, it is because when we intend to remember through the message on the web, discursive semiotics of memory allows us to see that the action between the audiovisual story image and the digital text causes the image known by users to return to conscience, as a result of recognition of perceived, known and experienced events.

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[6] People's Party: holds at present the presidency of Spanish government.

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