ECHOES

Further Reflections on Language and Literature

PROGRAMA DE PÓS-GRADUAÇÃO EM INGLÊS: ESTUDOS LINGUÍSTICOS E LITERÁRIOS

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FOREWORD

In 2014, a group of Master and Doctoral candidates, together with three professors, all from *Programa de Pós-Graduação em Inglês: Estudos Linguísticos e Literários (PPGI)*, at *Universidade Federal de Santa Catarina*, edited and organized the first volume of the e-book *Echoes: Reflections on Language and Literature*, an initiative fully supported by the collegiate of this program. Considering the importance of publication and knowledge dissemination for any academic professional, one of *Echoes*' main objectives was to provide students, from different higher education institutions, with a publishing venue that would welcome works from researchers still in the beginning of their academic careers. Another distinctive trait of this volume was students' involvement in the editorial process. *Echoes* counted not only with the collaboration of editorial and advisory boards, constituted by professors from different universities, but also with an executive board, constituted by Master and Doctoral students, who fully participated in the process of editing and organizing the volume. Such involvement gave students the opportunity to experience yet another aspect of academic life.

Considering the importance of this initiative and the positive response received from students and professors, the collegiate of PPGI decided to continue with the publication of *Echoes* as an e-book series. Thus, the present work is the second volume of *Echoes*, organized by professors Magali Sperling Beck, Maria Ester Moritz, Maria Lúcia Milléo Martins, and Viviane M. Heberle, and having as members of its executive board the following graduate students: Larissa Bougleux, Leonardo da Silva, Patricia Bronislawski, and Priscila Fabiane Farias. *Echoes* continues to keep, as its main characteristics, the involvement of students in the editorial process as well as the focus on the dissemination of research produced by Master

and Doctoral candidates. Another aspect of the series is its inclusion of works in language and literatures that encompass the main areas of research at PPGI. This current volume is a collection of 12 articles that address current research being developed by graduate students and/or professors, in Linguistics and Literatures.

Having in mind the different subjects and approaches taken in the articles selected for the present work, we do believe that this second volume of *Echoes* has a lot to contribute to academic research. We hope you enjoy reading it!

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INTRODUCTION

The ubiquitousness of language and literature in everyday life, academic and otherwise, noticeably compel the interest of researchers. The series *Echoes* derives from this interest and assembles the study of scholars in these two great arenas of knowledge. The first volume of the series, *Echoes: Reflections on Language and Literature* presented nine chapters, articulating relationships between these two important areas. *Echoes: Further Reflections on Language and Literature* is the second volume of the series, first published in 2014, and continues to foster the interrelationship between language and literature in their many layers. The twelve chapters this book presents are informed by theories and approaches from both areas and promote discussions that stem from their contemplation of language and literature. Within language studies, seven articles tackle different issues such as teaching and learning, discourse analysis, and translation. Based on literary and cultural theories, the other five articles analyze both literary and audiovisual texts, reflecting on representation, identity, reception, and self-expression. In this volume, the chapters have been organized according to each area, respecting the internal dialogues among the chapters, which many times depict the elasticity of the borderlines dividing them.

In the chapter that opens this issue of *Echoes*, "A Teacher's Beliefs and Classroom Practices Concerning The Use of Tasks for Developing Learners' Speech Production in EFL Classes," Bruno Coriolano de Almeida Costa (UFERSA) and Rosane Silveira (UFSC) examine the relevance of belief in the process of language teaching and learning. Costa and Silveira base their study in previous discussions such as those by Pajares (1992) and Farrel (2007) and investigate a teacher's beliefs about the use of tasks for developing speech production

in the classroom of English as a foreign language (EFL) classes. The data collection involved classroom observation accompanied by video recording of classes, a stimulated recall interview based on the footages of observed classes, and a semi-structured interview. The findings in this chapter suggest that the participant sees tasks as an ideal tool to help learners develop their speaking skills.

The second chapter, "O Impacto do Material Didático Elaborado pelo Professor na Motivação de Aprendizes de Língua Inglesa," by Letícia Cardozo (UFPEL), analyzes the effects of authentic and context-specific pedagogical materials in the English language learners' motivation. In other words, Cardozo is interested in understanding whether the use of materials produced by the teacher of the course she examines may motivate this teacher's students throughout the learning process according to Keller's motivational model (1983). In order to do so, Cardozo analyzes questionnaire responses of students taking a course in the English Without Borders Program. Even though the study is undertaken with a relatively small group, it presents important insights on the effectiveness of planning pedagogical activities that take into consideration the students' profiles, needs, and interests.

The chapter "Teachers' Perceptions of English as a Lingua Franca (ELF) and the Challenge of Overcoming the Native Speaker Myth", by Gustavo Ribeiro de Carvalho Berredo (SEDUC-MA) and Gloria Gil (UFSC), presents reflections about the myth of the native speaker. Within the context of a globalizing world, Berredo and Gil base their research on Crystal (2012) and propose a debate about how English is spoken around the world, in conditions where it is not the speakers' mother language. Thus, their chapter approaches English as a lingua franca as opposed to the native speaker model of pronunciation in language teaching. With a qualitative research, the chapter shows that even though the participants express their opposition to the native speaker model, they demonstrate contradictions in their opinions.

Subsequently, Laura Knijnik Baumvol (UFRGS) and Simone Sarmento (UFRGS) discuss the process of internationalization of higher education in Brazil in the chapter entitled "A Internacionalização em Casa e o Uso de Inglês como Meio de Instrução". Informed by Rajagopalan (2013), Knight (2008) and other scholars, the authors argue for the important role that the English language may have in such process by promoting inclusion and improving quality in the higher education system. In this context, internationalization would encompass not only exchange programs that allow students to study in different contexts, but also what they call "internationalization at home", that is, through the use of English as a medium of instruction. By using English to teach different subjects - that is, by integrating content and language - the authors believe it would be possible to integrate the students and the institution into the scientific community as well as to disseminate knowledge produced locally. Baumlov and Sarmento also highlight the importance of the applied linguist in this

process of internationalization that may promote social justice.

Continuing the reflection about the use of language, now entering the arena of Critical Discourse Analysis, the chapter by Camila Pasquetti (UFSC) and Viviane Heberle (UFSC), entitled "A Multimodal Study of the *This Is* Book Series in its Translation into Brazilian Portuguese," aims at unveiling the representations of important touristic cities (and their people) around the world found in the texts and images of excerpts of the book series *This Is*, examined through multimodal lens. Based on works by Kress and van Leeuwen (2001/2006) and Motta-Roth and Heberle (2015), the findings show interesting (and sometimes surprising) aspects of the book series, suggesting that the multimodality theory may contribute to an explicit and systematic analysis of picture books.

Next, Fátima Andréia Tamanini-Adames (UFSM) continues the discussion about Critical Discourse Analysis with her chapter "The Ideological Context of Production of Science Popularization News." Tamanini utilizes Fairclough's (2001) three-dimensional model in her research, which discusses the context of production of the discursive practice of science popularization (SP) news from an online magazine. The investigation involved an analysis of 265 pieces of news concerning contextualized scientific articles from different areas of knowledge. The results showed that the magazine, *On-Line Veja*, seems not to give voice to academic research developed and published outside hegemonic spheres, such as the English language.

In the seventh chapter, Domingos Soares (UFSC) continues to approach language from a critical perspective by investigating film subtitles to discuss their complex contextual imperatives in his chapter "Towards Subtitler Multiliteracies: Bridging the Theoretical Gap in Translation Education." He argues that subtitlers must take into account in their translations the multimodal context of films rather than the sole verbal meaning conveyed. Only thus, he argues, their translations reflect the contemporary sociocultural dynamics. Therefore, Soares calls attention to the importance of the multiliteracies pedagogy, proposed by Cope and Kalantzis (2000, 2009), for the subtitling practice as he calls attention to the fact that it remains necessary to directly apply mutiliteracies' pedagogical moves and select a multimodal analytical model in order to test the feasibility and efficacy of the ideas developed therein.

Still carrying out a discussion about audiovisual media, but now within a different arena of knowledge, Larissa Bougleux (UFSC) introduces the literary and cultural studies section of this issue with her chapter "From Watson to Watson: The Convergence of Personal and Impersonal Narrations in the Adaptation of Doctor Watson from Literature to Television." Within the scope of narratology, Bougleux discusses the still scarce theoretical attention given to the transposition of homodiegetic narration from literary to audiovisual media in adaptation studies and investigates this voice in a contemporary adaptation of the detective narrative, the

series *Elementary* (2012-) aired on CBS. Utilizing the debate Kozloff (1988), Burgoyne (1999), and Chatman (1999) reopen about the cinematic narrator, this chapter intersects literature and televisual media in the search for the narrator's, Doctor Watson, voice in the television series. Bougleux's analysis delves into the four tiers of audiovisual semiotics as she argues that Watson's perspective can be perceived in the *mise-en-scène*, cinematography, editing, and sound of the text.

Moving from the small to the big screen, Patricia Bronislawski Figueredo (UFSC) discusses travel narratives and how traveling is portrayed in animated films in the chapter "'The Adventure is Out There!': Encounters Between North and South in Disney/Pixar's *Up*." Her analysis is focused on *Up*, exploring the encounters between North America (the USA) and South America (Latin America – specifically Paradise Falls) as presented in the character's conceptions of Latin America and in the relationship between the characters. Informed by Mary Louise Pratt's (1991) and Metz's (2010) notions, Figueredo's analysis show how significantly revealing the representation of travel is for the other and the self.

Still concerning cinema, Marcia Tiemy Morita Kawamoto (IFSC) problematizes the adaptation of a Japanese tale into the movie *47 Ronin* in her chapter entitled "The Widescreen Perspective of 47 Ronin". Again, based on the concept of contact zones by Mary Louise Pratt (1992), Kawamoto discusses the ways in which cultural elements have been changed in the adaptation of the tale to the movie. Considering that the movie in question presents a Western perspective to the tale, Kawamoto argues that the original story about revenge is romanticized and filled with stereotypes and mysticism in the widescreen in order to fit a different mainstream context of reception.

Reception is the main issue put to discussion in Haneen Omari's (University of Leiden) chapter "Reception Theory: Resurrecting the Reader." In it, Omari delves into the theoretical matter of the role of readers in the construal of texts. Based on Patricia Harkin's (2005) and Stuart Hall's (1973) discussion of the relationship texts and their receptors have, she reopens the debate on Reception Theory. She argues that rather than separated in three different spheres, authorship, text, and readership should be investigated integrally, relating one another while making meaning of the three. In her defense of the active agency readers have in the reading process, Omari illustrates her point by seeking examples in Homer's *Iliad* and *Odyssey*, Shakespeare's *Anthony and Cleopatra*, and, perhaps above all, Bob Dylan's legacy in music and poetry.

Finally, in the last chapter, "What is the Shape of This Problem?," Ana Lúcia Beck (UFRGS), reflects about poetic identity and self-expression. In the analysis of the creative processes of the Brazilian artist José Leonilson and the French-American artist Louise Bourgeois, Beck utilizes the notions Manguel (2001) and Webb (2000) discuss to add her

own view of the bounds between personal experience and poetic identity. Reflecting about art and poetry, her chapter expresses how these two artists not only express their own selves but also expose the complex connection between the self, the other and the other's otherness.

Considering the variety of approaches presented in the chapters, this new volume of the Echoes e-book series allows the reader to have access to some aspects of the research being produced by different scholars in a national and international scope. In this sense, the reflections herein aim at fostering the discussion of relevant issues within these branches of knowledge that stir the inquiring minds of academics and non-academics worldwide both in the scholarly community and beyond. These studies may serve as the starting point - that is, the beginning of an echo - that aim at shedding light on further discussions in the fields of language, literature, and cultural studies, thus awakening other scholars' interest, opening room for more theoretical and analytical debate, and fostering more reflections and publication on issues that pertain to the academia and the everyday life of so many.

Larissa Bougleux
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Executive Editors

A TEACHER'S BELIEFS AND CLASSROOM PRACTICES CONCERNING THE USE OF TASKS FOR DEVELOPING LEARNERS' SPEECH PRODUCTION IN EFL CLASSES

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Introduction

Research on beliefs (Pajares, 1992; Kalaja, 1995; Kern, 1995; Woods, 1996; Barcelos, 2000; Barcelos, 2004; Borg, 2006; Abrahão, 2006; Farrell, 2007; Silva, 2010) has gained room over the years in language teaching and learning contexts. Such interest on individuals' perspective may be seen if we observe the large body of research carried out with the objective of unveiling participants' beliefs and their relationships to second language learning.

Regarding teachers, the studies on their beliefs have shed light on how educators' beliefs have strong implications for language teaching. Moreover, research into teachers' beliefs has shown the important role they play in teachers' decision-making regarding their classroom practices (Borg, 2006; Farrell, 2007).

Borg (2003) refers to cognitive dimensions as embedded in an unobservable nature, for instance, what teachers already know, believe and think. In these terms, there is agreement in the field that beliefs are raised by both the context as well as the experiences of teachers over the years. Beliefs are not only a cognitive process, but also a product of social interaction resulting within the context that the learner [and the teacher] is part of (Barcelos, 2004). Thus, in methodological terms, it has been argued that it is important to investigate beliefs within a context, as well as the actions resulting from such beliefs (Barcelos, 2001, 2004, 2006).

Research carried out on beliefs in Applied Linguistics in the Brazilian context has focused on several issues (i.e., vocabulary, reading, grammar, motivation). In Brazil, empirical studies on beliefs in Applied Linguistics in MA and PhD programs (i.e., PUC, UECE, UEL, UnB, UNESP, UFSC, UFSCar, UFMG, UFRN, UERN, UNICAMP) have shed light on the field by problematizing relevant issues. Many researchers have carried out their studies in different contexts as an attempt to unveil individuals' beliefs.

Studies regarding beliefs have investigated, among other contexts, extracurricular language courses (Madeira, 2006; Pires, 2005; Carazzai, 2002; Mastrella, 2002; Maláter, 1998), and to date, many studies have had, among others, (in-service) teachers (Souza, 2010; Arruda, 2008; Scheifer, 2008, Carraro, 2007; Costa, 2007; as cited in Silva, 2010) as their participants. Nonetheless, none of them has investigated teachers' beliefs concerning the use of tasks for developing speech production.

Speech production is a very relevant issue in foreign language teaching and learning. A huge amount of research (Crystal, 2003; Harmer, 2001; Larsen-Freeman, 2010; Shumin, 2010; Thornbury, 2012) has shown that most language learners around the globe study English as an additional language in order to develop proficiency in speaking (Oral production). This ability is seen as a very complex one, and our purposes when speaking vary considerably (Bygate, 2001).

Considering what was aforementioned, the aim of this study is to investigate a teacher's beliefs about the use of tasks for developing speech production in the classroom in English as a foreign language (EFL)[1] classes. The informant worked as a teacher of the Extracurricular Language Courses at *Universidade Federal de Santa Catarina* (UFSC). More specifically, the goal of the present study is to: 1) unveil the teacher's beliefs about tasks in EFL contexts, 2) unfold which criteria the teacher uses in order to select the task(s), and 3) investigate the teacher's reasons for implementing tasks in his classes.

Considering the objectives previously mentioned, the following research questions comprised the core of the discussions:

1. What are the teacher's beliefs as regards tasks in the EFL contexts?
2. What are the criteria this teacher uses to select questions to develop students' oral skills?
3. What motivates this teacher to use tasks in his classes?

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[1] The term *EFL* will be used as an umbrella term for ESL, EAL, and the like.

Review of Literature

A large body of research regarding beliefs[2] has been carried out over the last decades (Pajares, 1992; Kalaja, 1995; Kern, 1995; Barcelos, 2000; Barcelos, 2004). Viet (2014) asserts that "language teachers' beliefs and their relationships to classroom practices have gained much interest in the past two decades, much of it stimulated by Simon Borg" (p. 2).

The interest in beliefs in Applied Linguistics (hereafter AL), according to Barcelos (2001; 2004), started abroad – around the 1980s. In Brazil, beliefs started to gain room in AL only in the 1990s. To date, there has been a great body of research investigating beliefs: theses and dissertations (e.g., Barcelos, 2000; Finardi, 2004; Garbuio, 2005), books (e.g., Silva, 2010; Vieira-Abrahão, 2004), and articles (e.g., Barcelos, 2001; Thomson, 2013; Aragão 2010; Xu, 2012), among others.

Pajares (1992) states that it is not an easy task to define belief, and it may be seen as a "messy construct" (p. 307). The same author asserts that when it comes to academic purposes, beliefs are usually based on "evaluation" and "judgment".

Regarding the definition for such a construct in second language learning, Barcelos (2001) states that even though there is no consensus regarding definitions for beliefs, they may be seen as "opinions and ideas that learners [and teachers] have about the teaching and learning process" (p. 72). In this paper, we follow Barcelos's (2001) definition of beliefs.

Research carried out on beliefs in AL in the Brazilian context has focused on several issues. Barcelos (2006) claims that the most specific areas give special attention to vocabulary (Vechetini, 2005; Conceição, 2004), reading (Campos, 2006; Cestari, 2006; Piteli, 2006), grammar (Carazzai, 2002; Kudies, 2002), motivation (Lima, 2005), computer-assisted language learning (Mendes, 2009; Bedran, 2008; Mesquita, 2008; Perina, 2003), speech production[3] (Dias, 2003), evaluation (Barata, 2006; Belam, 2004; Rolim, 1998), translation (Bomfim, 2006), language learner[4] (Araújo, 2005), among others (for more details, see Barcelos, 2006, pp. 22-25).

Around the globe, some studies focusing on teachers' and/or learners' beliefs regarding the use of tasks in second language learning (i.e., Farias, 2014; Chan, 2014; Viet, 2014; Mai, Hwai-min, Aminah, 2003) have been carried out, but to the best of our knowledge, no study has investigated teachers' beliefs concerning the use of tasks for developing learners' speech production[5] in EFL classes in the Brazilian classroom context. This might be surprising given the growing popularity of Task-Based Language Teaching in English language contexts around the world.

There are some compelling arguments that support the view that the ability of speaking (an) other language(s) involves many different types of processes. It may be seen as a psychological or physiological process, for instance. Learners may struggle a lot to master any language skill, but speaking – which is different from knowing – a language seems to be one of the most complex skills (Thornbury, 2012).

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[2] The term *belief* will be used in this paper as an umbrella term to refer to "cognition", for instance.

[3] Barcelos uses '*oralidade*' (orality)

[4] Barcelos uses '*o que é ser um bom aluno de línguas*' (what it is like to be a good language learner).

[5] The term *speech production* is used as an umbrella term to refer to speaking skill, oral production.

In language schools around the globe, students usually see speaking as a priority. That is, students want to have the ability of interacting with others orally, as opposed to writing or reading as their ultimate goal (Brown, 2007, 2010; Thornbury, 2012).

Even though learners prioritize speaking rather than other skills in second language learning, helping learners develop this skill does not seem to be an easy job for English language teachers. As it is argued, "speaking a language is especially difficult for learners in a foreign language context because effective oral communication requires the ability to use the language appropriately in social interactions" (Shumin, 2002, p. 204).

One alternative to speech production – the teaching or learning of the oral ability – could be the use of tasks. In ESL/EFL contexts, tasks may help learners to develop their oral skills. Indeed, the Task-Based Approach brought the speaking skill to the spotlight (Byagate, 2001; Skehan & Foster, 2009). According to Branden (2012), tasks are relevant to learners' needs, motivating and challenging as they elicit action and interaction.

An important feature of tasks is that they place students into an active role, providing them with autonomy to interact and negotiate meaning. *Tasks* "open 'learning spaces' in which the students can move about, exploring the form-function relationships they are ready to learn, focusing their attention on specific linguistic features of the input" (Branden, 2012, p. 135).

Task-Based Language Teaching (TBLT) may represent a very different (and effective) way of seeing language teaching. As Van den Branden (2006, p. 1) explains, TBLT is an "approach to language education in which students are given functional tasks that invite them to focus primarily on meaning exchange and to use language for real-world, non-linguistic purposes". Additionally, peer interaction provided by the use of tasks may promote meaningful learning in ESL/EFL lessons. For Beglar and Hunt (2002), tasks provide learners with opportunities for [speech] production that may allow learners to pay closer attention to form, as well as to the relationship between form and meaning. The authors state that the "combination of contextualized, meaningful input and output will engage learners' general cognitive processing capacities through which they will process and reshape the input" (p. 97).

In TBLT, *tasks* are, therefore, the core unit in second language teaching. According to Bygate, Skehan, and Swain (2001), *task* can be defined as "an activity which requires learners to use language, with emphasis on meaning, to attain an objective" (p. 11). In addition to that, a task, when defined from a pedagogical viewpoint, presupposes language use for input, output and interaction (Breen, 1989; Bygate, 1999; Ellis, 2003; Nunan, 2004, 2006; Samuda & Bygate, 2008, among others).

Finally, it is important to mention Brown's (2007) words about task-based instruction. The author asserts that TBLT "is not a new method. Rather, it puts task at the center of one's methodological focus. It views the learning process as a set of communicative tasks that are directly linked to the curricular goals they serve" (p. 52).

As aforementioned, there is a lack of studies investigating teachers' beliefs concerning the use of tasks for developing learners' speech production in EFL classes. Therefore, the present study is intended to contribute to the field of AL by investigating a specific teacher's beliefs about the use of tasks for developing speech production, and in a broader sense, by promoting

teachers' reflective attitudes towards their own teaching approach(es). Investigating teachers' beliefs is extremely important as these beliefs highly influence teachers' everyday decision-making in the classroom.

Method

If there is one thing we can take for granted when it comes to studies concerning teachers' beliefs, it is that such a construct is hard to observe (Borg, 2009). For the purpose of this study, a qualitative approach was adopted. For Watson-Gegeo (1998), qualitative research is "the study in which hypotheses come out of the process of collecting and analyzing the data; it [the hypothesis] is not fixed beforehand" (as cited in Finardi, 2004, p. 31). Therefore, considering that we did not have any hypothesis beforehand, and were not concerned with measuring teachers' beliefs, but rather with unveiling possible beliefs and classroom practices on the use of tasks for speech production within a specific context, a qualitative approach seemed an appropriate method.

Besides, it seems that in order to understand teachers' beliefs, we should observe the teacher in action in their teaching context and highlight the beliefs by reflecting upon their classroom practices. In addition, Barcelos and Abrahão's (2006) claims about the appropriateness of qualitative research for studies that involve the relationship between beliefs and discourse was determinant for the choice of such an approach.

The Participant and the Context of the Study

One Brazilian English teacher volunteered to participate in this study. He was an experienced teacher who had majored in English language teaching and completed his Master's Degree in Literature at *Universidade Federal de Santa Catarina* (UFSC), where he was a PhD candidate in Applied Linguistics at the time of data collection. He was an English teacher at the Extracurricular Language Courses, which is a language service program sponsored by UFSC.

Prior to the beginning of class observations, one of the researchers talked informally with the participant in order to see if he actually made use of tasks in his classes. It was important to have an informant who made use of tasks in the classroom to gather relevant data for this study. In fact, the informant was conducting research related to TBLT as well, which means his willingness to include tasks in his teaching practice was expected. The informant was aware that the study was investigating task, but had no further information about the research objectives.

In the Extracurricular Courses, the classes are communicatively oriented, that is, teachers follow the Communicative Language Teaching (CLT) principles, which is the approach suggested by the textbook used in the course (the *Interchange* collection), but teachers are allowed to introduce different materials, for instance, to attend students' specific needs or to extend language practice.

Instruments

Data were gathered by means of classroom observation accompanied by video-recording of classes, a stimulated recall interview (based on footage from observed classes), and a semi-structured interview.

Two classes were observed by one of the researches, who also video-recorded them. Teachers tend to move around the classroom, which may cause some problems in capturing sound during the lessons. Therefore, the choice to video-record the observed classes was a way of obtaining richer data with visual and auditory information. In agreement with Tergujeff (2012), video recording "may offer a good and re-playable visual and audio account when analyzing the data" (p. 601). That is, the data collected from video recording, rather than voice recording, brings more advantages for further analyses.

The study also employed a stimulated recall interview (henceforth SRI). SRI, according to Baker (2014), is "a type of retrospective verbal report in which a participant receives a stimulus (e.g., a video of teaching) and then recounts her or his cognitions at the time the event took place" (p. 142). In other words, participants in SRIs are invited to watch themselves in action. However, in the present study the focus during the SRIs was not the whole class, but video footage selected from episodes in which the teacher made use of tasks for oral practice (speech production). SRIs were used after the lessons. In order to better understand the English language teaching context of the participant of this study, and have access to details for further analyses, the participant was invited to reflect upon his own procedures concerning his attitudes towards the use of tasks for speech production. After watching some footage of his teaching practice, the informant provided some thoughts about his decisions concerning some of his procedures during his lessons.

The video footage as well as the informant's comments about his teaching practice made during the SRI session were used to prepare the questionnaire (Appendix 1) used in the semi-structured interview, which was administered after the second class was observed in order to help find out what the participant's beliefs were about the use of tasks for speech production. The interviewee had his answers recorded to avoid disrupting "the interviewing process" (Dornyei, 2007, p. 139) by resorting to note taking, which could have made the interview longer and caused the informant to feel tired and/or bored.

The semi-structured interview was used due to its potential to elicit important responses, as well as to indicate contradictory answers regarding teachers' beliefs when data from different sources are compared. Additionally, the semi-structured interview may allow a smoother interaction between the researcher and the participants, leaving room for other possible issues that may appear during the investigation. As stated by Barcelos (2001), interviews can give participants the chance to elaborate and reflect more upon their own experiences and beliefs. By conducting the interview, it was possible better to understand some facts that called the researchers' attention in the observed classes.

Results and Discussion

The general principles and procedures of data analysis in this study followed Allwright and Bailey's (1991) views in which they state that the qualitative analysis is done "by directly reflecting upon and trying to interpret data" (p. 65). The analysis started right after the transcription of the collected material, and involved the reading of the data to get a general sense of the whole data set. This was followed by highlighting the participant's beliefs regarding TBLT and the use of tasks, and triangulation with different data sets (stimulated recall, interview, field notes, and class recordings). These different data sets were compared and contrasted in order to unveil the teacher's beliefs on tasks.

In general, the analysis of the data showed that the participant has knowledge about tasks, and other issues related to TBLT. It has also shown that he implemented communicative tasks during the lessons observed. This was seen in both classes. In the first one, the teacher reviewed the contents for the students' final written examination by making use of a task (see Appendix 2) which included observing the information provided in a comic strip and discussing the topic using the language functions and structures studied in previous classes. In the second lesson, the students had to perform a task – a presentation in form of a fair in which they had to present a talk about a subject they had chosen. The two activities are regarded as tasks because they both required the use of language to attain a specific objective (Bygate et al., 2001).

The participant's beliefs about tasks may be divided into 1) beliefs about task repetition, 2) beliefs about the benefits of tasks, and 3) how his beliefs influence the implementation of the tasks.

The first research question inquired about the teacher's beliefs as regards tasks in EFL contexts. In order to gather this type of information, the participant was required to answer a question intended to elicit the types of techniques he uses in his lessons. The participant stated that he makes "use of activities", and then went on giving additional information about these activities.

> Ok. So usually, I really try to make use of activities in which they can work in pairs or groups because I really believe they can learn together and also when they work together there is the need to communicate. (The teacher)

The participant also stated that he tries to use communicative activities with technological tools, such as social media. While answering the same questions, he said that apart from the lessons in the classroom, students engage in other activities whose objective is English language practice. In his answer, he stated that he also tries to use

> activities that involve the use of real language and I also try to make use of technology; so I, for instance, for this group that you observed, I have a Facebook page and this semester we had an activity in which, they had, for instance – this is just an example – in which er… a friend of mine who lives in New York made a video about her routine there and then the students interviewed

her asking about er… you know, specific information and all this happened on our Facebook group, yes, through videos and the objective was for them to see er… the New York not only this stereotypical place we think of. We wanted to see the reality from the eyes of one person who's actually living there and experiencing the good and the bad things about it…a student, actually. (The teacher)

Regarding the second research question – What are the criteria this teacher uses so as to select questions to develop students' oral skills? –, the participant believes that repeating a task, which was what students had to do during their presentations, can "be very profitable", as can be seen from his comments during the interview:

> it can be very profitable to repeat a task. That's why I organized the presentations in this form of a fair because then they would have different groups visiting each presentation and then they would have to present for a second or even for a third time. Er… but I also think this repetition needs to have a certain… er… it needs to be a repetition with a difference, yes? Because if we are just doing the exactly same thing it might not be so er… let's say… it might not resemble real life, first. And also, it might be kind of boring, yes? But in this case, it was something very real because in real life you present more than once, when you have a poster presentation, for instance. (The teacher)

This answer shows that the teacher not only uses tasks, but he also thinks it is a good idea to repeat them in order to provide students with more practice, since they have to speak again because different questions may be asked, for instance. In other words, the teacher believes that repetition that takes place with a meaningful purpose can bring benefits for learners. This belief is aligned with Gass and colleagues' (1999) idea that learners can have better opportunities to use more linguistic resources if they are provided with familiarity of the content from the repetition of an oral task.

Regarding the third research question – What motivates this teacher to use tasks in his classes? –, the participant believes that the role of the teacher is a really important one. In his own words, the teacher

> is the instructor and the mediator, so in the sense that you need to guide the students throughout the tasks, yes? For instance, you need to make sure that they understand what the context is, you need to make sure that they are going to focus on meaning because usually students… they are used to more traditional approaches or methods to language teaching; so their concern is very often the structure, the form, yes? While sometimes you want it to be the opposite. So I think this role is very important. Also, the teacher is the mediator in the sense that the teacher is the one who is going to realize when it is necessary to focus on form, or the teacher needs to be the one who can er… realize what needs to be focused on, what are the students' needs, yeah? (The teacher)

Although the role of the teacher may vary from author to author, the teacher's role is crucial. To some extent, the participant's view on the role of the teacher is in line with Richards

and Rogers (2011). For the authors, the teacher plays the role of a selector and sequencer of tasks. They assert that "a central role of the teacher is in selecting, adapting, and/or creating the tasks themselves and then forming these into an instructional sequence in keeping with learner needs, interests, and language skill level" (p. 236).

Piet Van Avermaet et al. (2006) claim that teachers have "two core actions" that should be observed by the educators. They state that teachers should motivate learners to "invest intensive mental energy in task completion" and support task performance in a way in which students benefit from "the negotiation of meaning and content, the comprehension of rich input, the production of output and focus on form" (p. 175).

All in all, the informant's pedagogical practice and answers provided during the

SRIs and the interview indicate that he sees tasks as an ideal tool to help learners develop their speaking skills. This is because the informant believes that tasks provide learners with meaningful situations for language use, forcing them to use what they already know, but also making an effort to move forward with their language learning process.

Final Remarks

The outcomes of this study need to be interpreted with due caution. We cannot generalize teacher's beliefs concerning the use of tasks from this small-scale study. Due to time constraints, data collection was limited to a short period of time and restricted to one participant (it was not possible to observe more than two classes because the semester was on the verge of ending at the time the classes were observed).

More studies on teachers' beliefs regarding the use of tasks for speech production are necessary. Studies on how "tasks operate within classroom contexts, and how they affect perceptions of learners and teachers" (Bygate, p. 19) are still necessary.

As we know, beliefs may change over time, and therefore more studies in a variety of contexts are needed. Many researchers should turn their attention to other topics, such as the use of tasks for speech production, and how they are developed, understood, and implemented, as well as the practical utilities of TBLT methodology in EFL classroom practices around the world. There is considerable scope for researchers to explore beliefs and the implementation of tasks in second language learning. Future studies should examine more carefully the origin of beliefs regarding the use of tasks in the language classroom. One way to do this is by having a close look at the learning path of the teachers providing data for the study, both as a language learner and a language educator.

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Appendix 1

1. How would you describe the procedures in your observed classes?

2. Is your teaching based on a particular method or approach? (If so, how did you learn to teach in this way?)

3. How do you think teachers develop their ideas about language teaching? How important do you think *reflective teaching* is in your job?

4. Some people may think that (foreign language) grammar is not very important as long as you can get your message across in the language you are learning. What do you think about it? Does it apply to other aspects (i.e., writing or speaking, for instance) of language teaching?

5. In general, what are the aspects in language learning that teachers should give priority? How important are explicit (grammar, reading, writing, listening, speaking, interculturality, etc.) instructions?

6. What type of techniques do you use in your lessons?

7. Do you use tasks in your lessons? How do you use them?

8. According to your beliefs, what are tasks and what types of tasks can be used in EFL classes?

9. Do think there are advantages and disadvantages of tasks for EFL teaching? (If so, what are they?)

10. What do you think is the role of the teacher during the tasks?

11. Do you think it is important to repeat the tasks? (For what reasons?)

12. Which criteria do you use in order to select the task?

13. Do you use task-based activity to evaluate or test your students' oral production? What type of task-based activity do you prefer to use and why?

14. Do you think you need to be provided with more courses and materials to help you improve the way you approach tasks in your classes? What kind of course? What else could a teacher do in order to improve his/her knowledge about TBLT?

Appendix 2

<div align="right">

REVIEW – Units 13-16
Getting ready for the Final exam!

</div>

“Any chance you could learn PowerPoint
before your next presentation, Jim?”

retrieved from http://www.glasbergen.com/business-computer-
cartoons/?album=1&gallery=33

1. Read the cartoon above. Why do you think the teacher told the student to learn PowerPoint?

2. What should the student have done for his presentation? Give two suggestions or opinions.

3. Imagine that you are the teacher in the cartoon. What would you have done in the situation?

4. What would you do if you had to make a presentation and did not know how to use PowerPoint? (Use: "If I…").

5. Create a list of rules about presentations. Include at least one permission, one obligation and one prohibition.

6. Imagine that you are the student in the cartoon. Give two excuses to your teacher explaining why you did not use PowerPoint in your presentation.

7. Have a look at the teacher's expressions in the cartoon. What are the possible meanings of her body language?

8. Read two possible reactions by the teacher:

　　(1) I can't believe you didn't prepare your presentation!　(2) Next time, don't for

　　get to use PowerPoint in your presentation.

　　What was the teacher's first reaction? (Use the **reported speech**)

　　What was the teacher's second reaction? (Use the **reported speech**)

9.　Complete the following sentences using who/which/that…

PowerPoint is a software…　　　　　　　　　　　　Mario is the name of the student…

O IMPACTO DO MATERIAL DIDÁTICO ELABORADO PELO PROFESSOR NA MOTIVAÇÃO DE APRENDIZES DE LÍNGUA INGLESA

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Introdução

A motivação vem sendo apontada por vários estudiosos como um dos fatores de suma importância na aquisição de uma língua adicional (CASTRO, 1998). Para Murray (1978), a motivação consiste na geração de causas para que uma pessoa tenha um motivo, um fator interno, que dê início, dirija e integre seus comportamentos. É o processo que gera estímulos e interesses na vida das pessoas e estimula comportamentos e ações. Já para Graham e Weiner (1996), motivação se refere ao estudo dos motivos que levam os indivíduos a pensar e a comportar-se de determinada maneira.

O fato é que, de acordo com Brown (1994), a definição de motivação pode variar dependendo da teoria motivacional adotada. Dentre as teorias, citam-se aqui: a Teoria da Autoeficácia (BANDURA, 1997) que postula que os seres humanos tentam realizar somente aquilo que eles podem e são capazes; a Teoria do Reforço (SKINNER; WELLBORN; CONNELL, 1990) que crê que um comportamento pode ser reforçado positivo ou negativamente através da mediação de outras pessoas que agem com a intenção de proporcionar esse reforço ao comportamento do indivíduo; a Teoria da Atribuição (WEINER et al, 1971) que postula que os sujeitos tendem a

atribuir um resultado positivo ou negativo às atividades específicas devido à determinada crença causal; e, por fim, a Teoria das Expectativas desenvolvida por Vroom (1964), que procura explicar a motivação humana em função dos objetivos de cada pessoa, bem como suas expectativas para atingir determinado resultado.

Quando a motivação é inserida no contexto escolar pode-se afirmar que ela é um determinante crítico do nível e da qualidade da aprendizagem e do desempenho (GUIMARÃES; BORUCHOVITCH, 2004), pois a tarefa de ensinar uma língua adicional, em um ambiente onde essa língua não é falada, não é uma tarefa fácil. Variáveis externas, como materiais didáticos, abordagens metodológicas e avaliações podem interferir na motivação dos aprendizes. Sobre isso, Almeida Filho (2013) afirma que, em se tratando do ensino de línguas adicionais em um contexto de ensino de língua estrangeira, os materiais didáticos são de especial importância para professores e alunos, atuando como um elemento facilitador do ensino e da aprendizagem e contribuindo para uma formação crítica.

Partindo da ideia do quão significativa é a influência do material didático na motivação para a aprendizagem de uma língua adicional, o presente trabalho tem por objetivo analisar se os materiais didáticos desenvolvidos pelos professores participantes do "Programa Idiomas sem Fronteiras – Inglês" (IsF) da Universidade Federal de Pelotas (UFPEL), à luz do "Modelo Motivacional ARCS. Para atingir este propósito, os componentes característicos do Modelo citado - *atenção, relevância, confiança* e s*atisfação* - são observados dentro do material didático desenvolvido para o curso "Inglês para vida no exterior".

A escolha pelo material didático desse programa mostrou-se conveniente pelo fato de o material estar focado no desenvolvimento da proficiência em língua inglesa da comunidade acadêmica e pela possibilidade de analisar um material autêntico, criado pelos seus professores para determinados fins. Faz-se pertinente ressaltar que, para este estudo, entende-se por material autêntico qualquer ferramenta pedagógica que tenha por finalidade reforçar a relação entre sala de aula e o mundo real dos aprendizes (BRINTON, 1991), apresentando de forma contextualizada à aprendizagem de línguas (GEBHARD, 1996).

Segundo consta em Brasil (2012), o "Programa Idiomas sem Fronteiras" tem como principal meta incentivar a aprendizagem de línguas, além de propiciar oportunidades de mobilidade internacional para o desenvolvimento de projetos de pesquisa, estudos, treinamentos e capacitação. As ações do programa incluem a oferta de cursos autoinstrucionais *online*, cursos presenciais, além da aplicação de testes de proficiência.

Levando em consideração o contexto em que os aprendizes da UFPEL estão inseridos, a motivação na aprendizagem da língua inglesa pode ser decorrente da possibilidade de mobilidade internacional que o programa é capaz de oferecer aos cursistas. Um dos fatores que poderá determinar o sucesso ou o fracasso do aprendiz neste contexto são as oportunidades de utilização da língua-alvo, através dos materiais didáticos e das atividades realizadas em sala de aula. Esses recursos, quando manipulados com destreza, podem favorecer o desenvolvimento de habilidades linguísticas, propiciando o crescimento pessoal, acadêmico e profissional do indivíduo.

Referencial teórico

O modelo motivacional de Keller (modelo ARCS) tem por finalidade encontrar formas produtivas de compreender as principais influências da motivação sob a aprendizagem, identificando e solucionando possíveis problemas no desenvolvimento da competência comunicativa. De acordo com Keller (2010), a motivação humana assume um caráter complexo devido à existência de diversos fatores físicos, cognitivos e psiquícos que podem interferir no processo motivacional. Contudo, a adoção deste modelo possibilita ao professor a análise das características do seu público-alvo, servindo como um guia reflexivo para a elaboração de materiais didáticos que impactem positivamente na aprendizagem de uma língua.

A primeira categoria do modelo, a atenção, tem por objetivo observar os aspectos do material que possam aguçar o interesse dos estudantes, estimulando uma atitude investigativa durante determinado período de aprendizagem. Para isso, faz-se necessário encontrar um ponto de equilíbrio entre as novidades e as oscilações propostas pelo professor, levando-se em consideração que cada indivíduo poderá apresentar variados níveis de tolerância aos estímulos aos quais estará sendo exposto.

O próximo ciclo é garantir que o estudante reconheça a experiência de aprendizagem como pessoalmente significativa. Neste sentido, a segunda categoria, relevância, busca autenticar a importância de uma atividade para alcançar determinados objetivos. Para Keller (2010), é importante frisar aos professores e estudantes que a relevância no ensino-aprendizagem vem da maneira como determinado conteúdo é abordado e relacionado com a realidade e necessidade locais, contrariando a premissa de que relevância vem do próprio conteúdo.

A terceira categoria, a confiança, procura ajudar os estudantes a desenvolverem uma expectativa positiva de sucesso, além de oferecer e reconhecer oportunidades de crescimento intelectual e pessoal. Novamente, o professor precisa encontrar um ponto de equilíbrio para os aprendizes, pois a falta ou o excesso de confiança poderá interferir no desenvolvimento da competência comunicativa. Nestes tipos de situações, o professor necessita reestruturar não somente o material, mas também suas ações e a maneira como o conhecimento pode ser compartilhado, permitindo que o aluno entenda o que é esperado dele durante o processo de aprendizagem.

Ao se conquistar os três primeiros objetivos – atenção, relevância e confiança – os aprendizes estarão motivados para o ensino e, consequentemente, poderão sentir-se satisfeitos com o conhecimento aflorado e com as práticas de ensino adotadas pelo professor. Assim, a última estratégia do modelo motivacional ARCS é a satisfação. Tal categoria procura apontar o reconhecimento pelos esforços do aluno.

Através dessas categorias, as características pessoais do indivíduo, como atenção e curiosidade acerca do que está sendo aprendido, podem impulsionar o aprendiz ao esforço pessoal realizado, por meio do qual as habilidades passam a ser melhor executadas, aumentando o desempenho desse aluno. À medida que o aprendiz se autoavalia, ele compreende que há uma evolução de suas aptidões, podendo sentir-se satisfeito por atingir seus objetivos. Logo, com a atenção despendida na realização de uma atividade combinada com o esforço e, consequente,

com melhor desempenho, o aprendiz completa um processo sistemático no qual a satisfação na busca do objeto aprendido poderá ser suficiente para começar um novo ciclo.
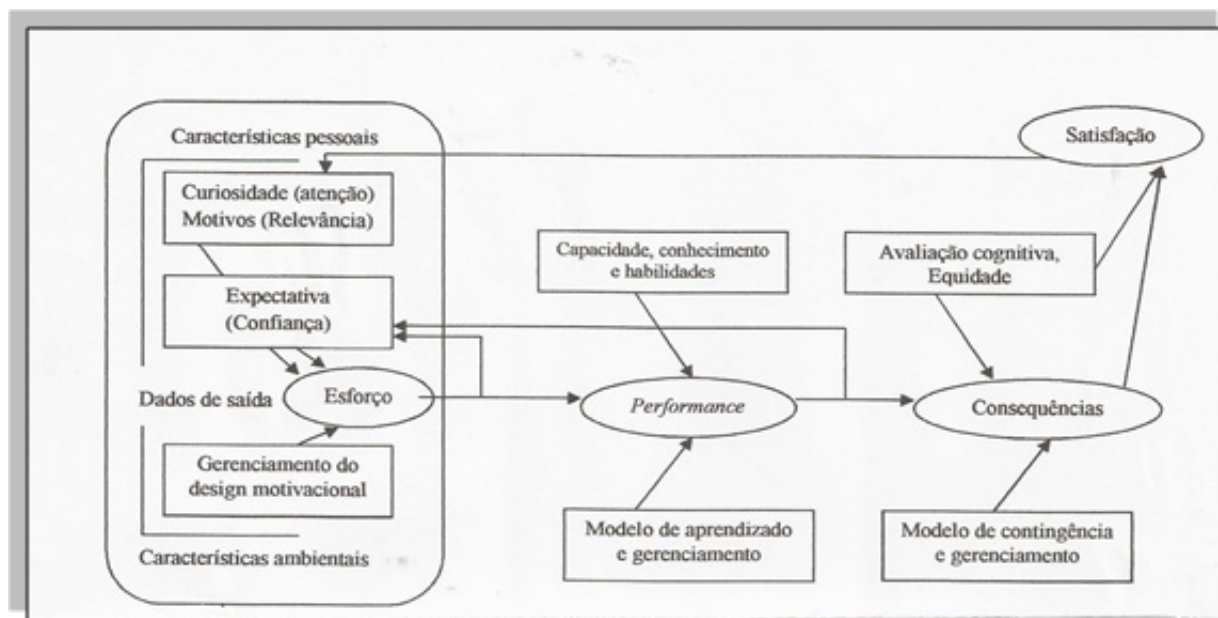
Figura 1: Macro Modelo de Motivação e *Performance*
Fonte: elaborada pela autora (2016).

Portanto, o modelo ARCS oferece aporte para a identificação de elementos motivacionais nos alunos e materiais didáticos. Cabe ressaltar que, recentemente, houve o acréscimo do elemento volição no modelo motivacional (KELLER, 2010). A volição está relacionada aos esforços realizados pelo aprendiz na tentativa de obterem-se resultados positivos. Entretanto, a volição não estará presente nesta pesquisa justamente por carecer de aprofundamento por parte do autor da teoria.

Percurso metodológico

Para este estudo, foram observados os materiais produzidos pelos docentes do "Programa Idiomas sem Fronteiras – Inglês", da UFPEL, à luz do modelo motivacional proposto por Keller (1983), bem como a visão que os alunos possuíam do material didático ofertado pelo curso. A aplicação de um questionário reservado ao corpo discente viabilizou a verificação da existência dos quatro componentes motivacionais (atenção, relevância, confiança e satisfação), além de observar se tais materiais didáticos respondiam às particularidades do público-alvo, servindo como um agente atuante sobre a motivação.

O programa "Idiomas sem Fronteiras"

Através da Portaria n. 1.466, de 18 de dezembro de 2012 (BRASIL, 2012), o Ministério da Educação instituiu o "Programa Inglês sem Fronteiras" com o intuito de atender às demandas do "Programa Ciência sem Fronteiras" e de outros programas governamentais de intercâmbio. O objetivo do IsF era propiciar a formação e capacitação de alunos de graduação e pós-graduação das instituições de educação superior para os exames linguísticos exigidos para o ingresso nas universidades anglófonas. Mais recentemente, através da Portaria n. 973, de 14 de novembro de 2014 (BRASIL, 2014), o "Programa Idiomas sem Fronteiras" foi instituído, propiciando a formação e a capacitação em idiomas de estudantes, professores e corpo técnico-administrativo das Instituições de Educação Superior Públicas e Privadas – IES e de professores de idiomas da rede pública de educação básica, bem como a formação e a capacitação de estrangeiros em língua portuguesa.

Os cursos presenciais ofertados pela UFPEL foram organizados com foco no desenvolvimento das quatro habilidades linguísticas e na preparação para os exames TOEFL ITP de alunos com alto nível de proficiência. O material didático é de escolha de cada universidade. Desta maneira, a coordenação pedagógica do programa optou pela elaboração do seu próprio material, oferecendo oficinas de capacitação para trabalhar com a abordagem "Aprendizagem Baseada em Tarefas", que vai ao encontro da proposta do programa, ou seja, os materiais desenvolvidos na instituição objetivam o desenvolvimento linguístico, permitindo o uso da língua-alvo em situações vivenciadas cotidianamente em situações de intercâmbio acadêmico. Lightbown e Spada (2006) defendem que essa abordagem deve envolver os alunos em situações que permitam a interação, a conversação e a exposição natural ao contexto de aprendizagem, minimizando ambientes artificiais e o ensino focado somente em aspectos estruturais da língua.

Os participantes

A pesquisa contou com a aplicação de um questionário destinado aos alunos participantes dos cursos presenciais do programa. Foram analisados os dados de duas turmas do curso "Inglês para vida no exterior", ambas do nível A2, totalizando a coleta de dados com 12 alunos.

Quanto ao instrumento de coleta de dados, o questionário foi manipulado a partir do segundo semestre de 2015, com o intuito de obter as impressões dos alunos quanto ao material didático utilizado pelo professor em sala de aula. Esse instrumento era composto por oito perguntas de múltipla escolha e duas questões de ranqueamento. Pensando nas características do modelo ARCS, duas perguntas foram criadas para cada uma das categorias do modelo, totalizando oito perguntas. Na penúltima questão do questionário, os aprendizes deveriam selecionar as características que um material didático deveria possuir na tentativa de atender às expectativas comunicativas de um usuário-alvo. Já a última questão de ranqueamento visava a compreensão das razões que levaram os aprendizes a buscar os cursos ofertados pelo programa. Vale ressaltar que observações das aulas também foram realizadas pela pesquisadora.

Para a análise dos dados utilizou-se a escala denominada Likert., isto é, "[...] um instrumento científico de observação e mensuração dos fenômenos sociais" (MARCONI, 2011, p. 102). A utilização dessa escala foi importante para a análise dos dados por permitir ao investigador obter diferentes graus de resposta, tão eficientes quanto um questionário aberto.

Materiais didáticos: um olhar do aprendiz sobre os aspectos motivacionais

O questionário foi aplicado em duas turmas do curso "Inglês para vida no exterior". Após a aplicação de um termo de consentimento livre e esclarecido, solicitando a utilização dos dados e a total ocultação de identidade dos participantes, 12 alunos aceitaram fornecer os dados para a pesquisa.

As duas primeiras questões procuravam identificar se o material elaborado pelos docentes do "Programa Idiomas sem Fronteiras – Inglês" da UFPEL apresentava os traços comuns da categoria atenção do modelo motivacional de Keller (1983). A primeira questão tinha por objetivo saber se o curso oferecia recursos capazes de capturar a atenção do aprendiz. De acordo com os dados, 83,3% dos alunos afirmaram concordar plenamente com a capacidade de o material didático reter a atenção do usuário, enquanto 16,7% dos alunos afirmaram concordar parcialmente. Através das observações realizadas em sala de aula, pode-se concluir que o resultado obtido seja consequência da abordagem metodológica escolhida para o material didático. A abordagem permite que o aluno seja exposto de uma maneira dinâmica e imprevisível a um determinado conteúdo, convidando e instigando-o para a resolução da temática proposta pelo professor ou pelo grupo de interação.

Na questão dois, os alunos deveriam responder se a curiosidade deles era estimulada pelas questões e resoluções de problemas propostas pelo professor. Segundo os dados, 66,7% dos aprendizes concordaram plenamente com a ideia enquanto que outros 25% concordaram parcialmente e ainda 8,30% não concordaram nem discordaram. A ideia, antes apresentada, de que a abordagem metodológica poderia ser umas das razões que despertariam a atenção do aprendiz passa a ser reforçada quando uma grande parcela de informantes se diz estimulada pelas resoluções de tarefas propostas pelo professor.

Percebeu-se nas aulas assistidas que a fase "pré-tarefa" da abordagem "Aprendizagem baseada em tarefas" foi responsável por cativar a atenção para temas que, supostamente, eram de interesse de futuros intercambistas. A pré-fase possibilitou que os alunos fossem inseridos em um contexto de discussão, criando e tecendo meios para que os alunos expusessem e compartilhassem suas concepções e propostas de resolução de tarefas com os demais interagentes. Do ponto de vista comunicativo, o material didático despertou a atenção e a curiosidade, possibilitando a emergência da língua através do esforço empregado no desenvolvimento da atividade.

No que tange à relevância, a terceira questão buscava perceber se os conteúdos abordados no curso seriam úteis aos sujeitos de pesquisa. De acordo com os dados, 83,3% dos informantes afirmaram que o conteúdo era de extrema importância para atingir um determinado propósito, enquanto 16,7% concordaram parcialmente. Observando a maneira como o NucLi

local elabora seus recursos didáticos, percebeu-se que o curso possui metas muito claras de aprendizagem: há a tentativa de desenvolver a competência comunicativa através de contextos muito específicos com os quais os aprendizes podem confrontar-se em âmbitos internacionais. Esta realidade é geralmente percebida pelos estudantes observados que necessitam, muitas vezes, buscar referências extras para satisfazerem suas curiosidades sobre a língua e cultura alvos.

A quarta questão tinha por objetivo entender se as atividades propostas no material didático deixavam claras as habilidades que poderiam ser potencialmente desenvolvidas. Constatou-se que 83,4% dos informantes concordaram plena e parcialmente com a clareza das habilidades desenvolvidas em sala de aula, enquanto 16,6% não tiveram uma opinião bem formada acerca do fato. Segundo Keller (2010), a legibilidade das atividades permite que os alunos identifiquem as habilidades suscetíveis a emergir ou a serem corrigidas ao longo de um período de aprendizagem, através de uma autoavaliação. Já a incompreensão das atividades trabalhadas em sala de aula pode gerar incertezas e comprometer a aprendizagem e a motivação, propiciando sentimentos de incapacidade para aprender, entender e lidar com o material.

Não obstante o fato de que a atenção, a curiosidade e a relevância das atividades propostas sejam elementos importantes na constituição do material didático, elas não são condições suficientes para motivar um indivíduo quando trata-se da aprendizagem de um novo sistema linguístico. Keller (2010) argumenta que a confiança é essencial para que os aprendizes estejam convictos de suas próprias capacidades, ampliando o grau motivacional perante determinadas situações. Portanto, a questão cinco tinha por objetivo investigar se o material didático do programa apresentava instruções claras sobre como utilizá-lo para a realização de uma atividade estipulada. Assim, como parte dos alunos indicaram que podiam perceber as habilidades que eram trabalhadas em atividades específicas na questão anterior, constatou-se que 75% dos informantes não apresentaram problemas com as instruções existentes no material didático. Porém, 16,7% dos respondentes também concordaram, mas de forma parcial, e outros 8,3% discordaram parcialmente. A transparência nos enunciados permite que o aprendiz estabeleça um paralelismo de intencionalidade e de esforço para realizar a ação necessária. Compreende-se que o sentimento de confiança pode ser alcançado quando o material didático é capaz de oferecer subsídios que permitam o desenvolvimento de novos níveis de competência comunicativa, proporcionando experiências de sucesso e despertando a autonomia do aprendiz.

Na análise dos resultados da questão seis cujo objetivo era saber se o material didático oferecia suporte para atingir os objetivos do curso, 41,7% dos informantes afirmaram ver o material didático como um recurso facilitador do processo de aprendizagem, enquanto outros 50% concordaram parcialmente e outros 8,30% discordaram parcialmente com a afirmação. O resultado, visto como positivo, pode ser consequência de algumas características citadas por Keller (2010) como propiciadoras do desenvolvimento da autoconfiança. O material instiga a participação dos alunos em debates gerados pelo contexto de aprendizagem, permitindo o uso constante da língua-alvo. Além disso, a abordagem presente no material oferece um momento específico para trabalhar os aspectos linguísticos que possam emergir da interação, criando um espaço para discussão e prática de conteúdo.

Ademais, a possibilidade de o professor modificar o material didático para que possa atender às expectativas e interesses de aprendizagem do público-alvo é um fator primordial para que o aluno se sinta motivado e confiante para atingir os objetivos do curso. Segundo Keller (2010), as alterações, que por ventura ocorram nas atividades, viabilizam o atendimento ao ritmo e aos estilos de aprendizagem dos estudantes, reduzindo o nível de ansiedade e contribuindo para o desenvolvimento de confiança entre alunos, professor e material didático.

Analisando-se isoladamente os 50% dos informantes que concordaram de forma parcial e os 8,3% que discordaram parcialmente com a questão seis, percebeu-se que a desconfiança existente em relação à aprendizagem e ao material didático advém da imprevisibilidade que a abordagem metodológica pode provocar na execução das tarefas. Nas aulas observadas, o aluno era constantemente exposto às situações em que necessitava interagir, resolvendo as tarefas apresentadas pelo material, emitindo julgamentos e opiniões. Em diversas situações, a imprevisibilidade fez com que o aluno buscasse no material didático alguma informação que fosse ao encontro de suas lacunas linguísticas. Entendendo como uma aparente incapacidade de suporte do material, o aluno recorria à figura do professor na tentativa de consultar algum vocabulário que não dominava. Em outros momentos, quando a interação fugia do tópico principal, avançando para fronteiras desconhecidas, o aluno fazia uso de dispositivos móveis, coletando informações relevantes para acrescentar na discussão.

Logo, é mister a assistência do professor na construção de expectativas positivas de sucesso através da elaboração dos recursos didáticos, que são instrumentos de ensino para servir de apoio às experiências de aprendizagem, reforçando as crenças positivas no desenvolvimento de habilidades. As atividades devem ser organizadas de uma maneira clara, apresentando instruções de fácil assimilação. O nível de dificuldade das tarefas deve ser ajustado de acordo com o público-alvo específico, mais do que com o nível de proficiência apontado por testes de competência linguística, pois cada aluno apresenta aptidões distintas. Ademais, atitudes positivas devem ser reforçadas não somente em relação ao material didático, mas também quanto à emergência de novos saberes e à imprevisibilidade que a abordagem metodológica propicia. Entende-se com isso que um recurso pedagógico que dialogue com o sujeito é essencial para o despertar da confiança em torno de suas capacidades, do sentimento de satisfação advindo da aprendizagem, contribuindo, assim, com a motivação para aprender.

O sentimento de êxito advém da confirmação das expectativas resultantes do processo de aprendizagem. Perguntado aos alunos se eles se sentiam satisfeitos com o apoio oferecido pelo material didático do programa, observou-se que 83,4% dos informantes disseram concordar plena e parcialmente com a questão sete. Outros 16,6% não tinham uma opinião acerca do assunto ou disseram discordar parcialmente. A satisfação do aluno quanto ao apoio que o material didático é capaz de proporcionar pode ser reflexo da constante preocupação da coordenação pedagógica do programa e do corpo docente em elaborar um material que aproxime-se e dialogue com o contexto de aprendizagem do público-alvo. A possibilidade de abertura do material didático para modificação e adaptação permitiu o atendimento das especificidades do público--alvo e o desenvolvimento da competência comunicativa necessária não só para contextos de

mobilidade internacional, como também para outras esferas de interesse de aprendizagem do aluno. Nas observações realizadas, o material didático poderia ser adaptado à medida que os alunos eram confrontados pelas limitações. O ato de tornar o material acessível promoveu nos alunos a segurança e a autonomia na realização das tarefas, reinserindo-os nas interações e no contexto de ensino.

O fato de 83,4% dos informantes perceberem o apoio oferecido pelo material didático e 50% dos respondentes se sentirem bem-sucedidos com a aprendizagem de línguas acaba gerando indícios, citados por Paiva (2010) e defendidos neste artigo, de que o material, quando bem elaborado e manipulado, contribui para a *performance* do aprendiz, impactando positivamente a motivação. Isolando os 41,7% dos informantes que não tinham uma opinião bem desenvolvida quanto ao seu próprio sucesso na aprendizagem da língua inglesa, pode-se inferir que a imprevisibilidade gerada das interações pode ter sido um dos fatores que contribuíram para que um número tão considerável de respondentes não soubesse emitir um julgamento.

Nas observações realizadas nas aulas presenciais, notou-se que o material didático, na maioria das vezes, auxiliava e guiava o aprendiz no desenvolvimento de aspectos comunicativos específicos. O foco na competência oral, juntamente com a necessidade de resolução de tarefas, muitas vezes, fugia do princípio da linearidade, isto é, o aluno era confrontado por múltiplas possibilidades, além daquelas pretendidas pela atividade. Nestes casos, o aluno constantemente precisava apelar para conhecimentos prévios, além de necessitar tecer meios para atingir novos saberes. Por mais que a não linearidade e a imprevisibilidade sejam características relevantes e comuns na aprendizagem de línguas, tais fatores, muitas vezes, foram encarados como motivo de suspeita por parte dos aprendizes, uma vez que esses elementos podem ter sido confundidos com incapacidade.

Percebe-se que o sentimento de satisfação e a motivação para aprender uma nova língua estão altamente associados à confiabilidade que o aluno deposita no professor, no material e nas suas capacidades. O interesse e a curiosidade dos aprendizes são despertados pela importância de aprender um novo sistema linguístico. Porém, se o aluno não tiver um controle pessoal sob as expectativas e o seu próprio estilo de aprendizagem, ele poderá encontrar dificuldades de evidenciar o sucesso e sua *performance* poderá ser impactada negativamente, resultando em um baixo aproveitamento, frustação e uma possível desmotivação.

Faz-se pertinente destacar os aspectos positivos da instrução, mas também da elaboração de um material didático próprio. Evidenciar a importância, os objetivos e as especificidades dos materiais ajudam os alunos a entender a configuração do curso, a dinamicidade das interações e da língua-alvo, as exigências feitas pelas atividades e as oportunidades de sucesso que o material pode proporcionar. Essas atitudes podem garantir ao estudante um melhor entendimento do seu processo de aprendizagem, gerando um autocontrole, um melhor desempenho e, consequentemente, a satisfação em alcançar suas metas.

Os dados obtidos das impressões dos alunos confirmam a ocorrência de elementos encontrados no modelo motivacional, pois esses recursos possibilitam ao aprendiz ter sua atenção estimulada por temas interessantes e convenientes para determinados fins. Além disso, a relação

entre material-professor-aluno possibilita que a confiança seja construída através de atitudes que podem corroborar para o melhor desempenho do aprendiz e, consequentemente, para a satisfação com a aprendizagem de línguas.

Especificidades do material didático para o curso "Inglês para vida no exterior"

Feitas as observações sobre os aspectos motivacionais do curso, a questão nove tinha como foco identificar as características do material didático do programa que o tornavam relevante para o desenvolvimento da competência comunicativa. A emissão do julgamento deu-se através de uma escala de 0 a 10, considerando "0" para insuficiente, "5" para regular e "10" para excelente. Foram considerados na análise: a associação dos conteúdos expostos pelo material didático com o uso da língua em contexto real; o atendimento do estilo de aprendizagem do aluno; a oportunidade de uso da língua-alvo para fins comunicativos; e o provimento de experiências significativas de aprendizagem de línguas.

Uso autêntico da língua

Segundo Tomlinson (2011), materiais podem ser fontes de exposição autênticas aos dados de entrada, através das instruções para a realização das atividades e através dos textos e falas que podem estar inclusos no material. O *input* deve variar em estilo, modo e propósito, além de ser rico em características presentes em discursos reais. O material deve estimular a interação entre os aprendizes e o conteúdo, evitando que o aprendiz seja mero receptor de conhecimentos.

Trazendo as considerações de Tomlinson (2011) para a observação do material didático elaborado para o curso "Inglês para vida no exterior", 75% dos aprendizes se disseram satisfeitos com a exposição ao uso autêntico da língua, pois esses recursos propiciaram o uso da língua-alvo, permitindo a emergência de novas habilidades, a negociação de significados e de estratégias. Estas exposições reais à língua-alvo preparam o aluno para as situações cotidianas que eles possam enfrentar em um possível intercâmbio estudantil, motivando-os e capacitando-os.

Atendimento ao estilo de aprendizagem

A elaboração ou a adaptação de um recurso didático deve estar focada nas mais variadas formas de aprendizagem presentes em sala de aula. Levando em consideração tal afirmação, os dados demonstraram que 58,3% dos aprendizes estavam seguros de que o material didático do programa contemplava regularmente seus estilos de aprendizagem. Este resultado pode estar relacionado à dificuldade prévia de coleta de informações do público-alvo, pois não há contato precedente do professor com o aluno com o intuito de conhecer os objetivos dos aprendizes, verificar o equilíbrio ou desequilíbrio do grau de proficiência, visto que os alunos podem ter

alcançado a pontuação mínima ou máxima para um determinado nível no TOEFL ITP. Já o restante dos alunos, 41,7%, consideraram que o material era capaz de atender diferentes estilos de aprendizagem justamente pela abertura e adaptabilidade dos seus recursos para proporcionar o desenvolvimento da proficiência.

Por mais que o material e as aulas tenham sido planejadas com base nas habilidades necessárias para participar do "Programa Ciência sem Fronteiras", com este estudo, acredita-se que um período de ambientação permitiria ao educador analisar as expectativas, os interesses do público--alvo, as preferências, os estilos de aprendizagem, as habilidades que devem ser aperfeiçoadas e o conhecimento prévio dos alunos com a língua. Ao aprendiz, essa ambientação poderia proporcionar o detalhamento do contexto do programa local, os objetivos do curso e a familiarização com o material didático e a abordagem metodológica. Essas ações poderiam conscientizar o aprendiz sobre a importância do curso, além de ajudá-los na compreensão do processo de aprendizagem e na construção de expectativas positivas de sucesso, impactando a motivação.

Oportunidades de uso da língua-alvo

Na observação da oportunidade de uso da língua-alvo, percebeu-se que 83,3% dos aprendizes se disseram satisfeitos com o uso real da língua em sala de aula, enquanto 16,7% acreditavam que o material propicia a utilização da língua de forma regular. Nota-se que esses resultados podem ser reflexo: da abordagem metodológica adotada pelo curso, que instiga a participação do aluno nas interações; dos tópicos de ensino criados pelos professores, que são relevantes para situações de intercâmbio; das mídias escolhidas como ferramentas potencilizadoras de aprendizagem; e do relacionamento estabelecido entre professor-aluno e aluno-aluno.

Pode-se afirmar que o material produzido pelo programa cria oportunidades de utilizar a língua em estudo. Tal condição pode gerar impactos positivos no aprendiz, uma vez que contribui para a emergência de novas habilidades comunicativas. Vale ressaltar que, segundo Thornbury (2000), o beneficiamento do aluno se dará a partir das atividades que forem capazes de gerar *input* contextualizados e que permitam ao aprendiz realizar conexões com os conhecimentos prévios por ele desenvolvidos.

Oportunidades significativas de aprendizagem

O último item da questão nove pretendia observar se o material didático produzido no programa possibilitava aos estudantes a oportunidade de obter experiências significativas de aprendizagem de línguas. De acordo com os dados, 83,3% dos respondentes classificaram o material como um excelente provedor de estímulos de aprendizagem, enquanto 16,7% viram o objeto de análise como um recurso regular.

Percebeu-se que o material didático é encarado de forma positiva por ampliar a capacidade de comunicação, expressão e de acesso ao mundo. Isso se dá pela tentativa de elaborar-se um material que atenda a um determinado contexto de ensino, além de o material possibilitar

adaptações para tentar atender às mais variadas demandas de aprendizagem. Essa ação é visivel-mente percebida em sala de aula pelos alunos quando o professor permite a negociação na reso-lução de tarefas. Do ponto de vista pedagógico, a flexibilidade do material também é perceptível através dos planos de ensino, que podem ser excluídos, adaptados ou adicionados, dependendo do conhecimento prévio dos estudantes. Assim, por mais que o programa local apresente, para cada curso, uma grade de conteúdos norteadores, essa sequência pode ser alterada, favorecendo o desenvolvimento ou a fixação de saberes. Essa adaptabilidade e abertura do material propor-cionam ao aluno um melhor aproveitamento do que é ensinado, possibilitando a motivação e o engajamento dos alunos no processo de aprendizagem de línguas.

Compreende-se que tais traços observados no material didático do programa vão ao en-contro do que é comumente conhecido como "Inglês para fins específicos" (*English for Speci-fic Purposes – ESP*). Segundo Dudley-Evans (2004), o ensino de línguas nesta modalidade é pautado nas necessidades reais ou previstas para que um indivíduo desenvolva a competência comunicativa. Assim, percebe-se que o material didático do programa prioriza os aspectos co-municativos necessários para contextos de mobilidade internacional, sem descartar que outros interesses comunicativos venham a emergir durante as aulas.

Analisando as respostas que consideraram o material didático como uma fonte regular na promoção da aprendizagem, tal porcentagem (16,7%) pode ter sido em decorrência da dificul-dade apresentada por alguns alunos em adaptar-se com a abordagem metodológica do material. Desta forma, quanto maior o acesso às preferências do aprendiz, maior será a possibilidade de o material didático dialogar com as expectativas e exigências do público-alvo, tornando-se um objeto potencializador da aprendizagem e da motivação.

Motivações para a aprendizagem de língua inglesa

Segundo Gardner e Lambert (1972), existem dois tipos de motivação: a instrumental e a in-tegrativa. A motivação instrumental coincide com o desejo de adquirir uma língua adicional no intuito de avançar na carreira, de complementar os estudos, desenvolver competências interpreta-tivas, fazer traduções, enfim, de saciar possíveis ambições. Por outro lado, a motivação integrativa ocorre quando o aprendiz tem o real desejo de integrar-se e sentir-se parte da comunidade de falantes da língua- alvo, entendendo a cultura e pensando no processo de emergência da língua.

Acerca dos tipos de motivação, a última questão presente no questionário tinha por objeti-vo entender as razões que impulsionaram o indivíduo a aprender uma língua. Das cinco propos-tas lançadas na pergunta, uma era aberta, dando a possibilidade ao aluno de especificar outras razões para estudar a língua inglesa. Essa questão contribuiu para a compreensão do contexto de aprendizagem, bem como para o pensamento de estratégias que possam impactar na apren-dizagem e no interesse pela língua.

Verificou-se que os aprendizes apresentaram uma motivação de caráter instrumental. Por mais que haja um interesse na aprendizagem, os motivos que levaram os alunos a estudar lín-guas estão fortemente associados ao fato de que tal experiência poderia resultar em benefícios

próprios. Esta ideia ficou evidente quando 58,40% dos respondentes afirmaram que a razão principal para estudar a língua inglesa estava no fato de que tal oportunidade poderia render bons resultados nos meios acadêmicos e profissionais. Com 25% das preferências dos respondentes, o segundo fator apontado para aprender a língua inglesa estava associado ao interesse pela língua. O resultado foi visto positivamente, pois o empenho em aprender um novo sistema linguístico superou as propostas do curso de preparar estudantes para situações de intercâmbio internacional (8,3%) e desenvolver competências visando fins comunicativos (8,3%). Outros fatores não foram mencionados pelos estudantes.

Tornou-se evidente que entender as circunstâncias que levam os aprendizes a construir novas habilidades facilita o processo de seleção de táticas motivacionais e de ferramentas de ensino que podem ser aplicadas na elaboração ou adaptação do material didático. Para Thornbury (2000), esses recursos didáticos voltados para especificidades locais contribuem para que o aluno desenvolva a autoconfiança, a autonomia e as habilidades necessárias para um determinado fim.

Considerações finais

Este trabalho teve como propósito aproximar os estudos sobre motivação e elaboração de materiais didáticos para o ensino de línguas. Tomou-se como base os pressupostos estabelecidos por Keller (1983; 2010) no intuito de provocar a reflexão de que o professor, em posse dos materiais didáticos, tem o poder de transformá-los, adaptá-los e enriquecê-los com atividades e conteúdos que atendam às demandas comunicativas do público ao qual o material se destina. Este trabalho se propôs a verificar a existência dos quatro componentes do modelo motivacional de Keller dentro dos materiais didáticos ofertados pelo programa "Idiomas sem Fronteiras – Inglês" para os cursos presenciais. A intenção era observar se os instrumentos de ensino elaborados especificamente para o curso "Inglês para vida no exterior" seriam capazes de impactar a motivação dos aprendizes, além de observar se tais materiais atendiam às especificidades do curso e do nível linguísticodo do público-alvo. Os dados foram coletados a partir de um questionário destinado aos estudantes que expuseram seus pontos de vista em relação ao material e às motivações deles advindas.

Constatou-se que os alunos possuíam uma motivação inicial que os inclinava ao estudo da língua inglesa. A grande maioria dos estudantes optou pela aprendizagem da referida língua por acreditar que tal oportunidade lhes traria algum tipo de beneficiamento acadêmico ou profissional. A outra parcela de respondentes apresentou um interesse pela língua que superou a possibilidade de intercâmbio que o curso podia oferecer-lhes.

Através da análise do questionário destinado ao aluno, foi possível observar que as quatro características do modelo ARCS, de Keller, faziam-se presentes no material didático, porém, algumas se sobressaíram em relação às outras. Notou-se que os recursos didáticos apresentavam elementos que capturavam a atenção e o interesse do aprendiz, instigando-os na resolução dos problemas propostos pelo professor. Tal informação foi concebida como uma consequência da

abordagem metodológica "Ensino baseado em tarefas", adotada pela coordenação pedagógica do programa. Segundo Lopes (2013), essa abordagem fornece aos aprendizes uma exposição natural e oportunidades de utilização da língua-alvo, objetivando o desenvolvimento de suas interlínguas.

Além do elemento atenção, os alunos, em sua grande maioria, perceberam a relevância dos conteúdos abordados pelo material para o aprimoramento das capacidades comunicativas. Entretanto, a partir da observação da aplicação do material didático nas turmas selecionadas, reforçou-se a ideia da importância de serem estabelecidas precisamente as habilidades que poderiam ser aperfeiçoadas ao longo de uma atividade proposta. Essa ação permitiria ao aprendiz o engajamento e a observação da sua própria *performance*, possibilitando-lhe uma autoavaliação das habilidades que necessitariam ser lapidadas.

Ademais, o material didático propicia a oportunidade da construção da confiança. Segundo Keller (2010), aprendizes que desenvolvem expectativas positivas tendem a ter um melhor aproveitamento das oportunidades de aprendizagem. Notou-se que o material didático era capaz de dialogar com o aprendiz, apresentando, na maioria das vezes, instruções claras para a realização das atividades. Todavia, houve uma parcela de estudantes que desconfiaram do suporte oferecido pelo material para atingir os objetivos do curso. Esse julgamento foi entendido como decorrente dos desafios e das imprevisibilidades que a metodologia oferecia na resolução dos problemas propostos pelo professor, bem como do próprio processo de aprendizagem de línguas.

Vale lembrar que as alterações feitas no material para adequar-se ao público-alvo são importantes meios de o professor oferecer ao aluno o suporte necessário para atingir os objetivos de aprendizagem. Quanto à imprevisibilidade, este fator é primordial para a emergência de novos aspectos comunicativos. Além disso, faz-se de extrema importância que os alunos estejam conscientes dessa característica da abordagem, pois, desta forma, eles podem lidar com menos desconfiança das suas capacidades e do material.

Logo, a última característica do modelo ARCS é a satisfação. Conforme os resultados apontados, os alunos, na sua grande maioria, sentiram-se satisfeitos com o apoio oferecido pelo material didático, que possibilita o autêntico da língua, bem como da oportunidade de usá-la constantemente em sala de aula. Essas características aliadas ao suporte que o material didático proporciona contribuíram para que grande parte dos aprendizes desenvolvesse um sentimento de sucesso na aprendizagem de línguas.

Pode-se afirmar que a pesquisa cumpriu com os seus objetivos específicos de analisar o material didático do programa pelo viés do modelo motivacional, verificando a existência dos quatro elementos (atenção, relevância, confiança e satisfação). Notou-se que o material didático impactou o aluno conforme foi despertando o interesse e estimulando a autoconfiança através dos mais variados recursos utilizados pelo professor para oferecer oportunidades de uso da língua-alvo. Levando-se em consideração que grande parte dos alunos se sentiram bem-sucedidos e satisfeitos com o apoio oferecido pelo material didático, pode-se inferir que tal ferramenta é capaz de atender aos objetivos do curso e do público-alvo à medida que propicia o desenvol-

vimento de habilidades. Esses fatores corroboram com o objetivo principal deste estudo, o de afirmar que o material didático, quando elaborado pelo professor para contextos e públicos-alvo específicos, pode impactar positivamente a motivação para a aprendizagem de línguas.

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Apêndice – Questionário destinado ao aprendiz.

UNIVERSIDADE FEDERAL DE PELOTAS
CENTRO DE LETRAS E COMUNICAÇÃO
LABORATÓRIO MULTIMÍDIA DE PESQUISA EM ESTUDOS
DA LINGUAGEM E LITERATURA
PROGRAMA DE PÓS-GRADUAÇÃO EM LETRAS – MESTRA-DO

NOME:_____

IDADE: _____

CURSO/ NÍVEL:_____

FORMAÇÃO ACADÊMICA: _____

Prezado(a) aluno(a),

Peço o seu auxílio respondendo ao questionário abaixo para a realização de uma pesquisa do curso de Pós-Graduação da Universidade Federal de Pelotas. Os dados obtidos serão empregados unicamente para fins de pesquisa.

Grata pela disposição,
Letícia Cardozo

QUESTIONÁRIO

Marque a alternativa que melhor define a sua opinião quanto aos aspectos gerais do curso.

1) O curso oferece recursos capazes de capturar a minha atenção.
    ( ) Concordo plenamente
    ( ) Concordo parcialmente
    ( ) Não concordo nem discordo
    ( ) Discordo parcialmente
    ( ) Discordo plenamente

2) A minha curiosidade é estimulada pelas questões e resoluções de problemas propostas pelo professor.
    ( ) Concordo plenamente

( ) Concordo parcialmente
( ) Não concordo nem discordo
( ) Discordo parcialmente
( ) Discordo plenamente

3) Durante o curso, tenho percebido que os conteúdos abordados serão úteis para mim.
( ) Concordo plenamente
( ) Concordo parcialmente
( ) Não concordo nem discordo
( ) Discordo parcialmente
( ) Discordo plenamente

4) As atividades propostas pelo material didático deixam claras as habilidades que devem ser desenvolvidas durante sua realização.
( ) Concordo plenamente
( ) Concordo parcialmente
( ) Não concordo nem discordo
( ) Discordo parcialmente
( ) Discordo plenamente

5) O material didático do programa apresenta instruções claras sobre como utilizá-lo para a realização de uma determinada atividade.
( ) Concordo plenamente
( ) Concordo parcialmente
( ) Não concordo nem discordo
( ) Discordo parcialmente
( ) Discordo plenamente

6) Apesar de eventuais dificuldades minhas, o material me dá suporte para atingir os objetivos do curso.
( ) Concordo plenamente
( ) Concordo parcialmente
( ) Não concordo nem discordo
( ) Discordo parcialmente
( ) Discordo plenamente

7) Eu me sinto satisfeito com apoio oferecido pelo material didático.

  ( ) Concordo plenamente
  ( ) Concordo parcialmente
  ( ) Não concordo nem discordo
  ( ) Discordo parcialmente
  ( ) Discordo plenamente

8) Observando o meu desempenho no curso, considero-me bem-sucedido.

  ( ) Concordo plenamente
  ( ) Concordo parcialmente
  ( ) Não concordo nem discordo
  ( ) Discordo parcialmente
  ( ) Discordo plenamente

9) Em relação ao material didático do curso, em uma escala de 0-10 (considerando 0 para insuficiente, 5 regular, 10 para excelente) classifique a presença das seguintes características:

  ( ) associação dos conteúdos expostos pelo material didático com o uso da língua em contexto real.
  ( ) atendimento ao meu estilo de aprendizagem.
  ( ) oportunidade de uso da língua-alvo pelos alunos com fins comunicativos.
  ( ) provimento de experiências significativas de aprendizagem de línguas.

10) Enumere de 1 a 5, em ordem crescente, as alternativas que melhor definem o seu objetivo de aprender a língua inglesa através da participação no programa "Idiomas sem Fronteiras – Inglês", da UFPEL:

  ( ) interesse pela língua
  ( ) fins acadêmicos e profissionais
  ( ) intercâmbio
  ( ) fins comunicativos
  ( ) outros (especifique)

Espaço para exemplos ou comentários (opcionais):

_____

_____

_____

TEACHERS' PERCEPTIONS OF ENGLISH AS A LINGUA FRANCA (ELF) AND THE CHALLENGE OF OVERCOMING THE NATIVE SPEAKER MYTH

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Introduction

Studies on the new status of English started to be carried out with the linguistic changes that accompanied profound transformations in the society since the end of the Cold War (Crystal, 2012). The globalization process and the rise of technology and technology of communication and information have led to the spread of English, which has started to be spoken more and more by 'non-native' speakers. Consequently, the predominant situations of communication in English happen in bilingual or multilingual contexts all over the world.

Schütz (2014) argues that the necessity of speaking a foreign language nowadays is vital and, in the future generations, monolingualism will be a threat as illiteracy has been since the second half of the 19th century. Learning another language has had an increasingly important

role in the history of mankind and people who cannot speak an additional language may be considered illiterate in the future.

In this context, English is being recognized as the foreign language of greatest importance and has been integrated to both school education and private courses, as shown by Crystal (2012):

> English is now the language most widely taught as a foreign language – in over 100 countries, such as China, Russia, Germany, Spain, Egypt and Brazil – and in most of these countries it is emerging as a chief foreign language to be encountered in schools, often displacing another language in the process. (p. 5)

In this new context, the internationalization of English may have serious implications for language teaching. Many authors have claimed that English language teaching should be adapted to the transformations in the nature of English so that people can learn it and use it more efficiently in the contact with other speakers. Proposals for teaching English for international communication started with works such as Jenkins' (2000) and McKay's (2002), and since then, many other proposals have appeared.

The main goal of the teaching of English in this new context is to promote intelligibility and cultural understanding in the communication in English worldwide. Nowadays, the situations of communication in English take place predominantly among non-native speakers all over the world, who may be speaking different varieties of English (e.g. Jamaican English, Singaporean English or Indian English), or English as a Lingua Franca, which does not consist of a new variety, but a polymorphous language characterized by its contexts of use (Seidlhofer, 2006).

Furthermore, the objective of a pedagogy aimed at teaching English in a globalized world may not aim to abolish completely the native speaker norms in language teaching. Instead, it may represent an alternative that will be more appropriate to many teaching contexts worldwide. In the case of Brazil, there are already some pedagogical initiatives to implement the paradigm of English as a lingua franca as well as intercultural studies in language teaching. Some examples of these initiatives are a discipline in a postgraduate program at Universidade Estadual de Londrina (UEL) (Coradim & Tanaca, 2013).

Moreover, some studies, such as Anjos and Siqueira (2012) and Salles and Gimenez (2010), have been conducted among Brazilian researchers and teachers, who consider the paradigm of English as lingua franca as an adequate alternative to the current teaching models in Brazil. This alternative would be especially relevant for public schools, which are stigmatized as places where students are believed not to learn the language.

In this context, we decided to undertake a study in one of the most important programs of English teacher education in Brazil, the *Programa de Pós-graduação em Inglês: Estudos linguísticos e literários,* (PPGI) of the *Universidade Federal de Santa Catarina,* in order to understand some teachers' perceptions about the teaching of English within this new global order. However, this article is part of a larger research project (Berredo, 2015), as it deals with the role of native

speaker models and the adoption of Standard English in language teaching. These topics will be discussed in the next section.

Problematizing the myth of the native speaker and the adoption of Standard English

What does it mean to teach English in a globalized world? In order to give a short answer to that question, I could say that teaching English in a globalized world means that professionals recognize their role as bilingual or multilingual teachers whose aim is to prepare learners to become bilingual or multilingual citizens (Kirkpatrick, 2007) that can perform in different contexts of communication. In pedagogical terms, it means to abandon the paradigm of the native speaker, where the goals are teaching a standard variety of English or EFL. This standard variety has usually been either AmE (General American English) or BrE (Received Pronunciation or British English) (Dauer, 2005). The alternative to teaching a standard variety is adopting a pedagogy that is appropriate to the teaching of World Englishes or English as *lingua franca* (ELF), depending on the context of use. In the Brazilian context, for instance teachers are 'non-native speakers'[1] who use ELF and that is why it is important to focus on the pedagogy of ELF and the relation between 'non-native teachers' and ELF.

As already stated, the ultimate goal of the ELF pedagogy is to prepare learners to perform in cross-cultural encounters (McKay, 2003b). From a linguistic viewpoint, it consists in developing intelligibility among international speakers. This is achieved by the teaching of 'nuclear norms' (Jenkins, 2000) of English that would guarantee intelligibility in international communication. From a cultural viewpoint, it consists in moving away from the 'native speaker' and creating an 'intercultural sphere' (Kramsch, 1993). There is a large number of works dealing with the development of intercultural awareness in English Language Teaching (henceforth ELT) classroom and they represent an alternative to the native cultural models usually adopted in English classes. Both aspects of the ELF pedagogy aim at addressing the changes in the nature of worldwide communication and aim at promoting a more democratic use of English in its different sociolinguistic varieties.

In this context, ELF pedagogy centers around three main points. The first one is about the shifting of goals from the native speaker models to international intelligibility and cross-cultural understanding, where there is a necessity of overcoming the myth of the native speaker, on the phonological, lexical, morphological, and syntactic levels. This pedagogy promotes the understanding that English has been denationalized and used by learners and speakers as an additional language in the international context (Widdowson, 1994). The second point of ELF deals with the importance of dealing with the relationship between language and culture and of raising in-

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[1] The ELF paradigm breaks the dichotomy native/non-native speaker and that is why I prefer to adopt to expression 'bilingual or multilingual teachers' in this work

tercultural awareness. The third point deals with the role of teachers in implementing this new paradigm and the increasing of the importance of bilingual/multilingual teachers.

ELF pedagogy and shifting goals from native speaker models to international intelligibility: defenders and detractors

The first issue concerning the teaching of ELF is related to the traditional adoption of native speaker models. As already suggested, the teaching of ELF presupposes moving away from a standard variety of English, usually the American Standard or British Standard. Instead of following unattainable or inappropriate native-speaker like goals, the learners are required to pursue L2 and bilingual (or multilingual) goals (Cook, 2002). Thus, the objective of the ELF pedagogy is not to make learners proficient in native English as it is spoken in one country, usually the United States or England. Instead, it consists in handling the chaos originated with the spread of the language by teaching features of pronunciation that can allow users to maintain intelligibility so that they can engage in communication with speakers of English worldwide, irrespective of their sociocultural and linguistic backgrounds.

One of the initial works that proposed a practical approach based on the implications of ELF for language teaching was Jenkins' (2000), who proposes a change in teaching the pronunciation of English. She proposes that teaching should aim at intelligibility in international communication rather than on reproducing the pronunciation of native speakers. Although Jenkins does not defend the existence of a monolithic variety called ELF, she proposed a pronunciation parameter, which she calls 'Lingua Franca Core' (henceforth LFC). According to the her study, the LFC includes all pronunciation variations that do not hinder intelligibility among international speakers. Thus, the core features, which belong to the LFC, should be accepted as intelligible pronunciation, and the non-core features would hinder intelligibility in communication and should be avoided. This presupposes that mistakes would no longer be defined in terms of native speaker norms, but in terms of intelligibility.

As stated by Jenkins (2000), the English language teaching pedagogy has still not adapted to the fact that second language speakers outnumber first language speakers. The current syllabuses, according to her, have elements that are 'unnecessary', 'unrealistic' or even 'harmful' in view of the use of language by international speakers since they continue to presuppose a native--speaker interlocutor.

As a consequence, she proposes the use of 'nuclear norms' for L2 users and also L1 users who may perform in these contexts of communication. She admits that the identification of such 'nuclear norms' is a very complex process. An example of norm included in the LFC is the aspiration of word initial voiceless stops /p, t, k/ (Dauer, 2005), which according to research data is one of the features that have influence in intelligibility. According to Jenkins (2000), without the occurrence of this puff of air, a listener would find it more difficult to identify the sound as voiceless.

It is not being denied that 'native speakers' can decide on their standards of use of English in their national countries. Jenkins (2000), however, questions who makes the decisions on the use of English in the international context. She questions who has the right to make decisions on the use of English among 'non-native speakers'. In the statement below, she questions the relevance of native pronunciation norms in the international context of use of English:

> In view of these worldwide transitions in the function, contexts of use, and ownership of English, it was inevitable that people would ultimately begin to question traditional EFL pronunciation goals. The two main issues at stake were, and still are, first, the extent to which it is relevant to try to instill L1 pronunciation norms into learners who are rarely likely to communicate with an L1 (especially an RP) speaker of English; and second, how to promote international intelligibility in the face of the vast expansion in the numbers of EFL varieties and their speakers. In other words, how do we identify for the pedagogy the minimum standards of mutual intelligibility', to which Bansal (1990) refers, without recourse to an L1 model? (p. 11).

On the other hand, those who sustain a skeptical viewpoint towards this paradigm shift such as Maley (2009) deny the necessity of moving away from a standard variety in language teaching (Jenkins, 2013). In contrast to the researchers who hold the transformationalist view, the skeptics, like Maley, do not see any significant changes that could justify the adoption of an ELF pedagogy, or at least, as it is proposed by theorists such as Jenkins (2000), Dewey (2007), McKay (2002) or Seidlhofer (2004). According to Maley (2009), the premises that sustain the theories of ELF may be statistically and theoretically flawed. The author believes that 'it may be more helpful to focus on the interactive process of English used globally, and the raising of awareness of this among learners, while continuing to teach them something approaching a standard variety' (p. 187).

Maley (2009) makes important objections to the premises of the ELF pedagogy. His first objection is to the statistical argument of ELF, which consists in the fact that non-native speakers outnumber that of the speakers of metropolitan varieties of English. The author claims that he cannot find any secure evidence of that fact through the means of statistical data and he remembers that the researchers of ELF paradigm also do not present such evidence. Maley defends that the global usage may be more widespread than NNS-NNS interaction, meaning that there are many interactions between NS, between NS and NNS, between nativized varieties from the *outer circle*, between nativized varieties and NS, and between nativized varieties and NNS. This shows that the statistics of ELF may be wrong, because according to him, the strong version of ELF (as defended by Jenkins for example) focuses exclusively on NNS-NSS interactions.

The second argument of Maley (2009) against the premises of ELF is that many of the users of English are actually learners or consumers of the language. He defends that learners cannot contribute to the emergence of a new variety, as well as people who have contact with English via television, popular entertainment etc. They cannot be accepted as speakers who use the language on a regular basis with the purpose of interacting with people who speak different a different L1.

The third argument of Maley (2009) is that there is no consistency in the claim that ELF is an emerging/emergent variety, as has been discussed by Prodromou (2008). The first reason is that a new variety needs a base in a speech community otherwise 'it is no more than an inchoate and disconnected agglomeration of instances of use' (Maley, 2009, p. 192). Maley also remembers the description of Mollin (2007), which regards communication in ELF as unstable and in constant flux since they have the frequent attribute of occurring between ever new conversation partners.

To sum up, the claim that the teaching of pronunciation should move away from native speaker norms is not a consensus among authors. In this context, we have carried out this research with the aim of investigating the perceptions of a group of university teachers with respect to native speaker norms and the necessity of adopting a standard variety in English Language Teaching. The next section will deal with the method adopted in the research.

Method

The research adopted a qualitative method of inquiry. Qualitative data collection method results in non-numerical and open-ended data, which are analyzed mainly by non-statistical methods. It is concerned with different *insights* offered by the participants, and focuses on describing, understanding and clarifying human experience. (Dörnyei, 2007).

Cresswell (2014) explains that qualitative procedures, as opposed to quantitative ones, rely on text and image data. He also explains that 'qualitative research is emergent rather than tightly prefigured' (p. 20). This means that the research objectives and research questions, as well as other aspects of the research may undergo changes as the researcher gets more and more acquainted with the object of research and develops new ideas and insights.

There are many instruments of data collection used in the qualitative research, but since this research aimed at the 'thoughts' and 'reflections' of teachers, we adopted the interviews as the main method, for teachers had the opportunity to talk and express their feelings.

As the title of this article suggests, the participants of the research are teachers and student teachers who develop activities at Universidade Federal de Santa Catarina, in the *Departamento de Letras Estrangeiras* (Department of Foreign Languages). The student teachers selected are those enrolled in the *Programa de Pós-graduação em Inglês/Estudos Linguísticos e Literários.* (Post-graduation Program in English/Linguistic and Literary Studies), comprising both master's and doctorate students.

The teachers were chosen among those who work at the undergraduate and postgraduate levels. The criterion for selecting professors is the diversity of areas of research. The teachers selected for the interview were the ones who worked with both areas of the program, namely Applied Linguistics and Literature. The aim was choosing teachers from as many diverse areas as possible, although the choice was limited by the availability of the teachers to participate in the research, who in some cases were very busy in their activities at UFSC. Since many

teachers were unavailable, all of them were contacted via email and the interviews were conducted with as many as possible.

The post-graduate program in Letras of the Universidade Federal de Santa Catarina (UFSC) was created in 1971, obtained approval of the CFE (Federal Education Council) in 1976, re-obtained approval in 1983 by the legal opinion 241/92 of CFE in 1992' (Funck, 2012, p. 122). On April 1986, the university approved the creation of the doctoral program in *Letras/Inglês e Literatura Correspondente* in the area of research of English Language and Applied Linguistics (Funck, 2012). Nowadays, the program has two areas of concentration: Applied Linguistics and Literatures in English Language. The first area comprises four fields of research: Discourse Analysis, Reading, Translation: Theory and Practice, and Teaching and Learning. The Literature area has two fields of research: Literatures in English from the 20th century to contemporaneity, and Theory and Literary and Cultural Studies: Theoretical Studies, Literature, Cinema and Drama.

Four participants were selected for the research. They were teachers currently working on the PPGI program both in the undergraduate and post-graduate levels. You can see below a scheme showing their different profiles:

Table

Participants' prWofiles

Participant	Sex	Concentration area
1	F	Applied Linguistics
2	M	Literature
3	F	Applied Linguistics
4	M	Applied Linguistics

Thus, the research attempted to reach the most different possible range of teacher profiles and see where the teachers agree in their perceptions, so as to obtain the widest possible variety of results.

The first phase of the research implied the design of the interviews questions that would to be used with all the participants of the research (See Appendix). The questions were designed to be suitable to the objectives of the research and obtain useful data.

In the second phase, the data were coded, in order to simplify and systematize the information. According to Miles and Huberman (1994), 'codes are tags or labels for assigning units of meaning to the descriptive or inferential information compiled during a study' (p. 56). The first step of the coding process consisted in creating a Start List of Codes (Miles & Huberman, 1994), which contained the main 'themes' of data so that we could extract from the text what was really relevant in order to answer the research questions adopted.

The Codes were then assigned to different parts of the text according to their relevance for the research. During the coding process, as new themes appeared, new codes were added to the list, so that the final codes list was composed.

Data analysis

The main problem posed in this paper is of the status of native speaker models in language teaching. This topic was unpacked in two themes for the purpose of the analysis: "The native speaker as objective, the usefulness of adopting a standard language model and the dilemma of incorporating multiple English varieties", and "myth of the native teacher".

The native speaker as objective, the usefulness of adopting of a standard language model and the dilemma of incorporating multiple English varieties

One of the assumptions of the ELF pedagogy, different from the EFL pedagogy, is that learners do not necessarily need to achieve native-like competence (McKay, 2003), and, thus, that it is not necessary to adopt an exonormative native speaker model (Kirkpatrick, 2007) but other approaches can be used, such as World Englishes and the ELF approach.

Regarding the first issue, some participants share the assumption that native-like competence should not be the goal of English learning. It is interesting to see that for these participants, the 'myth of the native speaker' should not be overcome because of the new status that the English language has in the world today, but because becoming native-like is hard work and very difficult to achieve. This is clearly expressed by Participant 1 when she says that:

'Na verdade, eu penso o seguinte: eu acho que é muito difícil que a gente chegue ao nativo.'

Yet, the same participant acknowledges the necessity of having a variety that will fulfill the objectives of communication 'uma variante que permita a compreensão mútua', as, according to her, some differences of pronunciation may cause problems and delays in communication. Let's see what she says:

'Eu acho que não é que a gente tenha que buscar uma pronúncia semelhante à do nativo, mas eu acho que o modelo de língua que a gente tem que ter é um modelo de uma variante que seja aceita nesses países de língua inglesa.'[2]

However, there is a contradiction here. On the one hand, according to Participant 1, the native-like mastery is a condition very difficult to achieve. On the other, it is important to have a variety that will guarantee intelligibility among the speakers. Thus, at this point, she seems to suggest the necessity of adopting **a model**, a veiled way of suggesting a native spe-

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[2] It is our contention that the participants tend to relate the native speaker and pronunciation, mainly due to interview question number five, which focuses on pronunciation (see Appendix 1), leaving aside other important aspects such as grammatical accuracy and pragmatic appropriateness

aker model will foster the competence of learners to use the language in English-speaking countries. In other words, the participant does not acknowledge that with the globalization and the rise of technology and technology of communication and information, the fluxes of communication are increasingly happening in many directions, and, as a matter of fact, diverse interactions take place, such as among NS-NNS, NNS-NNS, NS - Nativized varieties and NNS – Nativized varieties.

Furthermore, Participant 3 agrees with Participant 1 that the native is a very difficult condition to achieve and emphasizes the importance of the students' awareness of this fact:

> '*Se alguns alunos têm o desejo de passar por nativo, acho que tem que esclarecer para eles que isso é uma arte, é uma coisa muito difícil de conseguir, eles têm que ter consciência disso, porque muita gente não tem a menor ideia do quão difícil isso é. [...] Mas tem que deixar claro para eles que esse é um objetivo bastante árduo e que não deve ser essa a missão de quem ensina e de quem aprende.*'

Participant 4, on the other hand, poses the following question:

> '*Primeiro, qual é a pronúncia nativa? Segundo, para que ia servir a pronúncia nativa? [...]Qual é a pronúncia do nativo e para que serve? Para nada. Nada. Assim, vamos manter uma pronúncia próxima do compreensível e de forma que o nosso objetivo é nos comunicar, nos fazer entender.*'

Furthermore, Participant 4 questions himself on the utility of a native pronunciation, even inside native contexts all over the world. He suggests the importance of a type of pronunciation that fosters intelligibility since the objective of speakers is to communicate, that is, to understand one another. In the same way, when the participant mentioned that pronunciation should be 'near the comprehensible', it agreed with the goals of teaching pronunciation according to ELF, which include the teaching of features that maintain intelligibility in communication.

If we take into consideration communication in ELF, many phonological features deviate from the native norms and do not represent a problem in understanding, as for instance, the dental fricative pair /θ/ and /ð/, which do not cause unintelligibility when substituted in communication, according to research data (Jenkins, 2000). In contrast, other features, such as nuclear stress, are crucial for intelligibility in the international use of English, and are referred to as 'core features' (Jenkins, 2000).

Among student teachers, more ELF-oriented perceptions towards native-speakerism were found, such as when Participant 8 says:

> '*Então não faz sentido tu idealizares, porque o falante nativo, que falante nativo é esse? Existem vários falantes nativos com padrões diferentes, então eu não tenho como ter um modelo padrão de falante nativo para dar como referência a um aluno meu, porque existem diversos em diversos países.*'

Thus, as Participant 8 says, there is no single model of native speaker, but many. Then, some participants seem to recognize that one of the problems in adopting the NS model is that Standard English is an idealization, that is, there is nothing that we can call a specific native variety, but many regional varieties in English-speaking countries.

On the other hand, like Participant 1, Participant 2 contradicts himself when talking about the non-importance of adopting a standard language and suggests that in the classroom other varieties should be introduced:

> 'Não, eu não considero importante uma variedade padrão. Eu acho que o importante é a disponibilização de uma variedade padrão como uma instrumentação do aluno para adquirir competência na modalidade padrão. Mas eu acho que a modalidade padrão não deve ser hegemônica. [...] Então, eu acho importante ensinar a modalidade padrão, mas eu não entendo que ela deva ser a única e que deva ser hegemônica nas abordagens de ensino de uma língua estrangeira.'

In the excerpt above, it sounds contradictory when Participant 2 says that a standard variety is not important, but what is important is to make a standard variety available so that learners can develop competence through it.

There are some participants, on the other hand, who explicitly side with the choice of a standard model, and thus do not share the main ELF assumption regarding standard language but support a more traditional view. For instance, Participant 3 suggests that:

> 'Se você pensar em ensinar a língua sem ter escolha de variedade para mim é uma coisa prática, eu preciso ensinar de uma variedade padrão, ou discutindo as várias possibilidades das várias variedades do inglês que existem, é uma coisa muito ampla e difícil. [...] Então de alguma maneira, eu vou confundir meus alunos se eu começar das várias possibilidades.'

Thus, she suggests that an approach to English that explored the many possibilities of regional variation would constitute a very big and difficult task. This agrees with what Maley (2009) says: 'There is no way we can teach all the diverse varieties students will meet. What students need is some firm basis from which they can confidently reach out. As in art or music, we need to master the fundamentals before experimenting with variations' (p. 197).

Participant 4 has a position that is very similar to one sustained by Participant 3, and makes it clear that one variety has to be adopted so as not to confuse learners. Nevertheless, she stresses the importance of exploring other linguistic varieties other than the standard one:

> 'Eu acredito que seja importante. [...] Inserir o aluno na existência de outras variedades, de outros repertórios linguísticos em relação àquela língua, mas acredito que seja importante que tu adotes uma, porque o aluno está aprendendo, para não ficar confuso com muita informação.'

Therefore, some participants tend to think that the total absence of a model, additionally, can affect communication. Consequently, there is a need to adopt a standard variety that can facilitate teaching.

Therefore, some of the participants have a more traditional perspective which is similar to what Maley (2009) sustains in his article. The adherence to that perspective may have its origin in the fact that teachers face the challenge of following the demands of the schools, courses and universities where they teach, by teaching a standard variety that will be the object of examinations and other educational bureaucracies (for instance, the *vestibular*[3] in Brazil and TOEFL or *Ciências sem fronteiras* Program[4]). Yet, at the same time, those participants, as Maley (2009) also suggests, seem to be aware of the importance of preparing the students for the diversity of varieties in the real world.

Maley (2009) also points out that although teachers worldwide may assert that they are teaching an American or British variety, what they are actually doing is teaching a standard variety with a very strong influence of their mother tongues. Thus, English should be taught from the preexistent repertoire of varieties, such as the nativized varieties and recognizable varieties from international contexts. Because of the fact that they teach 'what they know' (p. 196), this would probably lead to a comprehensible variety with a local flavor. The participants' viewpoint is compatible with Maley's statement that 'for the learning of the language, there has to be some sort of model or standard, however vaguely defined' (Maley, 2009, pp. 196-197).

The myth of the native teacher

Another aspect analyzed was the condition of the non-native English teacher. The unanimous perspective of the participants is that being a native speaker does not necessarily prepare somebody to become a good teacher. Thus, they share the assumption that the condition of native is not necessary in language education. Now, let us examine what are their views concerning this topic.

Participant 1, for example, highlights the importance of a good grasp of pedagogical knowledge and its preponderance over the condition of native or non-native as we can see below:

> 'The fact of being native does not give him the condition of teacher, of someone who possesses didactics, who knows the theory of pedagogy and theories of language.'

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[3] *Vestibular* and ENEM (National Exam of the *Ensino Médio)* are two distinct entrance exams in Brazil that allow students who have finished the *Ensino Médio* (equivalent to the high school) to apply for public universities and the latter also allows students to apply for scholarships in private colleges and universities.

[4] *Ciência sem fronteiras* (Science without borders) is a government program that offers scholarships for international exchange to undergraduate and graduate students from technological areas so that they can study in competitive educational systems (MEC, 2014).

This participant's opinion opposes the fact that being a native speaker of the language is a necessary condition to be a teacher. According to her, this condition involves grasping specific kinds of knowledge, namely pedagogy and linguistic theories.

Participant 2, in turn, claimed to have learned from experiences of his own life as a teacher that the assumption that native speakers are better teachers is a fallacy. Like Participant 1, he highlights the importance of teachers' pedagogical theories although he does not mention theories of language. He stresses that 'being a native or non-native is irrelevant'. Regarding this myth he comments that:

> 'De maneira alguma, não acredito isso. Tenho experiências na minha vida de docente que ilustram que isso é uma falácia. O importante é ser um bom professor, ter conhecimentos de pedagogia, de técnicas de ensino. Ser nativo ou não nativo é irrelevante.'

Participant 3 also shares the opinion that the status of native does not preponderate among the features of a good English teacher like Participants 1 and 2. She adds that the importance of the years of experience contribute to be a good professional. Although she does not mention pedagogy or theories of language, she indirectly refers to these kinds of knowledge when she mentions 'dedication to teacher education'. This is what she suggests:

> 'Eu acho que ser nativo ou não ser nativo não garante a ninguém ser um bom professor de língua. Ser um bom professor de língua é uma arte ou uma habilidade que você vai desenvolvendo ao longo dos anos, com experiência, com a tua dedicação também na parte de formação.'

Participant 8 goes further and says that the important is exactly the opposite, that is, the teacher needs to know the learner's mother tongue, and consequently, the best teachers are those who can reach the learners through their first languages:

> 'Eu acredito que não é necessário que o professor seja nativo, muito pelo contrário. Existe até uma pesquisa, [...] que é What we know about Second Language Acquisition, e lá diz que na realidade é essencial que o professor de segunda língua saiba a primeira língua do aluno, ou seja, que os melhores professores são aqueles que conseguem se aproximar do aluno através da primeira língua deles.'

Regarding the native teacher myth, it is interesting to analyze the comment of Participant 2, narrating a personal experience when he realized that accent is not as important to be a teacher as pedagogical and grammatical/linguistic knowledge.

> 'Eu me lembro quando eu estava no começo da minha carreira, trabalhando ainda com língua inglesa, eu participava de uma equipe de coordenação da [...] no Rio de Janeiro e a diretora da [...], Fulana e eu estávamos entrevistando candidatos. E veio primeiro um rapaz inglês, muito articulado, com um inglês belíssimo. E foi uma entrevista inicial, aquela primeira peneirada. Eu

fiquei encantado por esse candidato. Depois veio uma professora, uma senhora de meia-idade, ela era do Nordeste e na entrevista eu achei que ela tinha se saído muito mal, porque ela tinha uma pronúncia muito carregada. Ela falava inglês com uma pronúncia brasileira muito carregada e eu descartei essa professora imediatamente na minha avaliação e quando ela saiu, eu conversei com a Fulana e eu percebi que ela tinha um entendimento ao contrário do meu. Que na próxima rodada, ela me disse, eu ia ver o que ia acontecer. De fato, na próxima rodada, já era um tópico para os candidatos ensinarem. Aí voltou o rapaz inglês, com aquele inglês belíssimo, e a Fulana virou-se para ele e disse: 'Can you please teach us the relative pronouns?'. *Ele olhou para nós, desesperado, sem saber nem por onde começar.* 'You know, who, whose, which'. *Aí eu me lembro que ele pegou o giz, ainda era giz e quadro aquela época, escreveu* whose. *Mas ele foi incapaz de prosseguir com a entrevista, deixou o giz, foi embora, desistiu. Em seguida, entrou a professora nordestina, cearense, aí a Fulana repetiu a pergunta para ela.* "Could you please teach us the relative pronouns?". *A professor* "Oh, yes, of course". *E ela já começou ilustrando perguntas com* who, *com* whose, *com* which, *deu exemplos sobre o quadro, fazia perguntas, ela mesma respondia. Ela nos deu uma aula sobre relative pronouns. Ela era uma professora, e não era nativa. E no final dessa entrevista, eu aprendi nesse dia, a diferença entre pronúncia e sotaque.'*

We can clearly infer from the participant's personal experience that other factors are more important in defining a good English teacher, such as pedagogical and linguistic theories. According to this participant, formal knowledge of grammar rules and techniques to make them clear to the learners seems to be a decisive factor.

Moreover, the participant had an important insight after the interviews: he understood the difference between pronunciation and accent. Although this is not mentioned in the answer, what the participant differentiates as pronunciation may be more related to linguistic aspects and correctness while accent is related to the way of speaking, which in the case of the teacher mentioned in the narrative, was not a native accent, but had much interference of her Brazilian accent. This is not only applicable to teacher competence but to teaching practices, as explained by the same participant in another moment:

'Eu acho importante ensinar a pronúncia correta. Eu não estou me referindo a sotaque. Estou me referindo à pronúncia. Então, o aluno pode dizer 'ápou', *pode dizer* 'épou', *mas ele não pode dizer* 'êipou'. *O aluno pode dizer* 'lírou', *ou* 'lítou', *mas ele não vai poder dizer* 'láitlou'. *É importante entender que tudo tem limite. Existe a pronúncia correta. Agora, dentro da pronúncia correta existe variação de sotaque. Mas existe uma pronúncia correta e uma pronúncia incorreta. [...] Então, é importante ensinar formas corretas de pronúncia, sempre diferenciando pronúncia e sotaque. Então, não é necessário você perseguir o sotaque de um nativo padrão, mas é importante você perseguir uma pronúncia e entonação correta. A gente saber que na entonação vai significado também. O que se diz com pronúncia, se aplica também à questão da entonação.'*

The participant contends that teaching a correct pronunciation is necessary in language teaching, but establishes again the difference between pronunciation and accent. There is a correct pronunciation, but this pronunciation may encompass a repertoire of different possible accents.

It does not exclude the idea of English as a *lingua franca* and its pedagogy, since the aim of teaching ELF is at the features that make it intelligible in transnational communication and ELF could be included in this repertoire of possible norms. He adds that it is irrelevant in language learning to seek a native-like accent.

The participant above defends that what is said about pronunciation, is also valid for intonation. There must be a range of possible accents under the correct intonation, understood as an intonation that would not hinder intelligibility. In this regard, Jenkins (2000) considers two areas of intonation relevant for intelligibility: 'nuclear stress, and division of the speech stream into word groups (tone units)' (p. 151).

Concluding Remarks

With regard to the native speaker models, the Participants' reflections agreed with the fact that the native speaker should not be a teacher's goal in English Language Teaching. Besides, they disagreed that the native teacher should be considered preferable to bilingual or multilingual teachers. At first, these perceptions oppose the pervasive ideology that the native speaker is preferable and agree with theorists such as Jenkins (2000) and McKay (2002), who adopt a transformationalist stance. However, as we will show below, the fact that the Participants believe that learners should not struggle to achieve a native-like pronunciation does not mean that they need to adopt any approach other than the adoption of native speaker models as a model of teaching.

Concerning the adoption of a standard variety, the Participants agreed that a standard variety should be adopted in English teaching. Apparently, the Participants' viewpoint that the native speaker goal is unattainable might at first suggest that they agree with the tenets of ELF. However, they still perceive a native standard variety as necessary for the teaching practice. Their perceptions reflect the ideas of Maley (2009), who believes that teachers should continue to work according to their limitations of pronunciation, while continue to adopt a form of Standard English. Therefore, most participants took a conservative stance toward English Language Teaching, denying the necessity of moving away from a standard variety. At this point, their perceptions agreed with the stance of Maley (2009), who adopts the skeptical stance towards the new status of English.

From our standpoint, correct pronunciation favors intelligibility and consequently, the effectiveness of communication. We believe that teachers can serve as a reliable model of pronunciation for learners as far as they possess a correct pronunciation regardless of their accent. This agrees with what Maley (2009) said referring to teachers from the Expanding Circle, 'teachers in these areas will usually have the aspiration to achieve something approaching a standard variety, but will inevitably teach what they know' (p. 196).

On the other hand, teachers should also resort to the principles of teaching ELF in their pronunciation methodology, as they will be able to eliminate features that are usually very difficult for learners and, according to some researchers, are irrelevant for international intelligibility.

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Appendix

1. Do you believe that the native English teacher is preferable to the non-native?
2. Do you consider important to adopt a standard variety in teaching English? Why?
3. Do you think the culture is important for teaching English? Why?
4. What cultural aspects do you believe should be constructed in the English class? Why?
5. Do you believe that students should adopt the native speaker as a pronunciation model?
6. Do you believe that today English is no longer a foreign language, meaning that it does not belong to a group of and that one should use it as an additional language for their own purposes?
7. What is the importance of learning English in Brazil?
8. Do you believe that there is a wide access to English in Brazil or is it a privilege enjoyed for some social groups?
9. Free comments.

A INTERNACIONALIZAÇÃO EM CASA E O USO DE INGLÊS COMO MEIO DE INSTRUÇÃO

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Introdução

A contribuição da educação superior para a erradicação da pobreza, o desenvolvimento sustentável e o progresso mundial é destacada em diferentes documentos oficiais das Nações Unidas[1], sendo uma questão de responsabilidade e suporte econômico de todas as nações. Em 2009, os participantes da "Conferência Mundial sobre Ensino Superior"[2], organizada pela UNESCO, elaboraram um comunicado oficial que, levando em consideração os resultados e as recomendações das seis conferências regionais ocorridas anteriormente[3], estabeleceu como princípios norteadores da educação superior: a responsabilidade social; o acesso, a igualdade e a qualidade; a internacionalização, regionalização e globalização; e o ensino, a pesquisa e a inovação.

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[1] Objetivos de Desenvolvimento do Milênio (ODM), Educação para Todos (EPT), entre outros.

[2] Denominada de "Conferência Mundial sobre Ensino Superior 2009: as novas dinâmicas do ensino superior e pesquisas para a mudança e o desenvolvimento social". Ver Portal MEC (2009).

[3] Cartagena das Índias; Macau; Dakar; Nova Deli; Bucareste; e Cairo.

Em relação à internacionalização, o documento especificou pautas como: (1) a promoção da cooperação internacional na educação superior, com base na solidariedade e no respeito mútuo; (2) o papel das redes de universidades internacionais e de parcerias visando o crescimento para uma cultura de paz; (3) o encorajamento de mobilidade acadêmica mais equilibrada para garantir a colaboração genuína, multicultural e multilateral; (4) a garantia de fontes mais diversificadas de pesquisa coletiva de alta qualidade e de produção de conhecimento, através de parcerias que gerem a criação de capacidades nacionais; (5) o benefício da educação superior com igualdade de acesso a todos, para que sejam respeitadas a diversidade cultural e a soberania nacional; e 6) a contribuição da disposição "transfronteiriça" de educação superior para a promoção de qualidade na educação e de valores acadêmicos, para a preservação dos princípios básicos de diálogo e cooperação e para o reconhecimento mútuo pelos direitos humanos, diversidade e soberania nacional.

Dentro de tal contexto norteador, os textos das políticas públicas para a educação superior no Brasil (ANDIFES, 2012; BRASIL, 2014a) têm focado em alcançar uma universidade inclusiva e de excelência. O Plano Nacional de Educação (PNE) (BRASIL, 2014b) engloba, entre suas metas para os próximos dez anos, ações no sentido da democratização do acesso ao ensino superior, da elevação da qualidade do corpo docente e da ampliação de programas de pós-graduação *stricto sensu*[4] (SARMENTO et al., 2016).

Nos últimos anos, pôde-se acompanhar investimentos substanciais em políticas públicas educacionais para a internacionalização das instituições de ensino superior (IES) brasileiras, também em consonância com a busca de excelência e inclusão. A partir da expansão no ensino superior, implementada pelo Programa de Reestruturação das Universidades Federais (REUNI), em 2012, diversas ações foram propostas nas Diretrizes para Expansão, Excelência e Internacionalização das Universidades Federais[5], elaboradas pela Associação Nacional dos Dirigentes das Instituições Federais de Ensino Superior (ANDIFES). Tais diretrizes apontam para a necessidade de adequação acadêmica da universidade às novas demandas e aos novos papéis e contextos globais, de formação estratégica de mão de obra qualificada diante das novas conjunturas sociais e econômicas, de inserção do Brasil na nova ordem mundial do conhecimento através da produção de ciência, tecnologia e inovação, bem como de produção e transmissão de conhecimento a fim de promover igualdade, inclusão e formação de cidadãos emancipados.

O tema aqui abordado insere-se nessa discussão levantada pelos documentos supracitados, mas faz seu recorte no campo das políticas educacionais linguísticas (PELs)[6], aqui entendidas como "[...] as decisões tomadas no nível mais geral e macro, como também as atividades que contribuem para implementá-las" (RAJAGOPALAN, 2013, p. 29). Desta forma, o presente estudo discute o papel das línguas adicionais, sobretudo o da língua inglesa no processo[7] de inter-

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[4] Metas 12, 13 e 14 do PNE.

[5] ANIDFES, 2012.

[6] Originado dos termos em inglês *language policy* ou *language planning*.

[7] O uso do termo "processo" visa enfatizar que a internacionalização é um esforço contínuo e em evolução, como aponta Knight (2008).

nacionalização das universidades. Mais especificamente, aborda o fenômeno da instrução com base no conteúdo e o Inglês como meio de instrução (EMI) e suas possíveis gradações, bem como as diferentes terminologias adotadas pela literatura internacional da área para referir-se a modelos relativamente semelhantes de instrução com base no conteúdo. Por fim, este estudo traça considerações acerca do papel do linguista aplicado nessa discussão.

A internacionalização do ensino superior

A educação é um dos setores diretamente impactados pelo processo de globalização, como referido por Andreotti (2011). A internacionalização, no entanto, é distinta da globalização, pois integra uma dimensão global, intercultural e internacional às funções e aos propósitos (ensino, pesquisa e extensão) da educação superior, nos níveis institucionais e nacionais.

Knight (2008) lembra que o termo internacionalização se tornou popular no campo da educação no início dos anos 1980, visto que seu uso já era comum nas áreas de Ciência Política e de relações intergovernamentais. A internacionalização se mostra como elemento definidor e essencial para a configuração do ensino superior no século XXI, emergindo como um processo de rápida evolução. Percebe-se, ao longo dos anos, um aumento da complexidade deste processo ao redor do mundo diante das transformações decorrentes da globalização e das mudanças tecnológicas e econômicas, de mobilidade e de investimento privado em educação.

Como ensinam Marrara e Rodrigues (2009), o planejamento da internacionalização acadêmica envolve objetivos (diretrizes que guiam o processo), formas (estratégias possíveis para alcançar os objetivos) e medidas (ações administrativas decorrentes da forma adotada e necessárias para a consecução dos objetivos). Entre as estratégias das IES para internacionalização, citam-se aqui a cooperação e os projetos internacionais; acordos e redes institucionais; diferentes tipos de mobilidade acadêmica (docente, discente e funcionários); dimensões internacionais e interculturais do processo de ensino/aprendizagem, currículo e pesquisa etc. (SARMENTO et al., 2016).

A partir da expansão do processo de internacionalização do ensino superior, Knight (2008) menciona a emergência de diferentes questões, como: quais os propósitos da internacionalização? Quais são seus possíveis riscos e benefícios? Quais são as consequências positivas, os resultados inesperados e as implicações negativas?

A fim de guiar o exame de tais questões e da dimensão alcançada pela internacionalização mundialmente, é de suma importância compreender as forças motrizes que levam as IES a quererem se internacionalizar. A partir de quatro categorias de razões (social/cultural, política, econômica e acadêmica), Knight (2008) apresenta o seguinte quadro:

Razões	Razões existentes	Razões de importância emergente
Sociais/ Culturais	Identidade cultural nacional Entendimento intercultural Desenvolvimento de cidadania Desenvolvimento social e comunitá-rio	Nível nacional Desenvolvimento de recursos humanos Alianças estratégicas Geração de renda/Trocas Comerciais Construção nacional e institucional Desenvolvimento social e cultural e mútuo entendimento Nível institucional *Branding* internacional e perfil Melhoria na qualidade/standards internacionais Geração de renda Desenvolvimento docente e discente Alianças estratégicas Produção de conhecimento
Políticas	Política externa Segurança nacional Assistência técnica Paz e mútuo entendimento Identidade nacional Identidade regional	
Econômicas	Crescimento econômico e competitividade Mercado de trabalho Incentivos financeiros	
Acadêmicas	Ampliação de perspectivas acadêmicas Construção institucional Perfil e *status* Melhoria da qualidade *Standards* acadêmicos internacionais Dimensão internacional da pesquisa e ensino	

Quadro 1: Razões que guiam a internacionalização
Fonte: Knight (2008, p. 25, tradução nossa).

Entre as razões mencionadas no quadro anterior, nota-se a presença de diversos princípios norteadores da internacionalização do ensino superior, constantes nas diretrizes das organizações nacionais e internacionais e já mencionados anteriormente, como, por exemplo, Andifes (2012), Brasil (2014a) e Unesco (2009). Nesse sentido, é necessário destacar que a internacionalização das IES não deveria ser um fim em si mesmo, uma vez que ela se constitui como uma das maneiras para alcançar-se, em um mundo interconectado e interdependente, mais qualidade ao ensino superior, bem como uma maior equidade educacional e, por conseguinte, um mundo mais justo.

Em países da América do Norte e da Europa, entretanto, as justificativas sociais e acadêmicas mencionadas no Quadro 1 nem sempre parecem ser os principais fatores a impulsionar a internacionalização das IES, diante do aspecto fortemente comercial e mercadológico da educação superior que visa, sobretudo, atrair alunos estrangeiros para o pagamento de mensalidades bem mais altas do que os alunos locais (KUBOTA, 2009). Assim, nesses contextos, a geração de receita, a busca de incentivos financeiros e o posicionamento em *rankings* internacionais são preponderantes.

No Brasil, por outro lado, o processo da internacionalização das IES pode apresentar um caráter distinto. O sistema de ensino superior público gratuito no país, tanto para brasileiros, quanto para estrangeiros, pode permitir que o estabelecimento de redes e parcerias equânimes entre diferentes nações, a qualificação da produção de conhecimento no país, a mobilidade aca-

dêmica de entrada e saída de alunos e professores mais equilibrada e a igualdade de acesso às práticas internacionais se tornem o foco principal da internacionalização no país. Contudo, apesar do notório avanço dos últimos anos, sobretudo devido ao programa Ciência sem Fronteiras, é notório o ainda incipiente estágio em que encontra-se o processo de internacionalização das universidades brasileiras.

A internacionalização em casa e as línguas adicionais

Em muitos momentos, o conceito de internacionalização confunde-se com aquele de mobilidade acadêmica, ou seja, enviar ou receber alunos para/de outros países. Há, tradicionalmente, um desequilíbrio entre os países mais e menos desenvolvidos nos processos de mobilidade. Enquanto países como Estados Unidos, Reino Unido e Canadá, entre outros, são grandes receptores de alunos estrangeiros, países como o Brasil enviam muito mais alunos ao exterior do que recebem. Um exemplo é o próprio programa Ciência sem Fronteiras, que possuía diferentes modalidades com duas naturezas diferentes: (1) envio de alunos/pesquisadores para o exterior com um total de 91.801 participantes; (2) recepção de alunos/pesquisadores do exterior com um total de 1.279 participantes. Além disso, sabe-se que os programas de mobilidade, por mais robustos e abrangentes que sejam, serão sempre dedicados a uma parcela muito pequena da população de universitários. Enquanto em 2013 tínhamos 7.305.977 estudantes em cursos de graduação no Brasil[8], o Ciência sem Fronteiras (CsF), maior programa já existente de mobilidade de graduação no país, ofereceu pouco mais de 73.000 bolsas para graduação sanduíche no período entre 2011 e 2015[9]. Ou seja, atingiu menos de 1% do total. Nesse sentido, o processo denominado de Internacionalização em Casa[10] (IeC) mostra-se como uma alternativa inclusiva para internacionalizar o ensino superior, envolvendo a dimensão intercultural e internacional nos processos de ensino e aprendizagem, currículos e programas, pesquisas, atividades extracurriculares, relações com as culturas locais e grupo étnicos e a integração de alunos e docentes estrangeiros na vida acadêmica local (KNIGHT, 2008, p. 22-23). Mais recentemente, Wit et al (2015, p. 29, tradução nossa) acrescentaram como propósito da IeC "[...] melhorar qualidade do ensino e pesquisa para todos os estudantes e funcionários, e para dar um contributo significativo para a sociedade"[11].

Teekens (2007) afirma que a noção de IeC tem funcionado como um novo paradigma para

[8] Ver Inep (2013).

[9] Sabe-se que esta é uma estimativa pouco exata obre o percentual de alunos universitários brasileiros contemplados pelo CsF, pois o programa atingiu apenas algumas áreas e o total de bolsas envolve pelo menos três anos. Ainda assim, considera-se que esses números sirvam para ilustrar o pequeno número de alunos agraciados com programas de mobilidade.

[10] Denominada na literatura da área como *Internationalization at home*, *Campus-based internationalization* ou *Internal internationalization*.

[11] *to enhance the quality of education and research for all students and staff, and to make a meaningful contribution to society*

o desenvolvimento de políticas institucionais estratégicas de internacionalização do ensino superior. Isso porque tal conceito enfatiza que "[...] a internacionalização não se refere a atividades 'longe', mas a atividades bem aqui, em frente ao seu nariz. Não é 'para os outros', mas sim para todos."[12] (TEEKENS, 2007, p. 5). A IeC busca promover a ligação entre aspectos internacionais e interculturais, visando maior abertura e respeito pela diversidade, afastando-se da ideia da criação de uma mentalidade ou cultura global uniforme e ajustando-se às demandas de um mundo interconectado, no qual torna-se imprescindível a formação de "[...] pessoas com uma mentalidade cosmopolita, com habilidades de comunicação entre e através das culturas, em casa."[13] (TEEKENS, 2007, p. 6). São colocadas em destaque questões acerca do currículo de todos os alunos, sejam eles parte ou não de mobilidade acadêmica.

Nesse sentido, as línguas adicionais desempenham um papel fundamental no desenvolvimento do processo de IeC, pois é o meio pelo qual pode-se dar acesso a alunos e professores a práticas internacionais "em casa". Em um mundo globalizado e interconectado, a linguagem é um fenômeno multifuncional e complexo, permitindo que os indivíduos atuem no mundo e conectem-se entre si, com as comunidades e com diferentes culturas (MLA, 2007, p. 2).

A utilização, neste trabalho, do termo "língua adicional"[14], ao invés de "língua estrangeira" dá-se justamente pela característica aditiva da aprendizagem/do uso de outra língua, que leva em consideração as contribuições advindas do repertório cultural e linguístico que o aprendiz já possui. Nesse sentido, o Escritório Internacional de Educação[15], organização associada à Unesco, explicitou que

> "Adicional" se aplica a todas as línguas, exceto, é claro, à primeira língua aprendida. Uma língua adicional pode não ser estrangeira, já que muitas pessoas no país podem usá-la habitualmente. O termo "estrangeiro" pode sugerir estranho, exótico ou talvez alienígena – todas as conotações indesejáveis. Nossa escolha do termo "adicional" enfatiza nossa crença de que idiomas adicionais não são, necessariamente, inferiores nem superiores, nem substitutos da primeira língua do aluno[16] (JUDD; TAN; WALBERG, 2001, p. 6, tradução nossa).

Documentos oficias de organizações internacionais (PARLAMENTO EUROPEU, 2006; UNESCO, 2014; UNIÃO EUROPEIA, 2012) têm ressaltado a importância do multilinguismo e do aprendizado de diferentes línguas adicionais na trajetória educacional dos estudantes[17]. Em

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[12] *Internationalisation does not concern activities 'far away', but those right there in front of your nose. That it is not for 'others', but for everyone.*

[13] *We will need people with a cosmopolitan mindset, with communication skills between and across cultures, at home.*

[14] Quanto ao uso do termo no Brasil e no mundo, Jordão (2014, p. 29) apresenta um levantamento de títulos, incluindo uma pesquisa quantitativa internacional e observações sobre o cenário recente nacional.

[15] *International Bureau of Education.* Mais informações em <http://www.ibe.unesco.org>.

[16] *"'Additional' applies to all, except, of course, the first language learned. An additional language, moreover, may not be foreign since many people in their country may ordinarily speak it. The term 'foreign' can, moreover, suggest strange, exotic or, perhaps, alien—all undesirable connotations. Our choice of the term 'additional' underscores our belief that additional languages are not necessarily inferior nor superior nor a replacement for a student's first language."*

[17] Também nesse sentido, veja-se a recente indicação, pelo secretário-geral das Nações Unidas, de um coordenador específico para a área de multilinguismo no organismo. (Ver <http://www.un.org/sg/multilingualism/index.shtml>).

2014, o Comitê Executivo da Unesco declarou que o multilinguismo promove a cooperação entre nações através do diálogo, da tolerância e do respeito pelas identidades múltiplas, reconhecendo a necessidade de implementação de PELs para a integração de jovens em intercâmbios internacionais[18]. Assim, ficou estipulado o comprometimento dos estados-membros com o ensino de, no mínimo, duas línguas adicionais, além da principal língua de instrução; a promoção da qualidade linguística, educacional e intercultural da formação de professores de língua; e o estabelecimento de indicadores comuns de medição, certificação e reconhecimento de níveis linguísticos a fim de facilitar a mobilidade dos indivíduos entre escolas, universidades e profissões.

No contexto brasileiro, é importante ressaltar a ação do programa Inglês sem Fronteiras, instituído no Brasil em 2012 pelo Ministério da Educação (MEC) (BRASIL, 2012), e rebatizado, a partir de 2014, de Idiomas sem Fronteiras (IsF) (BRASIL, 2014a). Seu surgimento se deu a partir de demandas do programa Ciências sem Fronteiras (CsF), que visa "[...] promover a consolidação, expansão e internacionalização da ciência e tecnologia, da inovação e da competitividade brasileira por meio do intercâmbio e da mobilidade internacional com IES de diferentes países."(BRASIL, 2014c). O IsF, de modo geral, busca incentivar o aprendizado de línguas e realizar uma mudança abrangente e estruturante no ensino de línguas adicionais na educação superior, com oferta de cursos à distância e cursos presenciais, além da aplicação de testes de proficiência (BRASIL, 2012b).

Percebe-se, portanto, que as PELs voltadas para a internacionalização do ensino superior são criadas e implementadas em um processo que abrange a articulação de diretrizes internacionais, as políticas públicas de cada continente ou país e as políticas institucionais de cada IES, como ilustra a Figura 1. Van Damme (2001, p. 23) lembra que, para a implementação de um processo de internacionalização efetivo e de qualidade, é fundamental que tanto as políticas governamentais, quanto as políticas institucionais, guardem coerência entre si.

Figura 1: Processo de criação de políticas de internacionalização
Fonte: Baumvol et al., 2016.

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[18] Item 29 da agenda da 194ª sessão, intitulado "Ensino de línguas em sistemas educacionais" (*Language Teaching in Education Systems*).

Como se viu, as questões abordadas neste trabalho estão diretamente relacionadas à influência da globalização na educação, sendo uma das facetas justamente a questão linguística envolvida na internacionalização do ensino superior. Em especial, no processo de internacionalização em casa (IeC), as línguas adicionais e o uso do inglês como meio de instrução se têm tornado elementos cruciais. Assim, dependendo do modo pelo qual as diretrizes de políticas linguísticas governamentais e institucionais venham a ser, na prática, implementadas, o processo de internacionalização do ensino superior pode servir para impulsionar uma educação inclusiva, que promova acesso equânime às oportunidades, ou excludente, que reforce privilégios.

A instrução com base no conteúdo

Os estudos na área de Educação e Linguística Aplicada utilizam diferentes nomenclaturas para referirem-se às abordagens de ensino e aprendizagem de um determinado conteúdo por meio de uma língua adicional, como: *Content and Language Integrated Learning* (CLIL)[19]; *Integrated Content Learning* (ICL)[20]; *Content Based Learning* (CBL)[21]; *Immersion Programes*[22]; *Language Across the Curriculum* (LAC)[23]; *Languages of School Education* (LE)[24]; *Learning through an Additional Language*[25]; *Language of Learning and Teaching* (LoLT)[26]; e, especificamente para o inglês, *English as a Medium of instruction* (EMI)[27]. Esses termos fazem alusão a modelos relativamente semelhantes de instrução com base no conteúdo que, como ressalta Dlton-Puffer (2012, p. 112), não possuem critério exato de distinção, tampouco são baseados em diferentes teorias de aprendizagem.

Diante da existência de diferentes níveis de preocupação com a integração de conteúdo e língua, propõe-se aqui que os fenômenos de instrução com base no conteúdo em diferentes contextos sejam compreendidos em um contínuo, como mostra a figura 2:

[19] Aprendizagem integrada de língua e conteúdo (CLIC).

[20] Aprendizagem de conteúdo integrada (ICL).

[21] Aprendizagem baseada em conteúdo (CBL).

[22] Programas de Imersão, termo comumente usado no Canadá.

[23] Línguas através do currículo (LAC).

[24] Línguas de educação escolar (LE).

[25] Aprendizagem através de língua adicional.

[26] Língua de ensino e aprendizagem (LoLT).

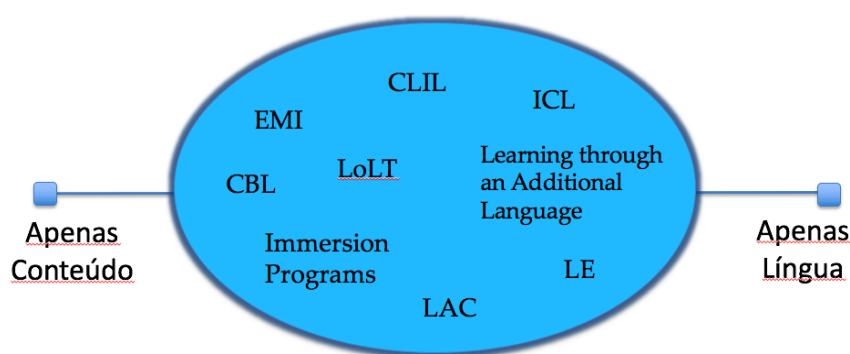[27] Inglês como meio de instrução (EMI).

Figura 2: Contínuo dos fenômenos de instrução com base no conteúdo
Fonte: Sarmento, Tessler e Baumvol (2015).

Nesse contínuo, o termo *English as a Medium of Instruction* (EMI) parece estar recebendo mais atenção nos contextos de educação superior. Traduzido, em português, como inglês como meio de instrução, passou a ser usado na Europa a partir do Processo de Bolonha[28]. Tal processo teve como objetivo principal introduzir um sistema mais comparável, compatível e coerente para o ensino superior europeu, através da padronização dos diplomas para facilitar a mobilidade acadêmica de estudantes e docentes, bem como a transferência de créditos cursados em diferentes países. Com isso, houve um aumento veloz na quantidade de programas de diferentes universidades europeias que passaram a usar o inglês como meio de instrução. Segundo Phillipson (2009, p. 5), "[...] no processo de Bolonha, internacionalizar significa ter uma educação superior na qual o inglês é o meio de instrução"[29].

O contexto de surgimento do EMI não guarda relação direta com propósitos primordiais de educação linguística, mas sim com a possiblidade de proporcionar a aprendizagem de diferentes áreas de conhecimento tendo a língua inglesa como veículo. Desse modo, parece que, em sua origem, o EMI se posiciona, no contínuo apresentado (Figura 2), mais próximo da extremidade de abordagens preocupadas principalmente com o conteúdo.

No contexto europeu, Coleman (2006, p. 1) já destacava que o idioma inglês se tornara "[...] a língua da educação superior." Mundialmente, autores como Bradford (2016), Dalton-Puffer (2012), Macaro (2015) e Macaro, Akincioglu e Dearden. (2016) apontam o rápido crescimento global do fenômeno de EMI na educação superior na última década.

Atualmente, o *British Council*, organização pública do Reino Unido cuja missão é difundir o conhecimento da língua inglesa e sua cultura por meio de ações educativas, tem atuado no sentido de reforçar e expandir o uso de EMI mundialmente. Para tanto, a instituição tem investido em ações, como o relatório *English as a medium of instruction – a growing global*

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[28] O Processo foi iniciado pela Declaração de Bolonha, assinada em 19 de junho de1999 por ministros da Educação de 29 países europeus.

[29] *(…) in the Bologna process, internationalization means English-medium higher education.*No cap 3 livro ISF deve terugar. ministra aulas para alunos brasilerios fertado na Universidade Federal do paran

phenomenon: phase 1[30], publicado em conjunto com a Universidade de Oxford (DEARDEN, 2015). No Brasil, em 2016, ocorreram cursos sobre EMI ministrados pelo British Council[31] e um curso de treinamento ofertado em parceria pela Universidade de Oxford e pela Universidade Federal do Paraná[32].

Munõz (2012, p. xiii) aponta que, embora o foco do EMI seja conteúdo a ser objeto de ensino, o maior uso da língua acaba por estabelecer um contexto que, de maneira indireta, leva os participantes a progredirem em sua proficiência linguística. Com efeito, entendendo-se a aprendizagem de uma língua adicional como instanciada na interação, visto que os indivíduos constroem suas relações dialógicas no contexto usual da linguagem, em práticas socialmente coconstruídas (CLARK, 1996), a adoção de EMI pode trazer inúmeros benefícios linguísticos. Os professores e alunos envolvidos têm oportunidades de participar de práticas autênticas que exigem o uso do inglês e que podem conduzir a melhorias em sua proficiência para diferentes fins práticos, como participação em eventos acadêmicos, intercâmbios, cursos acadêmicos de IES em diversas partes do mundo através de *Massive Open Online Courses* (MOOCs), trocas com parceiros internacionais de pesquisa etc.

No entanto, percebe-se que a atuação da língua inglesa no processo de internacionalização é muito mais ampla do que estritamente o seu uso como meio de instrução. Diante do *status* alcançado, o inglês se faz presente de diversos modos na educação superior, permeando diferentes práticas sociais, especialmente ao considerar-se o aumento expressivo na mobilidade acadêmica[33]. Assim, é preciso levar em consideração fatores como as diferentes línguas de origem do professor e dos estudantes, o compartilhamento ou não da mesma língua materna pelos alunos, a língua das referências bibliográficas adotadas, bem como a língua de instrução ser usada por professor e estudantes para interagir fora de sala de aula.

Como aqui acredita-se que a "instrução" ou a "aprendizagem" não acontece apenas de uma forma vertical de professor para aluno, mas sim por uma miríade de fatores, torna-se importante discutir o que entende-se por "língua de instrução". Seria: (1) a(s) língua(s) falada(s) pelo professor?; (2) a(s) língua(s) das referências bibliográficas?; (3) a(s) língua(s) que os alunos utilizam para falar entre si? De forma a ilustrar a complexidade do fenômeno que relaciona línguas

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[30] Inglês como meio de instrução – um crescente fenômeno global: fase 1.

[31] O EMI Summer School teve duas edições no Brasil em 2016 (<https://www.britishcouncil.org.br/curso-emi>).

[32] O Oxford University EMI Training in Brazil ocorreu em julho de 2016 (<https://www.ufpr.br/portalufpr/blog/noticias/em-parceria-com-universidade-de-oxford-professor-da-ufpr-lanca-curso-inedito-para-ministrar-aulas-em-ingles/>).

[33] É importante mencionar que a supremacia do inglês sobre outras línguas está relacionada historicamente ao poder hegemônico dos países de língua inglesa, como apontam diversos autores. Além disso, os falantes nativos do idioma ainda são, muitas vezes, considerados superiores aos não nativos, embora esses últimos representem a grande maioria que utiliza o inglês na atualidade (GRADDOL, 2006). Tais questões não serão aqui exploradas, visto que fogem ao escopo deste estudo. De qualquer forma, entende-se que, na atualidade, é importante que alunos universitários brasileiros consigam entender e expressar-se nessa língua. Uma nação com pretensões no cenário global precisa ter seus resultados científicos e culturais acessíveis a toda a humanidade. Ao mesmo tempo, os brasileiros necessitam ter acesso direto aos bens culturais e científicos universais. Pessoas que dominam o inglês estão muito mais bem preparadas inclusive para, se assim desejarem, poder contestar a própria supremacia da língua, como fazem vários acadêmicos brasileiros e de outros países.

e ensino, apresentam-se algumas configurações possíveis do envolvimento do inglês e de línguas adicionais em geral no ensino e na aprendizagem na educação superior, sendo L1 a língua materna e LA a língua adicional:

Configuração	Língua do professor	Alunos (língua de aprendizagem)	Exemplo
I	L1	L1 para todos os alunos, mas todas as referências usadas são em LA. Alunos interagem, fazem provas e/ou trabalhos finais na L1.	Professor brasileiro ensinando em português para alunos brasileiros e usando todas as referências em inglês. Alunos interagem e fazem provas e/ou trabalhos finais em português.
II	L1	L1 para todos os alunos, mas todas as referências usadas são em LA. Alunos interagem e fazem provas e/ou trabalhos finais em L1 ou em LA.	Professor brasileiro ensinando em português para alunos brasileiros e usando todas as referências em inglês. Os alunos interagem e fazem provas e/ou trabalhos finais em português ou em inglês.
III	L1	LA para alguns alunos; L1 para alguns alunos.	Professor brasileiro ensinando Física em português para alunos brasileiros e alemães no Brasil.
IV	L1	LA para todos os alunos (mesma L1).	Professor britânico ensinando Física em inglês para alunos brasileiros no Brasil.
V	L1	LA para todos os alunos (mesma LA).	Professor britânico ensinando física em inglês para alunos brasileiros no Reino Unido.
VI	L1	LA para todos os alunos (mesma LA).	Professor britânico ensinando Física em inglês para alunos brasileiros na França.
VII	L1	LA para alguns alunos; L1 para alguns alunos.	Professor britânico ensinando Física em inglês para alunos brasileiros e alemães no Reino Unido.
VIII	L1	LA para todos os alunos (L1 diferente).	Professor britânico ensinando Física em inglês para alunos brasileiros e alemães no Brasil.
IX	LA	LA para todos os alunos (mesma L1), mas alunos interagem e fazem provas e/ou trabalho finais em L1.	Professor brasileiro ensinando Física em inglês para alunos brasileiros no Brasil. Alunos interagem e realizam provas e/ou trabalhos finais em português.
X	LA	LA para todos os alunos (mesma L1), mas alunos interagem e fazem provas e/ou trabalho finais em L1 ou em LA.	Professor brasileiro ensinando Física em inglês para alunos brasileiros no Brasil. Alunos interagem e realizam provas e/ou trabalhos finais em português ou em inglês.

XI	LA	LA para todos os alunos (mesma L1) e alunos interagem e realizam provas e/ou trabalho finais em LA.	Professor brasileiro ensinando Física em inglês para alunos brasileiros no Brasil. Alunos interagem e realizam provas e/ou trabalhos finais em inglês.
XII	LA	L1 para todos os alunos.	Professor britânico ensinando Física em português para alunos brasileiros no Brasil.
XIII	LA	LA (mesma L1 entre os alunos, mas diferente da L1 do professor).	Professor brasileiro ensinando Física em inglês para alunos alemães no Brasil ou na Alemanha ou no Reino Unido ou na França.
XIV	LA	LA (mesma L1 entre alunos).	Professor brasileiro ensinando Física em inglês para alunos britânicos no Brasil ou no Reino Unido ou na França.
XV	LA	LA para alguns alunos; L1 para alguns alunos.	Professor brasileiro ensinando Física em inglês para alunos brasileiros e britânicos no Brasil ou no Reino Unido.

Quadro 2: Possibilidades de configurações de língua adicional como meio de instrução
Fonte: elaborado pelas autoras (2016).

Como mostram as configurações I e II do Quadro 2, é muito comum que, em áreas específicas do conhecimento, todas as referências utilizadas sejam em inglês, mas que o professor utilize majoritariamente a língua portuguesa. Além disso, há áreas em que até mesmo os principais periódicos e eventos acadêmicos brasileiros são inteiramente em inglês. Assim, ainda que o professor utilize principalmente português para dirigir-se aos alunos, os participantes podem acabar optando por realizar as provas e os trabalhos finais (artigos, por exemplo) em inglês (configuração II).

Além das configurações I e II mencionadas, tem-se notícia de que nas IES brasileiras já estão acontecendo as seguintes configurações em disciplinas regulares de graduação ou pós-graduação:

A. professor brasileiro ministra aulas em português para alunos brasileiros e alemães (configuração III);

B. professor britânico ministra aulas em inglês para alunos brasileiros (configuração IV);

C. professor brasileiro ministra aulas em língua inglesa e alunos realizam provas e/ou trabalhos finais em português (configuração IX), ou alternam entre português e inglês (configuração X), ou, ainda, somente em inglês (configuração XI);

D. professor estrangeiro cuja primeira língua não é português ministra aulas em português para alunos brasileiros (configuração XII).

A configuração III tem se tornado cada vez mais comum no ensino superior brasileiro, diante do aumento da mobilidade acadêmica e do número de estudantes cuja primeira língua não é a língua portuguesa, estando aqui também incluídas as línguas minoritárias[34].Para esses alunos, o português se torna a língua adicional, sendo que, para o professor universitário brasileiro e para os demais estudantes brasileiros, é língua materna.

Diante do exposto, defende-se aqui a existência de uma "gradação" quanto à presença da língua inglesa (ou outra língua adicional) no processo de ensino e aprendizagem no ensino superior. Em outras palavras, não se está diante de uma questão puramente binária no sentido de que "há" ou "não há" uso de EMI, mas sim de variados contextos em que a língua inglesa possa ser utilizada por mais (ou menos) participantes e em mais (ou menos) contextos e meios dentro de uma mesma sala de aula.

Considerações finais

Estudos acerca do ensino integrado de conteúdo e língua têm sido conduzidos, tradicionalmente em cenários escolares, sendo, ainda hoje, a grande maioria (DALTON-PUFFER et al., 2014; NIKULA et al., 2013). Mais recentemente, acompanhou-se a emergência de pesquisas sobre EMI na educação superior na Ásia (BYUN, 2011; HU, 2014; LI, RUAN, 2015), nos países nórdicos (LJSOLAND, 2011; AIREY, 2012; JENSEN et al., 2013; SÖDERLUNDH, 2013) e na Espanha (DAFOUZ E SÁNCHEZ, 2013;VASQUEZ E GASTAUD, 2013; FORTANET, 2012), regiões onde a prática tem sido mais difundida. No entanto, ainda se percebe uma carência na abordagem das questões enfrentadas por alunos e docentes no contexto de sala de aula, em atividades acadêmicas que tenham o inglês como meio de instrução (ALEXANDER, 2008; NIKULA et al., 2013; ZEGERS; WILKINSON, 2008). Em outras palavras, há pouca investigação que tenha a sala de aula como foco.

No Brasil, embora o uso de EMI no ensino superior ainda seja muito menos frequente em relação ao que ocorre nas regiões mencionadas e circunscrito a determinadas área do conhecimento, os investimentos realizados em políticas linguísticas de internacionalização parecem ter contribuído para um rápido crescimento nos últimos anos (DEARDEN, 2015). A prática tem sido adotada, geralmente, através de iniciativas isoladas de professores, em suas áreas específicas, não relacionadas ao ensino e aprendizagem de línguas. É comum que esses professores tenham extensa *expertise* em seus campos de atuação e poucas oportunidades de formação pedagógica e de reflexão sobre questões ligadas à sua prática docente, como a relação entre conteúdo e língua. Residiria aí a contribuição do linguista aplicada no cenário de ensino através do inglês na educação superior? Parece que sim.

Pesquisas como as de Arnó e Mancho (2015), Bonnet (2012), Fortanet (2012) e Vasques (2014) examinam experiências bem-sucedidas de redes de colaboração entre professores de

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[34] Cita-se como exemplo alunos indígenas cuja presença é cada vez mais comum nas universidades brasileiras.

conteúdo e de língua no contexto de CLIL no ensino secundário europeu, que acabaram por maximizar os resultados positivos dessa abordagem. Assim, entende-se que o estabelecimento de uma colaboração entre professores de IES de áreas específicas do conhecimento e linguistas aplicados pode fazer com que o ensino seja potencializado para a aprendizagem do conteúdo e de língua por todos os envolvidos, que utilizarão o inglês para diferentes fins práticos.

Além disso, trata-se de uma oportunidade para que esses professores reflitam sobre seu fazer docente e para que linguistas aplicados voltem sua atenção para fenômenos que não sejam exclusivamente o ensino e a aprendizagem *de* língua, mas para outros tantos em que há envolvimento da língua inglesa, de algum modo. Certamente, não ficam excluídas do escopo da área as aulas de inglês cujo papel é fundamental para que a prática de EMI possa ser mais inclusiva para os professores e alunos envolvidos. Assim, os departamentos de línguas adicionais de cada IES podem ter uma atuação-chave na internacionalização dos currículos, como já propunha a iniciativa *Languages Across the Curriculum* (LAC)[35], desenvolvida nos anos 1980 nos Estados Unidos.

Constituindo-se em uma área relativamente nova de pesquisa em Linguística Aplicada no país, percebe-se que é fundamental que sejam incluídas não apenas a perspectiva dos linguistas aplicados, mas também aquela dos envolvidos em cada disciplina acadêmica, os quais propõem, planejam e implementam aulas em língua inglesa. Nesse sentido, Zegers e Wilkinson (2008, p. 8, tradução nossa) pontuam que:

> A pesquisa em programas integrados de conteúdo e linguagem atrai linguistas (SMIT, 2008), que, sem dúvida, têm um interesse explícito nos resultados. O *insight* obtido a partir de pesquisa orientada pelos especialistas das disciplinas podem ajudar a fornecer evidências mais sólidas para tomar decisões de política educacional institucional e prática.[36]

Por fim, salienta-se que a adoção de práticas de EMI por IES brasileiras podem (e devem) servir para empoderar alunos brasileiros de forma a aumentar sua participação em diferentes situações acadêmicas que envolvam o uso do inglês, em diferentes níveis de gradação. Além disso, essa pode ser uma maneira de estabelecerem-se práticas menos assimétricas de mobilidade acadêmica, uma vez que as instituições estarão mais preparadas para receber alunos das mais variadas partes do mundo e, por consequência, disseminar a pesquisa e a produção de conhecimento realizadas no Brasil. Desse modo, o processo de internacionalização estará mais alinhado aos princípios norteadores e propósitos estabelecidos nas diretrizes internacionais e nacionais. A área de Linguística Aplicada poderá assumir, então, como no chamado feito por Kumaravadilevu (2006), o compromisso de trazer contribuições diretas para uma sociedade mais justa.

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[35] Língua através do currículo.

[36] *"Research in content and language integrated programmes does attract linguists (Smit, 2008), who arguably have an explicit vested interest in the outcomes. The insight obtained from research guided by the disciplinary specialists concerned may help to provide more solid evidence on which to make decisions of institutional educational policy and practice."*

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A MULTIMODAL STUDY OF THE *THIS IS* BOOK SERIES IN ITS

TRANSLATION INTO BRAZILIAN PORTUGUESE

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Introduction

In the article "Vendendo Mozart in Salzburg – uma abordagem semiótica", Eija Ventola (2006) explores how local enterprises use Mozart's image to promote city tourism and sell products such as chocolate, shirts, drinks, and perfumes. From a social semiotic view of multimodality, Ventola's study is an example of the reproduction of an iconic image used to sell a place and its products. Likewise, Miró's paintings help to sell Barcelona, the Eiffel tower is exhaustively repeated in images of Paris, the Statue of Liberty represents New York, and Big Ben or, lately, the London Eye, symbolizes London. Within the discourse of tourism in books designed for children, this exploitation is not different: landmarks and local people contribute to the building of place references for young readers.

Just as in the discourse of tourism, the interaction between verbal and visual elements in children's literature worldwide can also be observed. The collection of books studied here under

the light of multimodality is *This is Rome / Paris / New York*, translated into Brazilian Portuguese as *Isto é Roma / Paris / Nova York*. Multimodality is understood here as a framework that allows us to describe different modes in meaning-making, that is, different semiotic resources used to produce or interpret texts. It goes beyond the description of verbal language to include sound, music, moving and/or static images and gestures, for example (Kress & van Leeuwen, 2001). Thus, it can be seen as "a social semiotic approach to contemporary communication" (Kress, 2010), and it can provide insights into contemporary means of communication and meaning making. As pointed out by Kress in a video interview in 2011[1] "a multimodal lens gives you the possibility of seeing more".

If we think of tourism leaflets and websites, what may come to mind are images of places, colors, foods, famous buildings or scenery, stereotyped people or even tourists taking selfies. Texts produced in the discourse of tourism are multimodal: images of landscapes are labeled by words; numbers show prices and address contacts; webpage information directs readers to hyperlinks; brand logos indicate who is selling the products announced. According to Muñoz (as cited in Figueiredo & Pasquetti, 2016, p. 206), concerning translation of the discourse of tourism, "the language of tourism is a 'specialized discourse" and

> this discourse borrows terminology from other disciplines (geography, economics, history and sport, etc.) and uses: positive adjectives, superlatives, lexical choices to comply with the tourist's expectations about holidaying (keywords such as adventure, imagination, pleasure, escape), psychological themes (romanticism, rebirth, fantasy, socialization), foreign and invented words to induce a sense of the exotic, cultural references (which do not have equivalents in the target language), comparison, testimony and humor. (Figueiredo & Pasquetti, 2016, p. 206-207)

As consumers of these materials, adults and children may be seduced and asked to respond to the imagery produced about each place that is being advertised. Not only literacy, but *multiliteracies* may be required from readers to make meaning out of multimodal texts.

The ultimate aim of this article is to use a "multimodal lens" in order to "see more" regarding a product designed and translated for children of global times. It investigates the way big cities and their people are portrayed in this book collection and what specific aspects of these centers of global culture are foregrounded. At the same time, the study of picture book illustrations, their interplay with the translated text, and other paratexts also contribute to ongoing debates on translation and multimodality.

In the first section of this article called **Introduction: A global, multimodal product: contextualizing our data**, we present the corpus of study and its context of production. In the section entitled **Reading the images in *Isto é* books**, some aspects of Kress and van Leeuwen's grammar of visual design (2006) and multimodal discourse (2001) are applied to the analysis of the books. In the third section, entitled **Answering some guiding questions regarding the *Isto***

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[1] Retrieved from https://www.youtube.com/watch?v=8-yO04u8MHc

É books, we draw on Motta-Roth and Heberle's (2015) suggestions to foster critical multiliteracy. In **Further analysis: Modes in translation**, we present an additional selection of text and images and take a closer look at their translations. In the **Final remarks,** we evaluate the study of modes in this article, draw on the representation of cities as tourist products and suggest other texts that may foster the reading of picture books in translation.

A global, multimodal product

The *This is,* or *Isto é* book series was designed by the Czech author and illustrator Miroslav Sasek. From eighteen books that show different places around the world, three were selected and edited in Brazil by Cosac Naify in 2011, namely *Isto é Paris, Isto é Roma and Isto é Nova York.* They were translated into Brazilian Portuguese by the poet, writer, and Ph.D. in Literature Studies Alípio Correia de Franca Neto.

Image 1 – The Brazilian Isto é book covers, which follow the layout of their new editions in English. © Cosac Naify, 2011

The collection was originally published in English between 1959 and 1974, and reissued in 2004:

> The 'This is…' series by Miroslav Sasek began with *This is Paris* in 1958 and is laden with period graphic charm. The simple formula of playful visual tours of cities around the world has led to the book achieving classic status. (Salisbury & Styles, 2012, p. 38)

A webpage dedicated to Sasek's work designed by fans attests to the author's popularity. On http://www.miroslavsasek.com/ one can find calendars, art prints and different pieces of information about his works, including a 1969 interview with him for "Books are by people" by Lee Bennett Hopkins. In this interview, Sasek says of his creation process:

> I begin by going to see the things I've heard about or read about – the monuments, the landmarks, and particular places of interest. One thing leads to another until the book is completed. (para. 5)

Travel books such as the ones selected for the present study, which was firstly inspired by a vacation in Paris,[2] are suitable examples of global products because they are designed, published and distributed to different audiences. As global products, they are made to be translated into different languages and may follow the tendency of "progressive reduction in the costs of communication and transport" (Pym, 2006, p. 745). Within this notion of the global market, in literature designed for children "visual modality plays just as important a role as the verbal one in creating meaning and shaping readers" (Painter, Martin & Unsworth, 2013, p. 2). As both tourism and children's literature texts rely heavily on visual resources, so the *Isto é* book collection attracts (and may contribute to shape) its readers firstly through its images.

Reading the images in *Isto é* books

In *Reading Images: The grammar of visual design*, Kress and van Leeuwen affirm that visual language is not "transparent and universally understood", but rather "culturally specific" (2006, p. 4). They realize that

> Particular features and modes of communication should be seen in the history of their development, and in the environment of all the other modes of communication that surround them. (Kress & van Leeuwen, 2006, p. 35)

Although Kress and van Leeuwen develop a theoretical construct for analyzing images in the Western world, they also make readers aware that visual communication can only be understood within its "semiotic landscape", that is, in the contexts of other forms and modes produced at the same time and on their uses and "valuation" (Kress & van Leeuwen, p.35). This is why translation plays an important role regarding the semiotic landscape where this collection is set, since it allows us to observe texts and images by comparing the source and target texts.

At a first glance, one curious aspect of the *Isto é* book series is that Sasek's drawings occupy more space than the words on the pages. According to Kress and van Leeuwen, regarding the distribution between verbal language and images, if there are more words, there may also be more control over meaning, so meaning in our data seems to be less controlled. If we observe the images in this collection (understood as narrative representation, according to Kress and van Leeuwen, as they show movement with vectors), their watercolors show local people either alone, interacting with each other, or integrated into the landscape. We also see buildings and other objects alone, representing elements that are depicted by the author as characteristics of each place, as can be observed on the book covers or through other examples shown throughout

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[2] Retrieved from http://www.miroslavsasek.com/books/thisis/paris.html (para. 2)

this article. The watercolors show a balance between static and dynamic images, as action can be observed by the use of vectors or oblique lines (Kress & van Leeuwen, 2006, p.46), present in some of the illustrations and specifically seen on the book covers.

The local workers portrayed on the book covers, for instance, are positioned with their back to the left and are looking towards the right. This confirms the Western left to right orientation, which is based on writing. The "given" information is thus on the left, and the "new" information on the right (Kress & van Leeuwen, 2006), where the names of the books are written. Vectors also point from left to right as some kind of action (event) is about to happen (Kress & van Leeuwen, 2006), as seen on the covers. We do not see the actions but, not coincidentally, they are about to happen in the same direction as we open the book and turn the pages.

On these newly edited book covers (both in English and Portuguese), the actors, or participants from which the vector emanates, are: two firemen in *Isto é Nova York*, a policeman in *Isto é Paris* and two *carabinieri* in *Isto é Roma*. Their look and their uniforms make us imagine a past time as they suggest an outdated fashion. To illustrate, the French policeman with a toothbrush mustache reproduced in this zoomed image can be observed:
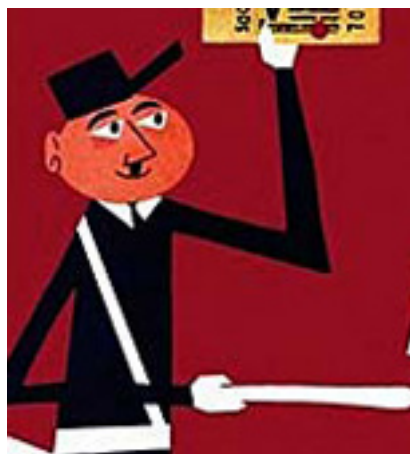

Image 2 – an excerpt of Isto é Paris book cover - © Cosac Naify, 2011

The backgrounds of the book covers are yellow in Nova York, dark red in Paris and light blue in Rome. On the cover of *Isto é Roma,* we see the sun and some clouds together with a collection of superposed buildings from different times of the past on the bottom right. In the background of the cover of *Isto é Nova York*, tall black buildings occupy most of that space. One of the two firemen on the red fire engine with his hard hat looks as tall as some of the buildings, differently from the *carabinieri*, who are much taller than the buildings. The cover of *Isto é Paris*, on the other hand, shows only one building on the lower part of the image, the space for the "real", as opposed to the top "ideal".

If compared to photorealism, the colors of the books are restricted to a reduced palette. They are soft or watery in opposition to "real" images, which present more color saturation and look more naturalistic (Kress & van Leeuwen, 2006). However, the great number of details of the

images on the covers (and in the books as a whole) perhaps elevates the images' modality.[3] The handwritten signature of the author is shown on the top of all three books, at the visual space known as "ideal", according to Kress and van Leeuwen (2006). The title, written in black letters, is integrated into the background, only separated from the images by a white framing, suggesting that all verbal and visual elements form a coherent whole, a narrative whose characters are unknown local people.

Another specific characteristic that is prevalent in all the books is expressed in their titles. The expression *Isto é* ("This is", in English) encompasses and classifies a complete composition of words and illustrations, all members of the same "class" (Kress & van Leeuwen, 2006, p. 79). The collection is symbolic because it suggests the identity, the "generalized essence" (p. 108), of the places that each book represents.

Answering some guiding questions regarding the *Isto É* books

In writing a "guide to multimodal analysis" Kress and van Leeuwen (2001, p. vii) understood that discussing different modes separately was not sufficient, therefore they developed a framework that could comprise all modes. Their main objective with this "toolkit" was to help develop critical thinking of how people use semiotic resources to create and understand signs in their contexts (Kress & van Leeuwen, 2001, p. vii). As readers or consumers of multimodal products, both adults and children need some experience in multiliteracies in order to make more of a given resource. Bezerra, Heberle and Nascimento (2011) reinforce Kress and van Leeuwen's multimodal theory, explaining that:

> Research in the area of (multi)literacies has shown the importance of considering the way other semiotic resources, besides verbal language, interrelate and build on the basic premise that there are no monomodal or monosemiotic texts. (2011, pp. 529-530, our translation)[4]

According to these authors, we should consider other economic, cultural and social factors which are present in the process of the development of writing and reading (Bezerra et al, 2011). Special attention must be paid to globalization, mainly to new technologies of communication that allow contact with different cultures. There is also a need to practice multiliteracies in schools, an idea initially proposed by the New London Group in 1996, which has been echoing worldwide (Cope & Kalantzis, 2009).

In this section, in order to analyze our data more systematically, we have answered some of the orienting questions raised by Motta-Roth and Heberle (2015). The questions were designed

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[3] Exceptionally, in *Isto é Roma* (p. 30), Sasek joins photography, drawings and watercolors.

[4] A pesquisa na área de (multi)letramentos tem demonstrado a importância de se considerar o modo como outros recursos semióticos, além da linguagem verbal, se inter-relacionam e partem da premissa básica de que não existem textos monomodais ou monosemióticos. (2011, pp. 529-530)

to help foster critical literacy from the point of view of a Brazilian approach to genre studies, also known as "Critical Genre Analysis" (Motta-Roth & Heberle, 2015). Here are these questions and their answers in relation to the *Isto é* book series:

– How are color, size, volume, spatial orientation in non-verbal elements (pictures and maps) used?

The illustrations of the *Isto é* book collection show two main techniques: watercolors and drawings. They have different sizes and occupy different spaces in each page of each volume. The design of the covers shows a third technique, with colored images seen as more homogeneous. Concerning the size of the images, the books portray places and people with different sizes and colors. In *Isto É Nova York*, for example, we see very tall skyscrapers sometimes occupying the whole page vertically, or a long pink Cadillac as well as the Manhattan skyline occupying almost two pages. These visual features contribute to show New York as big, tall and full of people, with interesting tourist attractions.

The theoretical concept of *paratexts* also allows us to observe non-verbal elements. According to Pérez-Gonzales *in Multimodality in Translation and Interpreting Studies* (2014), paratexts are choices in "visual and material dimensions of the textual artifact" (p. 124). As paratextual elements of the series, we observe the size of the book (30 x 22cm), its titles, hardcover and sewn pages. The back covers show depicted images of the inside illustrations with written texts in the Brazilian version, which are not present in the 2011 version in English.

– Can you identify correspondence between referents in the world and these non-verbal elements?

Correspondence between images and their referents in the world can be identified in travel books, as with other products designed to sell places. While adult travel guides usually make more use of photography, in children's literature, understood as a "genre combining words and pictures" (O'Sullivan, 2005), illustrations and drawings usually predominate. Still, as visual semiotic representations common to picture books, they use the same forms and shapes that are familiar to the material world (Painter, Martin & Unsworth, 2013) in opposition to abstract figures. In his work, Miroslav Sasek admitted the necessity of somehow representing reality for his young audience when the author stated that "Detail is very important to children (…). If I paint 53 windows instead of 54 in a building, a deluge of letters pours in upon me!"[5]

– How are the images oriented to the reader: sideways, horizontally, vertically, in perspective?

On the covers of *Isto é* books, images are oriented mostly vertically. Nonetheless, as we turn the pages, they are presented differently. The richness of the watercolors' orientation in the books cannot be fully described here due to limitations of space and mode. However, images of

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[5] Retrieved from http://www.miroslavsasek.com/biography/people.html (para. 6).

buildings usually occupy a vertical space and are seen from afar, while there are also plenty of close-ups of local scenes. The Eiffel Tower, for instance, was split into two pages in an unusual depiction that tries to grasp its wholeness.

Image 3 – Unusual representation of the Eiffel Tower. I*sto é Paris*, pp. 46-47. © Cosac Naify, 2011

> – *Do images present a concept, a state of affairs, a sequence of events, a system of classification?*

The verbal and visual resources in each book convey a general concept, namely the city itself, with its distinctive attractive and/or funny attributes. Therefore, when someone buys a book entitled *This is Rome* it implies that he or she is buying a representation of the whole city, like a guide book. Images, then, support the idea of wholeness expressed verbally in the titles. In the pages, small sequences of images that may take a page or two (as we have seen in the case of the Eiffel Tower) are linked by the verbal texts, forming joint and cohesive portraits.

> – *Can you say that references to sociocultural aspects (stereotypes related to nationality, profession, gender, sexuality, race, economic status, class) can be recovered from these multimodal elements? How? Why?*

The depiction of workers on the front covers is significant: these were the characters chosen to represent the cities, and as such they are the first local people seen by readers. Turning the pages, however, readers will find people of different ages, genders and ethnic backgrounds in daily scenes: some are working, some are moving, others are just observing what goes on. These characters can be seen in close-ups or long shots, alone or in groups. Two passages of the *Isto é Nova York* book show particular ethnic groups in specific neighborhoods of the city, which in turn may suggest stereotyped images of these people.

Image 4 – Pages 28 and 29 Isto é Nova York where it is written "Bem-vindo a Chinatown" and "O Harlem fica na parte alta da cidade" (in the English version "Welcome to Chinatown" and "Harlem is uptown") show stereotyped images of ethnic groups. © Cosac Naify, 2011

– Can you identify where, when and by whom the text was produced or where the text was published?

The books were designed by Miroslav Sasek, originally published in English, reissued in 2004 by Universe Publishing, and printed in China. Different volumes of the original book collection were translated into several languages. In Brazil, the three books date from 2011 and were also printed in China. Cosac Naify, the Brazilian publishing house that signs the collection, is known for their small number of edited volumes and their care towards book design. In 2015, the company closed after almost twenty years of many celebrated and awarded publications.

– Can you identify the target audience, the communicative objective or the genre of this text? Which elements help you in this identification?

The target audience of these books today are probably visitors to the cities and illustration lovers. The collection is deliberately directed at children, as can be observed on the covers of the English version, which classifies the book as "a children's classic". In their translation to Brazilian Portuguese, *Câmara Brasileira do Livro*'s index classifies the books as "Literatura infantil" and "Literatura Infantojuvenil". When discussing a product released for young readers, however, it is important to remember Gillian Lathey's argument that "it is adults who decide the very

extent and boundaries of childhood" (2006, p. 5). Also, children's authors have a *dual address* in mind, children and the adult readership (2016, p. 16). The concept of childhood can then be understood in tune with global market requirements. Categories such as *preschooler, pre-teen, adolescent* and *young adult*, etc. are some of the names given by publishers in order to try to meet fashion, game and toy industry initiatives (Lathey, 2016, p. 5).

> –*Who are the represented social actors in these actions and processes in which associated circumstances (van Leeuwen, 2008)?*

In terms of reader-character relationship, the represented social actors help compose the "interpersonal metafunction". Underlying the choice of the participants shown on the covers, one may consider the emotional identification of children with heroes – the firemen, the policemen, the *carabinieri* – like in Kress and van Leeuwen's example of the Antarctic explorer (2006, p. 90). Nonetheless, throughout the *Isto é* books, as we have seen, the characters vary in age and in their social roles. In *Isto é Roma*, for example, one can see the images of religious people from different countries in their traditional costumes. There is a close association of readers with the social actors of these cities: they are led to believe they will see these local people when they visit the cities' tourist attractions.

> – *Are linguistic elements used to emulate conversational, self-promotional, religious, educational, racist, governmental, political etc. discourse? Also, how are these verbal and non-verbal features used together to produce meaning in the text? Can you identify the/any ideological load in the text?*

When looking at these three book covers, readers may have the feeling that the presence of the guards and the firemen indicates some sort of political discourse on security. One may also think that the color of the skin of the characters portrayed on the cover of each book (darker in Rome, beige in Paris, white with blushed cheeks in New York) represents the ethnic background of most people in that city. Indeed, as we have seen, the image of people linked to a place may create stereotyped images, a common feature of texts from the tourism sector. Inside Sasek's books, however, the variety of people portrayed shows the author's open view on the multiplicity of people seen in each place he depicts.

Further analysis: Modes in translation

It seems important to reinforce, at this point, the idea that the interaction of verbal and visual elements in children's literature "leaves gaps that make the interplay possible and exciting" (O'Sullivan, 2006, p. 113). Pictures also inevitably influence translators' work and their own interpretation of the whole (p. 114). There are cases, however, in which translators do not receive the illustrations that come along with the text. Other paratexts may also be unknown to them at

the moment of translation. This is another reason why multimodality should also be discussed in translation, as it seems that the more information translators have about the text, the better.

One aspect that stands out as a difference between the English and Portuguese versions is the use of typographic markers (quotation marks and italics). The tables below show excerpts of source and target texts that refer to the characters of the book covers *inside* the book, that is, what is written about the front page characters within the narratives. In order to observe these "gaps" closer, a brief description of the illustrations is also given below each chart.

This is Rome, p. 36	*Isto é Roma* p. 36
These are the "carabinieri" in parade uniform.	Estes são os *carabinieri* usando o uniforme de desfile militar

Description of visual elements: The men are walking to the left. A search on Google Images today shows that the *carabinieri*, the Italian military police, still exists, but they wear different uniforms.

This is Paris, p. 43	*Isto é Paris* p.43
Here is monsieur Dupont, the policeman. He blows his whistle and twirls his stick to make the traffic go faster.	Aqui está Monsieur Dupont, o policial. Ele assopra o apito e gira o cassetete para que o trânsito ande mais rápido.

Description of visual elements: The policeman, whose name we are aware of, does not look as happy as on the cover of the book. He is not smiling and he has sore eyes.

This is New York, p. 50	*Isto é Nova York* p.50
Every six minutes a fire alarm in the city brings out the engines, motors roaring, bells clanging, red lights flashing, sirens screaming.	A cada seis minutos um alarme de incêndio traz para as ruas da cidade as máquinas, os motores roncando, os sinos tocando, as luzes vermelhas relampejando, sirenes gritando.

Description of visual elements: The image on this page expands to the next page (p. 51), presenting an "across a page turn" (Painter, Martin & Unsworth, 2013, p. 12) or "integrated layout" (p. 98). The team of six firemen is caught in action, as the truck light and their inclined bodies indicate.

In these brief examples, it is interesting to point out how the translator reproduced the names of the policeman (Monsieur Dupont) and the name of the police corps (*carabinieri*) in the standard languages of the cities being portrayed. This choice may allow for child and adult readers to get in touch with new words in the language of these cities. The third example shows how a text in Portuguese can become longer than in English, occupying more space on the page.

Although the images seem to be the same in the English and Brazilian Portuguese versions of the books in terms of color, sequence and layout, an attentive look shows some differences in visual aspects from one edition to another. One of them is that the pages in the English version

have a vintage yellow background color, whereas in their Brazilian version their background color is white. In relation to text size, in Portuguese the texts sometimes become longer and occupy more space on the page.

Final remarks

As we have seen, it is possible to observe the visual and verbal modes separately for the sake of focusing on one or another aspect of the whole product. However, as Claire, Painter and Unsworth (2013) have argued, modes create a visual-verbal unity of "intermodal meaning relations" (p. 3), and the study of modes in separation nowadays seems incomplete. In relation to the translation processes, the translator of the *Isto é* books may have been oriented by these products as multimodal units as well as by other agents such as editors, revisers and other agents involved in the production and distribution of translations.

Because its publishing house has closed, the *Isto é* book collection seems to be an uncommon opportunity for Brazilian Portuguese readers to "armchair travel" in time and space to some of the places Sasek portrayed during the 1950s. The choice of the cities of Paris, Rome and New York may have been symptomatic of best-selling tourist cities for Brazilian children and adults. Like Ventola's semiotic approach for studying how images of Mozart are used to promote tourism in Salzburg, so the images of local people and landmarks portrayed by Sasek contribute to advertise and create a representation of the cities studied here.

One key issue in analyzing multimodal texts in translation seems to be the quality of the product as a whole. As Salisbury and Styles have pointed out, many of the *This is* books "have been re-issued in recent times, though, sadly, too often not printed as well as they should have been" (Salisbury & Styles, 2012, p. 38). The 2011 edition by Cosac Naify appears to pay respect to the originals, except for one or two images that are not precisely in focus. As a whole, however, Brazilian readers will probably forgive these very few visual imperfections due to the joy of the experience with this overall well-illustrated publication.

In conclusion, as we have briefly seen, multimodality theory presents an extensive list of categories and subcategories to help analyze pictures. Specifically, when used for the investigation of children's books, it supports a view that may not be grasped by the "naked", unexperienced eye. Multimodality theory calls educators' attention to the use of images in literacy environments. It also allows us to observe modes carefully and to reflect on their implications, which may lead to intriguing questions, different interpretive possibilities and intuitive insights that picture books provoke.

Other contemporary approaches can also contribute to broaden our understanding concerning different aspects of children's books, such as their illustrations and the way they are translated. Some suggestions are Perry Nodelman's (2005) *Illustration and Picture Books*, the proposal of *paratranslation* advertised by José Yuste Frías (2012), as well as Riitta Oiitinen's *Translating for Children* (2000). Together with the multimodal approach, these authors may

contribute to help readers make the most of picture books. The space for including different "modes" and "participants" in both translation theory and children's literature studies seems to be expanding, as readers of today also expand their ways of reading.

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O CONTEXTO IDEOLÓGICO DE PRODUÇÃO DE NOTÍCIAS DE POPULARIZAÇÃO DA CIÊNCIA

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Introdução

Esta pesquisa está conectada à abordagem da Análise Crítica do Discurso (ACD) e à proposta de investigação de "gêneros a partir de relações dialéticas entre discursos, estilos e gêneros de diferentes (redes de) ordens do discurso [...], [o que] [...] permite explorar questões de poder e ideologia [...]" (RAMALHO; RESENDE, 2011, p. 67). Qualquer exemplo de discurso é considerado tridimensionalmente como texto, como prática discursiva e como prática social no modelo tridimensional da ACD (FAIRCLOUGH, 2001). Desse modo, este artigo analisa o contexto de produção da prática discursiva de popularização da ciência (PC) por meio da análise de notícias *on-line* que recontextualizam artigos científicos de diferentes "áreas do conhecimento" (FUNDAÇÃO, 2013) na mídia jornalística brasileira.

Os gêneros do discurso de PC são processos de difusão do conhecimento em que o discurso da ciência é recontextualizado em outro discurso, associado a outra instituição social ou ordem do discurso, como a mídia jornalística ou a escola. Tanto os gêneros do discurso acadêmico, como o artigo científico, quanto os gêneros do discurso jornalístico científico, e a notícia de PC integram um mesmo sistema de gêneros que participam da circulação do conhecimento (MOTTA-ROTH; SCHERER, 2012). Pode-se dizer que, de forma direta ou indireta, todos os gêneros de PC recontextualizam artigos científicos. No caso de notícias de PC, essas recontextu-

alizam desde artigos científicos até eventos acadêmicos ou de relevância para esse meio, dissertações e teses, entrevistas com cientistas que discutem suas publicações etc. Contudo, o artigo científico é o gênero de entrada para o conhecimento ser aceito (PARKINSON; ADENDORFF, 2004) e circular entre os outros gêneros desse sistema.

Esta proposta de investigação se justifica em função "[...] do papel dos meios de comunicação no letramento científico" (MOTTA-ROTH; LOVATO, 2011, p. 251-252). O letramento científico refere-se à "[...] formação técnica do domínio das linguagens e ferramentas mentais usadas em ciência para o desenvolvimento científico" (SANTOS, 2007, p. 479). Nesse sentido, a análise do contexto de notícias de PC é uma faceta complementar da análise do texto, contribuindo para a compreensão do gênero.

Na sequência, será destacada a abordagem da ACD e o contexto de PC, bem como serão apresentados os procedimentos de geração de dados do contexto de produção do *corpus*, analisando-se os resultados obtidos e tecendo-se as considerações finais.

Análise crítica do discurso da mídia jornalística de popularização da ciência

A ACD propõe um modelo de discurso como "[...] texto, interação e contexto [...]" (MOTTA-ROTH, 2008, p. 355), buscando-se, respectivamente, descrever, interpretar e explicar o discurso (MEURER, 2007). A primeira dimensão desse modelo é a do **texto** como evento discursivo (FAIRCLOUGH, 2001). A segunda dimensão é a da "[...] 'prática discursiva' como 'interação' na concepção de 'texto e interação' de discurso [...]" (FAIRCLOUGH, 2001, p. 22). A análise da **prática discursiva** procura interpretar o texto em termos de seu contexto de "[...] produção, distribuição e consumo [...]" (MEURER, 2007, p. 94-95). A terceira dimensão é a da **prática social**. A análise de um texto como prática social vai procurar "[...] explicar [de que modo] [...] o texto é investido de aspectos sociais ligados a formações ideológicas e formas de hegemonia [...]" (MEURER, 2007, p. 95). O modelo de discurso como texto, interação e contexto, da ACD, pode ser visualizado na Figura 1.
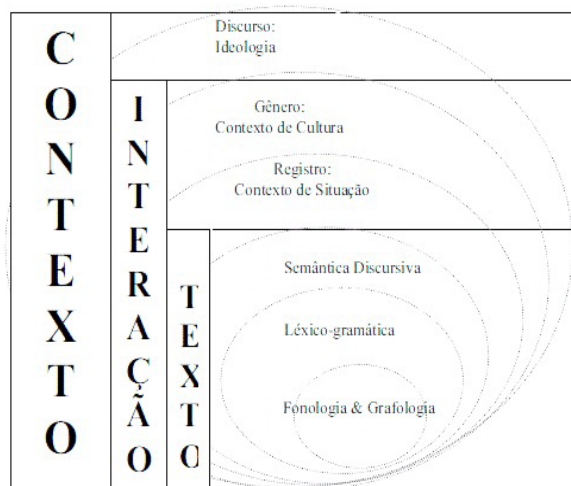

Figura 1 – Discurso como texto, interação e contexto. Fonte: Motta-Roth (2008, p. 355).

Nota-se na imagem que "a ampliação do foco dos estudos de gênero da lexicogramática para o discurso indica a busca por um entendimento mais rico da conexão entre texto e contexto [...]" (MOTTA-ROTH, 2008, p. 353). "O contexto é o plano mais amplo do discurso e da ideologia, sendo que o gênero que constitui a cultura está num nível intermediário entre a situação e o contexto da totalidade da sociedade." (MOTTA-ROTH, 2008, p. 355). Na ACD, a concepção de ideologia baseia-se em Thompson (1995 *apud* FAIRCLOUGH, 2001). Ideologias são significações da realidade (mundo físico, relações e identidades sociais) construídas em várias dimensões das formas das práticas discursivas "[...] e que contribuem para a produção, a reprodução ou a transformação das relações de dominação [...]" (FAIRCLOUGH, 2001, p. 117). Já a concepção de hegemonia baseia-se em Gramsci (1971), representando o poder "temporário" e "instável" sobre a sociedade de uma das classes dominantes "[...] em aliança com outras forças sociais [...] Hegemonia é liderança tanto quanto dominação nos domínios econômico, político, cultural e ideológico de uma sociedade [...]" (FAIRCLOUGH, 2001, p. 122).

Várias dimensões de práticas discursivas constroem ideologias "[...] que contribuem para a produção, a reprodução ou a transformação das relações de dominação [...]" (FAIRCLOUGH, 2001, p. 117), como a prática discursiva de PC, cuja análise deixará subentendida a "[...] conexão entre atividade, relações sociais e texto para chegar ao discurso, à ideologia e à cultura" (FAIRCLOUGH, 1995 *apud* MOTTA-ROTH; SCHERER, 2012, p. 647-648). Se a ciência é uma prática discursiva, social e ideológica, que abarca variadas áreas do conhecimento, então, os gêneros que a recontextualizam, como a notícia de PC, conformam-se como produto e processo discursivo, social e ideológico a um só tempo (MOTTA-ROTH; SCHERER, 2012, p. 646).

Na mídia acadêmica[1], os cientistas são detentores de um discurso ideológico porque, por exemplo, apresentando seus artigos para a comunidade de pares, eles têm seu conhecimento aceito, suas publicações citadas, suas pesquisas financiadas, bem como a capacidade de decidir sobre a situação factual de outros conhecimentos que reivindicam aceitação (PARKINSON; ADENDORFF, 2004). Na mídia jornalística, a ideologia pode ser observada quando há maior divulgação de pesquisas realizadas em determinados locais ou quando há maior divulgação de determinadas áreas do conhecimento em detrimento de outras etc.

Na próxima seção, será exposta a metodologia utilizada para gerar os dados para a análise do contexto de produção de notícias *on-line* que recontextualizam diferentes áreas do conhecimento.

Procedimentos de geração de dados do contexto de produção

A revista *Veja on-line* (<http://veja.abril.com.br>) foi selecionada para ser fonte deste *corpus* por conter muitas notícias que citam artigos científicos recontextualizados previamente publi-

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[1] O termo "mídia acadêmica" – produtora de artigos científicos, monografias, dissertações, teses, livros etc. – é usado aqui em contraposição ao termo "mídia jornalística" – produtora de notícias e reportagens –, conforme sugestão do professor Dr. Carlos. A. M. Gouveia, orientador do período de Doutorado-Sanduíche na Universidade de Lisboa, Portugal.

cados em periódicos acadêmicos, conforme o critério de seleção aqui adotado[2]. Precisamente, o *corpus* deste estudo provém da seção *Veja-Ciência-Notícias* (<http://veja.abril.com.br/ciencia>), veiculada no ano de 2013. Todas as notícias desta seção, publicadas entre os dias 01 de janeiro de 2013 e 31 de dezembro de 2013, foram inicialmente, coletadas. Essa análise resultou em um *corpus* de 265 notícias que nomeadamente recontextualizam artigos científicos.

A seção *Veja-Ciência-Notícias* esteve subdividida em diversos assuntos no ano de 2013, os quais estão denominados como "subseções". Algumas delas se referiam parcial ou indiretamente a uma determinada "área do conhecimento", ou referiam-se diretamente a uma determinada "área de avaliação", "subárea de avaliação" ou "disciplina" da "Tabela de Áreas do Conhecimento", proposta pela "Fundação Coordenação de Aperfeiçoamento de Pessoal de Nível Superior (CAPES)"[3]. Essa seção é permanentemente atualizada, com, às vezes, mais de uma notícia publicada no mesmo dia em uma subseção. Essas notícias recontextualizam desde artigos científicos até eventos acadêmicos ou de relevância para esse meio, dissertações e teses, entrevistas com cientistas que discutem suas publicações etc. Às subseções em que as notícias se distribuíam no ano de 2013 eram atribuídos títulos variados, que referiam-se ou não às áreas ou disciplinas propostas pela tabela CAPES. Diante disso, tornou-se necessário apontar quais dessas notícias nomeadamente recontextualizam artigos científicos e, dentre essas, apontar quais áreas do conhecimento são recontextualizadas, com base na tabela CAPES.

Nas próximas duas subseções, destacam-se as etapas de seleção das notícias e a identificação das áreas do conhecimento recontextualizadas a partir dos artigos científicos igualmente recontextualizados.

As notícias que recontextualizam artigos científicos

A fim de selecionar somente notícias da seção *Veja-Ciência-Notícias*, publicadas no ano de 2013 (desde a primeira notícia publicada neste ano, em 01/01, até a última notícia publicada em 31/12) e que nomeadamente recontextualizam artigos científicos, as seguintes etapas foram percorridas: 1) Escaneamento de todas as notícias; 2) Seleção das notícias que recontextualizam artigos científicos; e 3) Seleção das notícias que recontextualizam artigos científicos contendo o quadro *Conheça a Pesquisa*. Dessa última seleção, restou o *corpus* para a análise do contexto de produção da prática discursiva de PC, composto por 265 notícias *on-line*.

Essas notícias foram selecionadas em virtude da facilidade de acesso às informações acerca dos artigos científicos recontextualizados, bem como para a padronização do *corpus*. Em cada

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[2] A versão impressa da revista *Veja* é a de maior circulação no Brasil. Recuperado em <http://historiaserankings.blogspot.com.br/2008/12/ranking-de-jornais-e-revistas-de-brasil.html>.

[3] São nove as áreas do conhecimento propostas pela tabela CAPES: *Ciências Exatas e da Terra*; *Ciências Biológicas*; *Engenharias*; *Ciências da Saúde*; *Ciências Agrárias*; *Ciências Sociais Aplicadas*; *Ciências Humanas*; *Linguística, Letras e Artes*; e *Multidisciplinar*. Cada área do conhecimento está subdividida em variadas áreas de avaliação; cada área de avaliação está subdividida em diferentes subáreas de avaliação; e cada subárea de avaliação está subdividida em diferentes disciplinas, de acordo com a "Tabela de Áreas do Conhecimento" (FUNDAÇÃO, 2013).

notícia, o quadro *Conheça a Pesquisa* sempre apresenta: 1) Título(s) do(s) artigo(s) científico(s) recontextualizado(s) na notícia, sob a forma de *hiperlink*(*s*), permitindo a navegação até o(s) texto(s) do(s) artigo(s) científico(s) original(is); 2) Título(s) do(s) periódico(s) acadêmico(s) em que o(s) artigo(s) científico(s) recontextualizado(s) na notícia foi(ram) publicado(s); 3) Nome(s) do(s) autor(es) da(s) pesquisa(s) recontextualizada(s) na notícia; 4) Local principal onde a(s) pesquisa(s) recontextualizada(s) na notícia foi(ram) realizada(s) – instituição(ões) acadêmica(s) e país(es); e 5) Principal resultado da(s) pesquisa(s) recontextualizada(s) na notícia.

Como exemplo, a Figura 2 ilustra parte de uma página com uma notícia do *corpus* com o quadro *Conheça a Pesquisa*, publicada na subseção *Linguística* em 02/04/2013, às 20h28min (SANTOS, 2013).
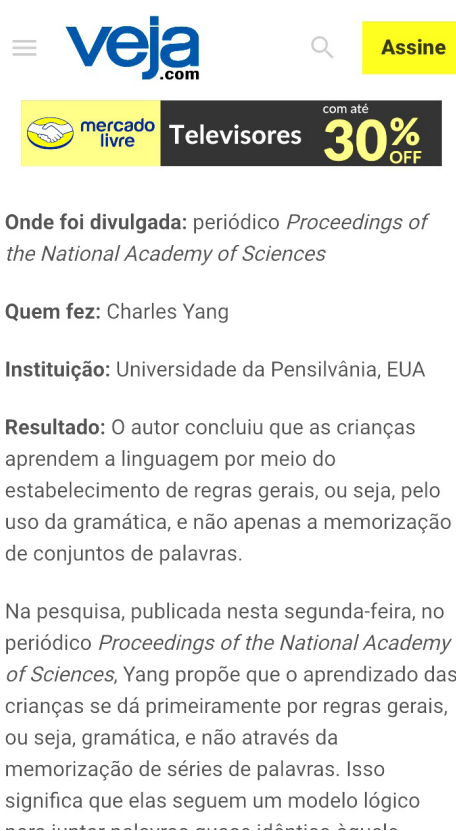

Figura 2 – Parte de página de notícia do *corpus*. Fonte: Santos (2013).

A notícia destacada é assinada por Juliana Santos. Sobre as autorias, considerou-se que as notícias assinadas são escritas por jornalistas da revista *Veja on-line*, ainda que essa aferição não tenha sido feita. Entretanto, notou-se que a maioria das notícias não refere autoria e, quando refere, não aponta se é ou não de um jornalista. Essa mesma notícia, intitulada "Estudo mostra que crianças aprendem a linguagem por meio da gramática, não pela repetição", recontextualiza o artigo científico cujo título original é "Ontogeny and phylogeny of language". As áreas do conhecimento recontextualizadas no *corpus* podem ser identificadas a partir dos artigos científicos recontextualizados, conforme aponta-se a seguir.

Os artigos científicos recontextualizados

As áreas do conhecimento recontextualizadas foram identificadas a partir do(s) artigo(s) científico(s) citado(s) no quadro *Conheça a Pesquisa* que cada notícia do *corpus* recontextualiza. O título da subseção em que a notícia se insere e seu título podem dar "pistas" da(s) área(s) do conhecimento que estão sendo recontextualizada(s). Mas, isso não é uma regra, bem como essas "pistas" podem levar a conclusões equivocadas. Por exemplo, uma notícia da subseção *Medicina* pode estar recontextualizando *Ciências Humanas* e não *Ciências da Saúde*; ou o título da notícia "Tamanho do pênis é, sim, importante para as mulheres, diz estudo" pode pressupor que ela está recontextualizando *Ciências Humanas*, mas o verificado foi que está recontextualizando *Ciências Biológicas*.

Assim, estabeleceu-se como critério de identificação da(s) área(s) do conhecimento que cada notícia recontextualiza de fato a afiliação institucional do(s) autor(es) da(s) pesquisa(s) recontextualizada(s), levando-se em conta a(s) área(s) e a(s) subárea(s) de avaliação citadas na tabela CAPES envolvidas. A maioria dos *hiperlinks* leva diretamente aos *abstracts* dos artigos científicos recontextualizados nas notícias, que, por sua vez, permitem o acesso aos seus textos completos, nos quais estão citadas as afiliações institucionais de seus respectivos autores. Outros *hiperlinks* conduzem diretamente aos textos completos dos artigos científicos recontextualizados.

Todos os artigos científicos recontextualizados no *corpus* foram analisados, o que resultou na identificação dos periódicos acadêmicos recontextualizados e dos locais (instituições acadêmicas e países) onde são feitas as pesquisas recontextualizadas. Essa análise permitiu identificar ainda: 1) Área(s) do conhecimento recontextualizada(s) (até duas áreas), começando pela que foi considerada aqui como a dominante, aquela que se refere à maioria dos autores de uma única pesquisa; 2) Área do conhecimento *Linguística, Letras e Artes* recontextualizada; 3) Pesquisa brasileira recontextualizada e publicada em periódico acadêmico brasileiro; 4) pesquisa brasileira recontextualizada; 5) Pesquisa brasileira em conjunto com outro(s) país(es) recontextualizada; 6) Pesquisa norte-americana feita no Brasil recontextualizada e publicada em periódico acadêmico estrangeiro; 8) Pesquisa estrangeira recontextualizada com autor(es) brasileiro(s); e 9) Mais de um artigo científico recontextualizado.

Na próxima seção, são analisados e discutidos os dados levantados.

Análise e discussão do contexto de produção de notícias de popularização da ciência na revista Veja *on-line*

Para a análise do contexto de produção de notícias de PC na revista *Veja on-line*, respondeu-se aos seguintes questionamentos: 1) "Quais áreas do conhecimento são recontextualizadas?", "Como essas áreas são recontextualizadas?", "A área do conhecimento *Linguística, Letras e Artes* é recontextualizada?", "Como essa área é recontextualizada?"; 2) "Quais periódicos acadêmicos

são recontextualizados?", "Há periódicos acadêmicos brasileiros recontextualizados?"; e 3) "Em que locais são feitas as pesquisas científicas recontextualizadas?", "Há pesquisas brasileiras recontextualizadas?".

Essas respostas são apresentadas nas três subseções a seguir.

As áreas do conhecimento recontextualizadas

A partir dos dados levantados, relativos às áreas do conhecimento recontextualizadas no *corpus*, pôde-se elaborar o gráfico a seguir.
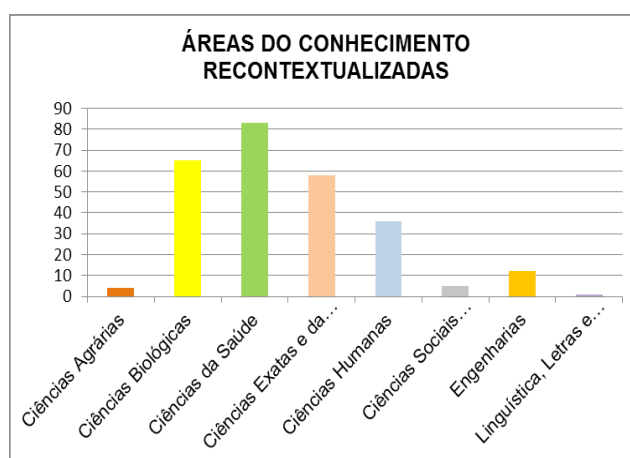

Gráfico 1 – Áreas do conhecimento recontextualizadas no *corpus*.
Fonte: elaborado pela autora (2016).

Conforme o Gráfico 1, a área do conhecimento mais recontextualizada no *corpus* é *Ciências da Saúde*, seguida por *Ciências Biológicas* e por *Ciências Exatas e da Terra*. Esses dados vão ao encontro do que foi observado por Guimarães (2009) sobre o domínio da ciência e da tecnologia ter, hoje, um lugar fundamental na vida das pessoas, o que pode levar a mídia jornalística a dar voz a áreas do conhecimento tradicionalmente hegemônicas em detrimento de outras (GUIMARÃES, 2001 *apud* MOTTA-ROTH, 2009). Entretanto, a interdisciplinaridade é uma característica dos artigos científicos recontextualizados. A maioria das notícias não recontextualiza apenas uma área do conhecimento. Isso pode indicar um hibridismo de registro nos artigos científicos atuais.

A área do conhecimento *Linguística, Letras e Artes* é recontextualizada em apenas três notícias, todas elas relacionadas à aquisição da linguagem. E só uma notícia recontextualiza apenas essa área, as outras duas se encontram combinadas a *Ciências Humanas*. Pode-se dizer que a revista praticamente não recontextualiza *Linguística, Letras e Artes*, embora artigos científicos dessa área possam ser publicados em quantidades comparáveis a qualquer outra área do conhecimento.

Essa pode ser uma forma de a ideologia operar na mídia jornalística de PC.

Os periódicos acadêmicos recontextualizados

A partir dos dados levantados, relativos aos periódicos acadêmicos em que foram publicados os artigos científicos recontextualizados no *corpus*, pôde-se elaborar o próximo gráfico, com os periódicos acadêmicos editados por um mesmo grupo midiático agrupados na mesma coluna (em amarelo).
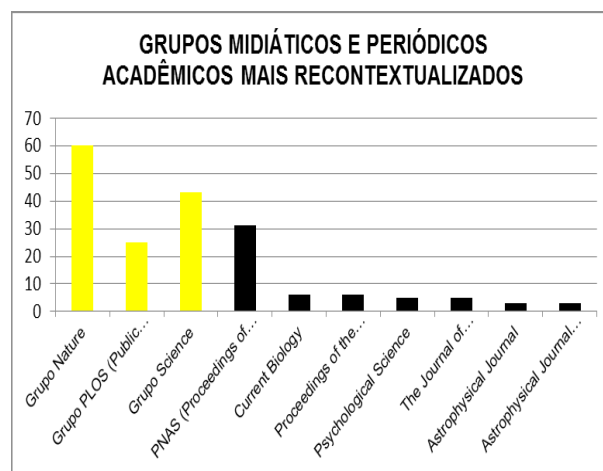

Gráfico 2 – Grupos midiáticos e periódicos acadêmicos mais recontextualizados no *corpus*
Fonte: elaborado pela autora (2016).

Conforme o Gráfico 2, o grupo midiático *Nature* é o mais recontextualizado, contendo 12 periódicos acadêmicos nos quais estão publicados 60 artigos científicos recontextualizados no *corpus*. O grupo *Science* é o segundo mais recontextualizado, contendo três periódicos acadêmicos nos quais estão publicados 38 artigos científicos recontextualizados no *corpus* (35 no periódico *Science*, o mais recontextualizado no *corpus*). O periódico *PNAS* (*Proceedings of the National Academy of Sciences of the United States of America*) pertencente ao grupo *PNAS* e é o terceiro periódico acadêmico mais recontextualizado, considerando-se os periódicos por grupo, e o segundo mais recontextualizado, considerando-se os periódicos isoladamente (em que estão publicados 31 artigos científicos recontextualizados). Por fim, o grupo *PLOS* (*Public Library of Science*) contém cinco periódicos acadêmicos nos quais estão publicados 25 artigos científicos recontextualizados no *corpus*.

Considerei como periódico acadêmico pertencente aos grupos *Nature*, *Science* ou *PLOS* o que continha uma dessas três denominações no título, como, por exemplo, o periódico *PLOS Computational Biology*. Entretanto, o número de periódicos acadêmicos pertencentes a esses três grupos midiáticos pode ser maior se for desconsiderado esse critério.

Há apenas um periódico acadêmico brasileiro recontextualizado, *Anais da Academia Brasileira de Ciências*, com o artigo científico recontextualizado escrito em língua inglesa, assim como todos os outros artigos científicos recontextualizados no *corpus*. Há oito pesquisas brasileiras recontextualizadas no total. Sete delas são publicadas em periódicos estrangeiros.

Dentre os grupos midiáticos mais recontextualizados, está o grupo *PLOS*, fundado nos Estados Unidos como uma editora sem fins lucrativos e de acesso aberto. A maioria dos artigos científicos publicados nos periódicos desse grupo e recontextualizados no *corpus* pertence às áreas *Ciências da Saúde* e *Ciências Biológicas*. Contudo, isso não é uma regra.

Incluído ao grupo *PNAS*, o periódico *PNAS* é editado nos Estados Unidos e não é de acesso aberto. Além de artigos científicos publicados nesse periódico, o grupo *PNAS* também publica resenhas, editoriais opinativos e notícias sobre ciência, bem como ações da Academia Nacional de Ciências dos Estados Unidos.

O grupo *Science*, ou S*cience Publishing Group*, é o segundo maior grupo midiático recontextualizado no *corpus*, responsável pela publicação de consagrados periódicos acadêmicos, como o *Science* e o *The Lancet*. Os periódicos acadêmicos desse grupo também são editados nos Estados Unidos. Segundo seu *site*, é a maior e mais antiga organização científica do mundo, atendendo sem fins lucrativos. Foi o responsável por divulgar pela primeira vez o genoma humano completo, as imagens da superfície de Marte e a relação da AIDS ao HIV.

Finalmente, o grupo *Nature* ou *NPG* (*Nature Publishing Group*), conglomerado midiático sediado na Alemanha (GERHARDT, 2011), representa a maioria dos periódicos acadêmicos recontextualizados no *corpus*. *NPG* é o nome comercial de dois conglomerados midiáticos, o *Nature America Incorporation* (empresa subsidiária nos Estados Unidos) e o *Macmillan Publishers Limited*. O grupo "[...] mantém atividades na mídia digital e impressa em mais de 80 países [...], [dividindo suas atuações entre] [...] mercado editorial, educação e ciência, jornais e revistas, mídia digital e serviços [...]" (GERHARDT, 2011, p. 82). Dentre as atividades relacionadas à mídia jornalística está a publicação da revista *Scientific American* (GERHARDT, 2011), a qual é estudada nos projetos do Laboratório de Pesquisa e Ensino de Leitura e Redação da Universidade Federal de Santa Maria (LABLER/UFSM) (MOTTA-ROTH, 2007; 2010; 2011) como uma revista sobre ciência que contém notícias de PC.

Os periódicos acadêmicos oriundos de conglomerados midiáticos, a maioria norte-americanos, portanto, são os mais recontextualizados no *corpus*. E o grupo *Nature*, declaradamente comercial, representa a maioria dos periódicos que contém os artigos científicos recontextualizados. Pode-se pensar se a maioria das notícias de PC da revista *Veja on-line* recontextualiza de fato artigos científicos ou se recontextualiza notícias previamente publicadas em revistas que contém notícias de PC oriundas de conglomerados midiáticos que propagam suas próprias publicações acadêmicas, como a *Scientific American*. Adicionalmente, pode-se pensar se esses conglomerados midiáticos detêm o poder de escolher quais áreas do conhecimento devem ser divulgadas e/ou popularizadas.

Essa pode ser também uma forma de a ideologia operar na mídia jornalística de PC. Conforme Fairclough (2006b, p. 161), a tendência global de "mercadorização" interage de maneira complexa com diferentes práticas linguísticas em diferentes sociedades, produzindo diferentes resultados e diferentes modos de articulação da linguagem com outras práticas linguísticas.

Os locais onde são feitas as pesquisas recontextualizadas

A partir dos dados levantados, relativos aos locais onde são feitas as pesquisas recontextualizadas no *corpus*, pôde-se elaborar o gráfico a seguir, destacando-se os continentes.
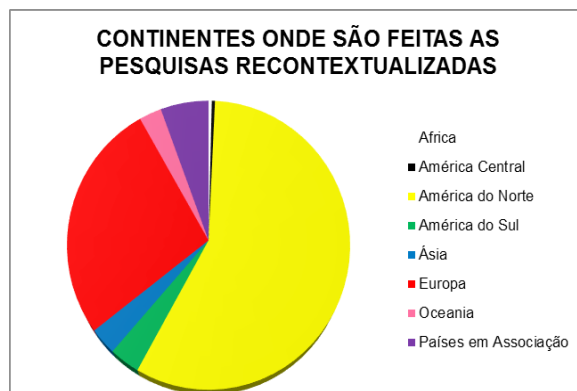

Gráfico 3 – Continentes onde são feitas as pesquisas recontextualizadas no *corpus*
Fonte: elaborado pela autora (2016).

Conforme o Gráfico 3, mais de 50% da pesquisa recontextualizada no *corpus* é feita na América do Norte: 140 dos Estados Unidos e 12 do Canadá. Na América Central, há apenas uma pesquisa recontextualizada, feita em Porto Rico, mas esse é um território norte-americano. Na África, há apenas uma pesquisa recontextualizada, feita na África do Sul, o país mais rico do continente. Na América do Sul, além de oito pesquisas recontextualizadas no *corpus* feitas no Brasil, há uma feita na Colômbia. O continente europeu se encontra significativamente representado, seguido por países de diversos continentes em associação, os quais participam conjuntamente no desenvolvimento de uma determinada pesquisa.

Novamente, essa pode ser uma forma de a ideologia operar na mídia jornalística de PC. Considerando-se que a maioria das pesquisas recontextualizadas é feita nos Estados Unidos, pode-se pensar que esse país, detendo majoritariamente o capital no mundo globalizado contemporâneo, detém também o poder de pesquisar e de ter suas pesquisas divulgadas/popularizadas. Para Fairclough (2006a), os conceitos de globalização e de poder estão interligados.

A globalização "[...] refere-se a um processo (ou conjunto de processos) que encarna uma transformação na organização espacial das relações sociais e transações [...] gerando fluxos transcontinentais ou inter-regionais e redes de atividade, interação e o exercício do poder" (HELD et al., 1999, p. 16 *apud* FAIRCLOUGH, 2006a, p. 2). Esses fluxos incluem "[...] fluxos de imagens e representações e interações através de mídias contemporâneas e tecnologias de comunicação" (FAIRCLOUGH, 2006a, p. 3).

Considerações finais

Na análise do contexto de produção do *corpus*, verificou-se que a ideologia pode estar operando no discurso de PC quando esse recontextualiza mais *Ciências da Saúde* e praticamente não recontextualiza outras áreas, como *Linguística, Letras e Artes*; ou quando o discurso de PC recontextualiza mais artigos científicos de periódicos acadêmicos editados por conglomerados midiáticos, como o grupo *Nature*; ou quando o discurso de PC recontextualiza mais pesquisas feitas nos Estados Unidos; ou, ainda, quando o idioma da ciência é o inglês.

A área do conhecimento *Ciências da Saúde*, os conglomerados midiáticos internacionais, os Estados Unidos da América e a língua inglesa mostram-se, portanto, âmbitos hegemônicos tanto da ciência quanto da sua popularização na revista *Veja on-line*. Considerando-se a relevância da circulação da revista no país, isso pode ser evidência do caráter ideológico do contexto de produção da prática discursiva de PC na mídia jornalística brasileira.

Há também que se considerar a diferença entre a mídia *on-line* e a mídia impressa. Os gêneros veiculados virtualmente, como as notícias do *corpus*, oferecem possibilidades de expansão de leitura por meio dos *hiperlinks*. Cada gênero requer diferentes habilidades para seu uso efetivo e segue diferentes convenções de significado, pois são diferentes atividades humanas funcionando em locais diferentes com diferentes propósitos.

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TOWARDS SUBTITLER MULTILITERACIES: BRIDGING THE THEORETICAL GAP IN TRANSLATOR EDUCATION

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Introduction

During the past decades, the contemporary world has witnessed the rise and fall of new technologies that have been shaping the means through which meaning can be produced and distributed all across the globe. Venues for the creation of new possible meanings are open, with consequences for the ways people perceive and experience the world. In the new media age, plain pen and paper have been giving room to the combination of manifold meaning-making elements such as gesture, moving and still image, music, to cite a few. Verbal grammar no longer suffices; new semiotic theories and analytical tools emerge as a response to the interpretative imperatives of multimodal texts.

Production and distribution of texts is a twin characteristic of the new media age. Technological advancements allow for the design of texts composed by the integration of multiple modes. Driven by economic interests, technological advancements cause the dissemination of texts worldwide and the sharing of experience on a global scale. However, given the control of means of production and distribution enjoyed by certain groups, in addition to their compulsory control over forms of representation, such sharing of information is to be considered carefully. A further development of the global distribution of multimodal texts is the need for translations when a group of distinct linguistic background is targeted.

When a text leaves the context for which it has been originally designed, it carries the representation of this social context into variably different others. As a process aligned with new media technology, globalisation allows for the distribution of representation-laden texts. Thus, it needs to be taken into account in the translation process. Translators are then required to actively position themselves as (re)creators of meaning from one sociocultural context into another. The task of the subtitler is particularly challenging on account of the multimodal environment they operate in. Subtitle students require some pedagogy capable of combining suitable text analysis tools with awareness of their role in meaning-making and representation of social reality, a pedagogy that educates subtitlers as agents equipped with transformative attributes to act as makers of meaning.

Considering the deep impact of new media on social, economic and cultural lives, a literacy project adequate for contemporary demands might offer the theoretical and methodological tools to prepare translation students – with especial emphasis on subtitling tuition – to face the challenges imposed by the double nature of the interpretative task of multimodal filmic texts: the semiotic and the socio-contextual. The present article proposes to apply the argument of the multiliteracies pedagogy - as proposed mainly by Cope and Kalantzis (2009) - to translator education, focusing especially on subtitler education. In the first section, I present the notions of multimodality (Kress, 2003, 2010) and multiliteracies (Cope & Kalantzis, 2000, 2009) as proposed in their original study fields. In the second section, I seek to review the incorporation of multimodal theory in audiovisual translation studies. Following, the third section is dedicated to (i) reviewing if and the extent to which the ideas underlying multiliteracies are applied to translator education and more specifically to subtitler education; (ii) discussing possible benefits of adopting this pedagogical proposal for subtitler education. In the last section, I suggest some practical measures that could be exploratively used to foster subtitler multiliteracies.

Multimodality and Multiliteracies

Early 20th-century study of language and of the linguistic sign centred most notably on the semiotics of sign usage. In Saussurean theory, meaning is attributed to a sign; the nature of a sign lies in the fusion of form and meaning, signified and signifier. A phenomenon perceived in the outer world - the signifier - is linked to its mental representation - the signified - in an arbitrary and conventionalising relationship. The arbitrariness notion of the linguistic sign seems to ignore the material properties of sign-making raw materials (be them audible, visual or otherwise) that, in context, can be manipulated to meet the communicational needs of language users and conventionalised by them accordingly. From the Saussurean perspective, the language user is confined to the available standardised and stabilised set of meanings to choose from and abide by in social life. Social political and economic power takes on language as a reinforcer of social conventions and possible maintainer of the status quo (Kress, 2010). Contrarily,

in a Social Semiotic theory, signs are *made* – not *used* – by a sign-*maker* who brings meaning in an *apt* conjunction with a form, a selection/choice shaped by the sign-maker's *interest*. In the process of *representation*, sign-makers remake concepts and 'knowledge' in a constant new shaping of the cultural resources for dealing with the social world. (Kress, 2010, p. 62, original emphasis)

Arbitrariness is substituted by motivation. The role of the individual as an actual producer of meaning – rather than a top-down *consumer* of signs in a "language's supermarket brochure" – brings to the fore the emancipatory attribute of sign-making as a tool through which life in society can be represented according to the communicational demands of sign-makers. As a consequence, agency is granted to individuals to take action collectively as a force of collective power.

Such a paradigm shift in the way the linguistic sign is perceived in semiotic theory has, not surprisingly, coincided with the development of new media conglomeration of different resources to meaning-making. Electronic devices equipped with screens of multiples sizes, sound speakers and uninterrupted connection to the World Wide Web are now ubiquitous (c.f. Kress, 2010; Wildfeuer, 2014), a revolution in communication not seen since the development of print-based technology. Due to monetary cost, production of written text that contained images used to be rare. New technologies of information and communication have made it viable to produce multimodal texts to the point of rendering them usual, if not unremarkable (Kress, 2003). The new media "make it easy to use a multiplicity of modes, and in particular the mode of image – still or moving – as well as other modes, such as music and sound effect for instance" (Kress, 2003, p. 5). A semiotic mode is the social and historical manipulation of a given material for representational purposes within a society (Kress, 2010). The conventional usage of a material is, over time, adopted by such a community as an available resource for making meaning. As Bateman (2013) puts it, "[s]emiotic modes can 'grow' whenever some community of users puts work into their use and the material the modes employ is sufficiently manipulable as to show the traces necessary for their recognition" (p.53). Even if eligible for meaning-making, versatility limitations that define the materiality of a given mode dictate higher degrees of efficacy for the making of particular meanings.

According to Kress (2010), modes have different *affordances*, that is, they "offer different potentials for meaning making" (p. 79). For example, without temporal limitations, written texts tend to have a more linear structure, whereas the evanescent nature of speech requires repetition and circumlocution. In addition to the potentials they offer for meaning-making, distinct affordances impose related constraints. In spite of supposedly inherent properties in the material nature of the modes, affordances can more appropriately be examined as part of the culture that puts materials to semiotic service. The affordances of a mode, by definition, cannot be conceived as an inherent feature of its mode (especially because the mode itself is only considered as such if the society that turned it into a manipulable conventional material is part of the equation). According to Kress (2010), "the potentials inherent in materiality are never fully used to become affordances of a mode in a particular culture; nor are all the affordances which are available used for similar purposes across cultures" (p. 82). The inherent meaning-making

potentials refer to the material substrate that social practices turn into a mode; the material substrates have inherent potentials and constraints, not the affordances. Bateman (2013) warns about a tendency to "focus on the physical side of medium" (p.59), which is a virtual artefact selected as a semiotic mode that assumes the form of text in *design* decisions.

In the representational action of meaning-making, available resources are manipulated according to the rhetor's interest and needs in social and communicational life. *Design* has a dual nature. Firstly, it refers to the morphology of a selected resource in its potentials for meaning-making, its affordances. Its actual use, however, is open to individuals to act upon in their social and communicational realisations. Secondly, in order to achieve a rhetor's communicative interest, design decision consider social-cultural environments, including the features of the transmission and distribution venues in which the produced text is to fit. In a Social Semiotic theory, meanings are realised rather than conveyed. Individuals are not given to mere transmission, underlying arbitrary relations of form and meaning held by the force of convention. As meaning-making is a motivated act, design decisions build on the materiality of semiotic resources from which individuals can transform social practices (Kress, 2003, 2010). In other words, "design is the process of translating the rhetor's politically oriented assessment of the environment of communication into semantically shaped material" (Kress, 2010, p. 132). Instead of dwelling on standardised models and genres, the notion of design implies that semiotic work is transformative and prospective. Notions of *information* that underlie stable and fixed ways of dealing with subject matter (or content) are replaced by a more adaptable idea of *knowledge* which is produced by individuals in the reshaping of social reality according to their interests.

Still with regard to design, *interest* is a buzz word in the Kress's Social Semiotic theory of multimodality. In a fragmented and unstable social environment, individual interest is a form of acting upon social frames and taking responsibility for the newly granted transformative power that design allows for. As for design and individual agency, Kress (2010) furthers:

> Rather than being a competent implementation of conventionally given practices, design is transformative, hence inevitably innovative. In contemporary semiotic production and communication – the two now always linked – agency in the interest processes of seeding meets with the affordances – socially and semiotically – of the resources available for production. Interest and agency now extend to the choice and the uses of the facilities of sites of appearance and the media dissemination. (Kress, 2010, pp. 132-133)

Design links affordances to the individual *agency* to continually remake the world, how we experience it and position ourselves in it, creating the conditions of our existence and social-cultural identities.

As far as technological affordances are concerned, for example, new media technology has emancipated the faceless audience from the few-to-many communication geometry of the mass communication era. The internet, and more recently mobile devices, has in principle represented

a move from unidirectionality to bidirectionality in communication. To the individual agency, "the potentials of these technologies imply a radical social change, a redistribution of semiotic power, the power to make and disseminate meanings" (Kress, 2003, p. 17). In the era of the internet, new media technology inaugurates *participatory culture*, which allows citizens to talk back and interact with each other (Jenkins, 2006).

Agency implies that individuals actively construe the social reality they engage in. A key tenet to the coming about of agency is the role of *choice*. Out of top-down semiotic impositions, sign-makers are eligible to enjoy the freedom conceded by choice, and as a result, they become socially responsible for meanings produced and the possible change in cultural and representational practices (Cope & Kalantzis, 2009; Kress, 2010). According to Cope and Kalantzis (2009), "[w]e are in the midst of a profound shift in the balance of agency, in which as workers, citizens and persons are more and more required to be users, players, creators and discerning consumers rather than the spectators, delegates, audiences or quiescent consumers of an earlier modernity" (Cope & Kalantzis, 2009, p. 172). Citizens are demanded to take an active, informed stance in making meaning in both directions.

Meaning-making is a two-way process that involves outwardly sign-making (as in writing) as well as inwardly sign making (as in reading); labelled *articulation* and *interpretation* respectively (Kress, 2003). Reading is a twofold activity: filling the written signs with meaning to form a hypothesis; making sense of the combinations of meaning in text. "Reading as interpretation is the making of a new sign from the sign that I have received as a signifier. I fill that signifier with my meaning. In articulation I use a signifier (…) and fill it with my meaning" (Kress, 2003, p. 38). Although Kress's concepts of articulation and interpretation account for the agency of the individual involved in the semiotic process both in writing and reading, his concept of literacy is dependent on the nature of the mode used for sign-making. As he puts it, "literacy is the term to use when we make messages using letters as the means of recording that message" (Kress, 2003, p. 23, my emphasis). From his viewpoint, literacy is the activity involved in making sense of a text produced using mode no other than *writing*; it is just one of the cultural technologies of transcription. Regardless of theoretical implications that the materiality of a mode poses to the job of making sense of them, what is of pivotal concern for the purposes of the present article, in addition to the role of agency, is the kind of pedagogy that can foster such an informed agency in face of the textual and contextual interpretative demands of multimodal text.

As proposed by the New London Group, especially by Cope and Kalantzis (2000, 2009), a pedagogy of multiliteracies has been developed as the result of cultural, institutional, and global imperatives. It represents a step forward from merely language-based notions of literacy to a more encompassing stance on the role of the citizen as a producer of meaning, representing and transforming social life through the multiple and combinable semiotic resources at their disposal. Based on Social Semiotic theory (Kress, 2003) on sign-making, they perceive design as an active and dynamic attribute in the representation and transformation of the social world, to which the multiplicity of available modes is a challenge for an educational model dedicated to foster agentive citizens. As Cope and Kalantzis (2009) propose, "[t]he multiliteracies approach

suggests a pedagogy for active citizenship, centred on learners as agents in their own knowledge processes, capable of contributing their own as well as negotiating the differences between one community and the next" (p. 172). The initial proposition of a multiliteracies pedagogy irrupted from the perception of swift and continuous change in communication media and increasing cultural diversity.

As follows, two basic arguments underpin multiliteracies pedagogy. Firstly, the erstwhile predominance of the language-based written mode has been giving place to a combination of visual, aural, spatial and audio modes; plain literacy evolves to multimodal literacy. Individuals, as designers of social reality, need to have the knowledge to deal with the affordances of multiple modes in order to exercise their roles as citizens. Secondly, the complex relations involved in the linguistic and cultural diversity that is caused by increasing interconnection of the local and the global demands both an active and self-aware positioning of the individual, and respect for the multi-layered concoction of cultures and identities being realised and playing their part in the collective shaping of social reality. Multiliteracies pedagogy is grounded on two *multi*principles: *multi*modality and *multi*lingualism (Cope & Kalantzis, 2000, 2009).

The multiliteracies pedagogy, as proposed by Cope and Kalantzis (2009), has been developed in the area of English language pedagogy. In order to serve global communication needs, English has become the world's *lingua franca*. As a result, many varieties of the language have come into contact, provoking changes in the language and challenging hegemonic varieties and the social status of less prestigious varieties. In spite of the fact that the language aspect is involved in the concept of multilingualism, the uses of the term imply relationships far more profound than suggested by the language aspect. To the individual, it meant that "the everyday experience of meaning-making was increasingly one of negotiating discourse differences" (Cope and Kalantzis, 2009, p. 166). The language aspect in multi*lingualism* stands for the diverse ecology of cultures and identities. A pedagogy of multiliteracies needs to accommodate this new social reality with a view to educating self-aware individuals that are capable of negotiating meaning and acting towards a citizenship of change and diversity.

The method to foster multiliteracies is carried out in four pedagogical acts: *experiencing, conceptualizing, analysing* and *applying* (Cope & Kalantzis, 2009). These acts are not closed-end orderly steps. Rather, they are a set of pedagogical moves that teachers can have as part of their repertoire and might beneficially be used interconnectedly. Instead of describing the pedagogical acts in detail, they will be briefly described and, later in this article, have their potential applicability tentatively indicated for subtitler education purposes. *Experiencing* involves the positioning of the individual in a contextually situated practice as a source of reflection and observation of knowledge and new meaning. *Conceptualizing* entails knowledge-based theory making. What is at stake is the active take on the concept in the making, in opposition to the knowledge of a disciplinary tradition. *Analysing* regards the critical capacity to be functionally analytical or evaluative of power relationships. *Applying* refers to the appropriate application of "knowledge and understandings to the complex diversity of real world situations and testing their validity" (Cope & Kalantzis, 2009, p. 186).

By drawing on a Social Semiotic approach to multimodal texts (Kress, 2003, 2010), The New London Group pedagogy of multiliteracies is equipped with a powerful combination of textual and contextual theoretical models to cope with interpretative and ontological challenges underlying the new global order that has been inaugurated by, among other factors, the new media age. Motivation in meaning-making grants participatory possibilities to language users and stresses their agency in the representation and transformation of individual and collective realities. From the materiality in the signs produced in framed social-cultural contexts, the rhetor's messages have his design decisions contrasted with the affordances of the modes chosen for meaning-making (Kress, 2003, 2009).

Based on his design decisions for the signs that compose a multimodal filmic text, the job of the subtitler involves adding material signs (with its specific affordances) so that an audience from a different social-cultural context can complementarily make their own design decisions about such a multimodal filmic text. Depending on the directionality of the subtitling, underpinning uneven power relationships between source and target systems have the potential to enhance the responsibility of his agency as a design maker, whose work entails remaking meanings and representations of social reality. A notion such as multiliteracies, in its multimodal and multilingualism developments, encapsulates the textual and contextual challenges involved in the subtitling process in the face of technological and globalisation constraints. On the basis of the argument developed in this article, some pedagogy for multiliteracies proves, at a theoretical level, a necessary ally in subtitler education.

Next, some studies that consider the interaction of multifarious meaning-making elements in audiovisual translation are reviewed with the aim to examine how the proliferation of meanings in the filmic text is seen to affect subtitling and the role of the subtitler. Special attention is paid to the uses of the term "multimodality" from the perspective of the Social Semiotic theory by Kress (2010).

Multimodality in Audiovisual Translation

Within Translation Studies, audiovisual translation is the branch of the discipline dedicated to the study of renditions of filmic text. Composed of meaning-making elements other than verbal language, the actual rendition of special interest in the subfield of scrutiny is realised from the top of the speech uttered in the form of verbal language. Amongst the more commonly used audiovisual translation methods, subtitling consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off) (Díaz-Cintas & Remael, 2014, p. 9). As the subtitles add a layer of meaning to the filmic text, it is produced so as to conform to meanings made by other means in the filmic text. At present, no consensus has been reached as to theoretical affiliation and terminology to refer to

the orchestration of meaning-making elements underlying filmic text (González, 2014). Next, I turn to review the terms used to such an end as well as the implications of using the term "multimodality".

Chiaro (2009) considers that audiovisual products (as she refers to them) have a polysemiotic nature. Filmic meaning is conveyed by two channels: visual and acoustic. Verbal (e.g. street signs and dialogues) and non-verbal (e.g. scenery, sound effects) elements are also incorporated as conveyors of meaning, but emphasis is placed on the verbal elements since "[s]creen translation is concerned mainly with conveying the verbal audio codes of an audiovisual product into other languages" (p. 142). The author seems to stress the process involved in subtitling (and other audiovisual translation methods) and highlights technical aspects involved.

Multimedia translation is the term used by Cattrysse (2001) as the opposite of media translation, the traditional translation of written texts. According to him, production of multimedia combines technologies used for medial realisation, such as print and TV. He criticises the isolation of verbal components in the study of multimedia translation and asks questions such as "[w]hat are the relations between the verbal and the nonverbal translation?" (p. 5). In spite of some awareness of the independence of the diverse "media" in the composition of multimedia translation meaning, apparently no encompassing theory provides the basis for sound scrutiny of this variety of translated text.

Differently, Remael (2001) rejects the use of "multimedia translation" and supports the use of multimodal theory as it is more adaptable to technological evolution that changes materiality of modes and their affordances. She challenges the belief that the "verbal mode should be subservient to the visual mode in film" (p. 16) and concludes that the dominance of a given mode will be determined by "the overall purpose of *whoever is responsible* for the project" (p.16, my emphasis). Similarly, Chuang (2006) argues "that subtitle translation is intersemiotic translation, and that all the semiotic modes involved in the film text contribute meanings according to their functional specialisation rather than the verbal elements alone" (p. 372). Even though both studies address the predominance of one mode over the other, Remael's conclusion is revealing of one the central tenets in Kress's (2010) multimodal social semiotic theory: the role of the design decision in the meaning-making process.

In sharp contrast with such an encompassing view of the multimodal text, in the sense that affordances are only potential and shaped in the agency of the designer in the act of meaning-making, Díaz-Cintas and Remael (2014) use the term *multimodality of language* as a form of semiotic cohesion that binds speech and gesture; their uses and combination are considered purposeful. Other forms of semiotic cohesion include the interaction between words and images, including the role of involved aspects such as camera movement, setting, props, etc.

In a similar vein, Gambier (2006) acknowledges a multimodal approach by focusing on the language/non-verbal duality. In spite of the lack of methodological apparatuses for data collection and annotation techniques, he points to the fact that audiovisual translation as a field is ready to address such an interrelation between verbal and visual, but admits that "the dominant research perspective remains largely linguistic" (p. 7). As film genre is composed of modes other

than speech and image (including, for example, sound and even writing), by dwelling simply on the addition of the visual mode such an account deals with multimodal filmic texts on a dual *language + not-language* basis, instead of taking language as *one* of the modes. Contrary to the idea proposed, this dual perception highlights the privilege verbal language enjoys in the audiovisual translation approach to multimodal composite texts, as suggested by the dual mode views on the multimodal nature of films (Díaz-Cintas & Remael, 2014; Gambier, 2006).

Despite the advancements in considering meaning realised in language and in non-verbal modes as forming one holistic, syncretic text, the commonly disseminated emphasis on verbal language draws on Multimodal Theory only partially. If, from a social semiotic perspective, translation and subtitling is understood as a practice that recreates the meaning of the original text, a subtitler can be considered a *designer* with agency attributes of transforming the sociocultural landscape. As Gambier (2006) explains, the emphasis on language is the result of the "linguistic and literary background of most of the researchers" (p. 7) involved in audiovisual translation. Adopting a multimodal stance to subtitling, as research and practice, requires the development of particular design knowledge, a move from literacy to multiliteracies. In the next section, a brief account of the part played by literacies in translator and subtitler education proposals is given.

Multiliteracies in Translator Education

The elementary assumption to translating is the bilingual requirement, on the part of the translator, to be able to decode the source text and encode the target text (c.f. Vienne in Schäffner & Adab, 2000; Gile, 2009). Even though this over-simplistic description of translator competence[1] is highly debatable, "[n]o one disputes the importance of reading for translation" (Cronin, 2005, p. 258). Literacy (Kress, 2003) as the activity to make meanings from written signifiers can be easily mistaken for reading. Its fundamental difference lies in the agency to make meanings; in literacy, you fill the signifiers in texts with your meanings, making your signs. Contrary to this active posture before the semiotic sign, the notions of reading (what the translator is supposed to do with text) remain largely linguistic in translator education proposals.

In Samuelsson-Brown's (2010) skill cluster, *language and literacy* figures along with five other skills. It involves decoding (of source text), encoding (into target language) and proof-reading. His model aims at proposing general guidelines for professional translators and does not develop the topic further. From a more pedagogical perspective, Schäffner (2000) proposes a five-competence model. Among the competences of interest to the present article, (i) *linguistic competence* involves skills related to linguistic structures and communicative

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[1] In addition to competence, other terms are used to refer to expertise in translating. The notion of competence has theoretical implications that are out of the scope of the present article. For sake of simplicity, I keep it as an umbrella term, even though some of the commentators cited use different terminology.

use, while (ii) *textual competence* entails the production of texts in the target language. Similarly, Gile (2009) advocates that translators and interpreters "need to have good passive knowledge of their passive working languages (…) [and] good command of their active working languages" (p. 10). Kelly, (2004) includes *communicative and textual competence of two languages and cultures* in her list of areas of desirable competences for curricular design purposes. In addition to passive and active skills involved in this competence, she includes a necessity to raise "awareness of textuality and discourse, and textual and discourse conventions in the cultures involved" (p. 32). Based on the fact that no (i) overt definition of "discourse" as part of the competence is provided, and (ii) no account of the relevance of "discourse" as a necessary component is given, it seems reasonable to think that mentioning discourse points to a latent awareness of the role that the non-language-based dimension plays in underlying a competence dedicated to meaning-making. If on one hand some proposition eschews from attributing literacy-based agency to translators by focusing on merely linguistic perspectives, some others (Kelly, 2004) shy away from clearly addressing the issue.

The landscape is not particularly different in subtitler education propositions. If compared to translator education proposals, subtitler education accounts tend to focus on isolated issues rather than proposing an encompassing model that encapsulates various aspects and competences at play in subtitling. For example, James, Roffe, and Thorne (1996) consider that assessment of subtitling learning involves language and technical skills. In the language facet, only textual output[2] is considered. The technical facet highlights the conjoint meaning-making of subtitles in multimodal filmic composition,[3] despite the fact that the term *multimodality* is not used. Bartrina (2009) also avoids the term *multimodality*. In her list of skills required from a professional subtitler, she includes "[k]nowledge of the semiotics of the audiovisual" (p. 237). As a matter of fact, she proposes a different theoretical affiliation to deal with filmic texts, namely, Film Studies. Imhauser's (2000) sets of skills for subtitler education entails: (i) technical skills, i.e. sensitivity to image and sound in dealing with technical constraints, (ii) linguistic skills, i.e. condensation, adaptation and reformulation in the formulation of the subtitles; (iii) general skills, i.e. knowledge of filmic productions and visual literacy; (iv) project management, i.e. "awareness of the context within which an audio visual text exists and within which its translation is created" (p. 81). Overall, her set of skills seems to consider the textual interdependency of the many meaning-making elements at play in subtitling and contextual awareness. However, no integration between textual and contextual dimensions is made clear, and no proposition is offered with regard to the possible means to **act** in face of the fact that subtitler's choices might affect the sociocultural landscape of the context of reception of a subtitled film.

With exceptions, the studies herein exposed seem to dwell mostly on linguistic or technical aspects involved in translating and subtitling. Particularly in subtitling, multimodal meaning-

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[2] Language quality is discussed in terms of grammar, spelling and punctuation.

[3] Even though their approach is technical in essence, they concede to the use of various colours in the subtitles (e.g. for emphasis). Additionally, in their analysis, they expected subtitles to comply with "manner and tone of voice [that] projected self-assurance, and confidence"(James et al., 1996, p. 185) in the film dialogue.

making elements can pose technical and methodological challenges that demand specialised instruction. The multifarious affordances underlying semiotic modes offer differing potentials and constraints for meaning-making (Kress, 2010). Overemphasis on the material properties of filmic text tends to strip pedagogical models of further contextual dimensions, leading to an almost prescriptive model. As Tymoczko (2014) furthers, "[b]y defining translation in narrow and prescriptive ways, translation pedagogy also closes off possibilities for translator agency" (p. 219). Conversely, translators are meant to be language experts, placed between language and cultures, and are, as such, positioned to apprehend the dynamics of global cultural and economic interrelations and act upon it. In a pedagogy of multiliteracies, individuals are seen as "transformers of meaning and makers of culture, (…) all deeply responsible for the immediate consequences of our Designing and, in a larger sense, our individual and collective futures" (Cope & Kalantzis, 2000, p. 203). Given the diffusion of subtitlers' designs, especially by means of mass-media communication, their contribution to "collective futures" is rather more over-reaching than that of the common individual.

One of the prerogatives of translation pedagogy, according to Cronin (2005), is to enable "the translator as an active and vocal participant in the political, cultural and intellectual life of his or her society" (Cronin, 2005, p. 263). This agentive perspective towards the role of translators in the shaping of the sociocultural landscape needs a suitable theoretical grounding that connects textual (multimodality, in the special case of subtitlers) and contextual (multilingualism) dimensions of translating. The present article supports the adoption of a multiliteracies pedagogy stance for subtitler education, because "[t]he logic of multiliteracies is one that recognises that meaning making is an active, transformative process, and a pedagogy based on that recognition is more likely to open up viable life courses for a world of change and diversity" (Cope & Kalantzis, 2009). Multilingualism is of high interest since, as argued in this article, in translation education propositions, the contextual aspect tends to be either neglected or disconnected from translation practice.

Final Considerations

Within Translation Studies voices call for a greater agency in translation practice and pedagogy (c.f. Cronin, 2005; Tymoczko, 2014). A much-needed pedagogy for fostering such an active stance in translation students might find an encompassing pedagogical construct in the concepts underlying multiliteracies, especially in the education of the subtitler, a multimodal designer of meanings.

Beyond theoretical alignment between multiliteracies potentials and subtitler education needs, a pedagogical method to yield multiliteracies for subtitlers is yet to arise. On the multimodality end of the multiliteracies pedagogy, some tools for film multimodal analysis are already available (Bateman & Schmidt, 2013; Mubenga, 2009; Wildfeuer, 2014) and need to have their applicability to translator education tested. As a matter of fact, Baldry and Thinbault's

(2006) analytical model has already proven a profitable instrument (Gambier, 2006; Taylor, 2009). Conversely, it needs to have its suitability retested in view of a multiliteracies pedagogy for subtitler education, as it adds the multilingualism dimension. The task of employing a full multiliteracies pedagogy (that puts both *multi*s to work) for subtitler education would also draw on and adapt Cope and Kalantzis's (2009) pedagogical acts, of which *analysing* and *applying* seem more active and production-driven, and could be more successfully applied to subtitler multiliteracies. In practical terms, these acts might involve, for example, (i) "critically evaluate translation norms", analysing; (ii) "and adapt them to the complex set of requirements posed by the inter section of various systems and contexts in any translation task", applying (Kruger, 2008, p. 73).

The ideas developed herein offer the initial theoretical grounding of a pedagogy for subtitler education in the face of technological potentials and constraints, as well as globalization imperatives to the representation of sociocultural reality. They still need to have their fruitfulness checked in methodological and end-result terms, thus validating the theoretical claim.

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FROM WATSON TO WATSON: THE CONVERGENCE OF PERSONAL AND IMPERSONAL NARRATIONS IN THE ADAPTATION OF DOCTOR WATSON FROM LITERATURE TO TELEVISION

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"Kane, we are told, loved only his mother – only his newspaper – only his second wife – only himself. Maybe he loved all of these, or none. It is for the audience to judge. Kane was selfish and selfless, an idealist, a scoundrel, a very big man and a very little one. It depends on who's talking about him. He is never judged with the objectivity of an author, and the point of the picture is not so much the solution of the problem as its presentation."[1]

Orson Welles

Introduction

Robert Garis (2004) notes that Orson Welles's *Citizen Kane* (1941) was a groundbreaking feature film for Hollywood at its time, above all due to its new take on narrative construction and perspective (32-33). The movie explored a fragmentation of the story through different perspectives as the main character's identity is gradually (and contradictorily) constructed via the subjective points of view of different characters. In pioneering narrative experimentation in

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[1] This extract is a citation taken from David Bordwell and Kristin Thompson's *Film Art: An Introduction* (2013, 107).

the Hollywoodian Golden Era, Welles calls attention to the significant role narrative perspective plays in storytelling. Robert Burgoyne (1990) highlights that narrative analysis investigates the different instances that compose a narrative; in his investigation of one of these instances, the film narrator: "narrative analysis is uniquely geared to registering the diverse voices and competing symbolic messages generated by the text" (3). This significant instance of narratives, narration, is the object of this paper. Sarah Kozloff defines narration as the "act of communicating a narrative - that is, recounting a series of events to an audience" (3). The form of narration in film is not a new discussion and much is still being disputed. On the one hand, some theorists argue that film, in being a predominantly pictorial medium – that is, more mimetic than diegetic in their construal of Plato's perspective – does not utilize a proper narrator. On the other hand, other critics understand that films simply use a different form of narrator. After all, as Chatman (1990) Kozloff (1988) and Burgoyne (1990) argue, in being a socially discursive practice, both an addressee and an addresser should follow, and films must thus have some instance of a narrating agent. This paper takes this latter perspective on the cinematic narrator.

I center my analysis on the story of Sherlock Holmes, but rather emphasize Sherlock Holmes's narrator, Dr. Watson, and examine Conan Doyle's first story chronicled by Watson, *A Study in Scarlet* (1879)*,* and its adaptation into the contemporary US-American television series *Elementary* (2012-), created by producer Robert Doherty. I mainly analyze the initial passage of both the first book by Doyle and the first episode of the first season of *Elementary*. In addition, I sometimes discuss other sequences from the series in order to further illustrate my point. My objective is to scrutinize the narrative voice telling the story and its transposition from hypo- to hypertext. The first text I use as basis for my audiovisual analysis, *A Study in Scarlet* (1879)*,* was written by Sir Arthur Conan Doyle and published serially in a popular magazine called *The Strand* during the Victorian literary period, starting in 1878. The second text I bring to analysis was created by producer and writer Robert Doherty in contemporary USA, and was first aired in 2012. As a prime time show aired on an open network in the United States (CBS), *Elementary* is oriented to what Horace Newcomb (2004) calls the "key demo," that is, the audience ranging from 18 to 49 years old. This audience differs from that of independent series or series aired on the regular or "graveyard slots" (early hours of the day), in representing what television understands as the main potential buyer stratum.

Narratives vary in a myriad of forms. One of them concerns voice. In terms of voice, narratives can be third, second, or first person. According to Gerard Genette (1980), third-person narratives – or according to his taxonomy, heterodiegetic narratives – are those in which the narrator is not part of the diegesis (245). These are generally thought of as narrations made by an external entity to the diegesis, that is, by a non-character. This type of narrator often (but not always) provides a more stand-offish tone to the story, as Genette (1980) argues (71). Genette explains that heterodiegetic narratives can be omniscient, conveying a wider range of knowledge to the audience, as in Ernest Hemingway's *The Old Man and the Sea* (1952). Such narratives can also be more limited, restricting the narration to the narrator's spectrum of knowledge, as exemplified by Anne Porter's *The Jilting of Granny Weatherall* (1930).

Less often than third-person (and first-person) narrators, a story may also be told in the second person. This is the case in which the narrator speaks directly to the audience, oftentimes making the tone more urgent and alluring, almost as if inviting the audience's interaction as it is addressed directly by means of the use of the pronoun "you" or its derivatives. Albert Camus's *La Chute* ("*The Fall*," 1956) is one instance of this narrative. Second-person narration is, however, perhaps more recurrent in audiovisual media, as notably exemplified by Woody Allen in *Annie Hall* (1977), or Beau Willimon's recent Netflix production, *House of Cards* (2013-), with the protagonist's break of the fourth wall.

Alternatively, a story could have a first-person narrative, or as Genette classifies it, a homodiegetic narrative. That is, the narrator narrates the diegesis in which she or he is a character (245). This is the case of the character-narrator: the narrator both tells the story and lives it. The most iconic character-narrator Genette brings to focus is the object of this paper: "the most illustrious and most representative of all, the transparent (but inquisitive) Dr. Watson of Conan Doyle" (245). These narrators can sometimes experience narratological distance from the moment of living and telling the story and sometimes not. For example, Nick Carraway in *The Great Gatsby* (1925) seems to narrate the story from a more mature perspective than when he lived it. Other times, the homodiegetic narrator seems to be somewhat accompanying the line of actions as she or he narrates them. That is the case of Chuck Palahniuk's *Fight Club* (1996). Genette (1980) argues that homodiegetic narratives tend to explore a more intimate narrative in which the storyteller interacts more closely with its audience since the story is filtered by the narrator's subjectivity: the audience is offered the narrator's perspective of the facts (245). Genette (1980) highlights "Here the risk of interference is obvious, and even apparently unavoidable" (51).

Objectivity and subjectivity regard the different ways in which a story can be told and that, as Kristen Thompson (2008) remarks, between both extremities, there is a spectrum of nuances, such as omnipresent objective narration, restricted objective narration, perceptual subjective narration, and mental subjective narration. At times, both with subjective and objective perspectives, it is possible for the narrator to be (oftentimes intentionally) unreliable, as Wayne Booth (1980) discusses (158). Booth explains that a narrator is "*reliable* when he[/she] speaks for or acts in accordance with the norms of the work (which is to say the implied author's norms), *unreliable* when he[/she] does not" (158–59). In this sense, the unreliable narrator tells a different story from that which has happened, either by omitting, adding to, or distorting the information. Thus, it can be difficult to distinguish the diegetic reality from the narrator's imagination, as is the case of Holden Caulfield in *The Catcher in the Rye* (1951). In films, the unreliability effect is often achieved by toying with objective/subjective narration, as Thompson (2008) posits. In such depiction, the audience is led to believe by an objective film narration that something shown is true, when in fact, it inhabited a character's subjectivity. Such is, for example, the case of Alejandro Amenábar's *The Others* (2001).[2] Ranging from an upfront third-person narration to a more personal first-person narration tends to change the meaning conveyed by

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[2] I cite this film as it became an icon of the representation of character subjectivity in the early 2000s.

the story, because different perspectives have different ranges of knowledge to tell, have different tones (sad, critical, naïve), and overall different rhetorics.

All of these aspects have to be considered when writing a story, and perhaps above all, when adapting one. Linda Hutcheon (2006) posits that adaptations are often understood as texts that are undeniably related to other earlier texts: "when we call a work an adaptation we openly announce its overt relationship to another work or works" (6). Adaptation in the film and television industry often involves media change, as it typically refers to the transposition of the story originally told in a book to one told in a movie or series (despite the multiplicity of existing adaptation types to which Hutcheon calls attention, as for example, the transposition of a song into a play or a quote into a movie). Notwithstanding, one of the most common forms of adaptation is that from a novel to a film. The challenges in transposing a story from one medium to another are manifold, and narration is undoubtedly part of such difficulties. As Brian McFarlane suggests (1996), among the numerous kinds of narratives, the first-person type is among the most complicated to adapt from a novel to a feature film (15). The central question in this change revolves around the issue of how to transpose a personal account of a story – which in books is mostly done by means of words – to the complex mosaic of meaning-making that is audiovisual storytelling. Perhaps for that reason, the standard narration in movies is objective cinematic narration, as Thompson (2008) notes.

Narratives in moving pictures are told differently from the consistent use of verbal language as it commonly is in literature. Either a more subjective or more objective narration in audiovisual media can be perceived via formal elements. Burgoyne (1990) posits that narration in films is, like its medium, audiovisual:

> in the cinema, this narratorial encoding is complex and utilizes both visual and aural channels: lighting, editing, camera angle and movement, color, and *mise-en-scène* can all be attributed to the visual articulations of the narrator. Music and voice-over or voice-off can be understood as its aural manifestations. (10-11)

Sarah Kozloff (1988) agrees with Burgoyne's notion of a cinematic narrator: "many elements, including musical scoring, sound effects, editing, lighting, and so on, through which the cinematic text is narrated" (43-44). My notion of narration in audiovisual media stems from both theoreticians. As I shall further elaborate, to the aural token I would just add soundtrack more generally rather than restrict it to musical scores. All of the aforementioned elements constitute the formal elements of audiovisual media.

According to Bordwell & Thompson (2013), there are four main elements that compose the structure of audiovisual features, namely *mise-en-scène*, cinematography, editing, and sound (111). *Mise-en-scène* refers to any pictorial appearance in the frame; it envelops what the audience sees on the screen. So from the performers to their costume, to the lighting used to expose them, to the props they utilize in the scenes, to the setting supporting the story, all of these compose the film's *mise-en-scène.* The process of capturing and recording the visual (and aural)

component of the feature is called cinematography, and it comprises the types of lenses utilized in the filming cameras, the types of filters, color, and focuses those lenses can encompass, the camera angles, height, distance, and movement from which to shoot a scene, and the framing itself, with its on- and off-screen spaces (160). Editing, in turn, covers how these many captured images and sounds are going to be organized in a united whole that is the movie. Editing is concerned with the selection of sequences to actually appear in the final version of the film, with cuts from one shot to another, and with connecting the shots to make a scene, scenes to make sequences, and sequences to make the film (218). Finally, Bordwell & Thompson explain that sound comprises any and all kinds of resonance emitted from the screen, diegetic or otherwise, comprising the actresses' and actors' lines, noises derived from objects, animals, nature, or the environment where the film is set, and even the non-diegetic music that composes the atmosphere of the picture. (266) It is by means of these four pillars of audiovisual storytelling that I shall analyze the narratorial voice in *Elementary* (2012-).

Analysis

The Sherlock Holmes saga features two Englishmen, Mr. Sherlock Holmes and Dr. John H. Watson, a genius private detective and a doctor, who are involved in solving difficult crimes that the police cannot unveil. Watson is the character-narrator of the saga and, in *A Study in Scarlet* (1887), he tells the story of how his detective friend reveals the mystery of a murder about which the police is clueless. In the novel, Watson is introduced to Holmes and together they begin a long partnership that, thanks to noted audience success, inspired Doyle to write 59 other stories based on this duo. As Priestman (2013) points out, Doyle played a major part in making crime fiction a popular genre, since the Sherlock Holmes stories enjoyed much public acceptance. Laura Marcus (2013) comments that "'classical' detective fiction [is] typified by the Sherlock Holmes stories" (248), but she dialogues with Priestman in agreeing with the genre's initial (and perhaps still current, I would add) position in the literary canon: "while high literature represented a world threatening to reason, detective fiction reassures through its rationalism" (249). Thus, the critical reception, although resisted considering it "high literature," admittedly felt enthusiastic about the genre.

Over the century that separates the first literary text I analyze and the second televisual one, many works adapted the hypotextual fiction into different narratives, characters, and media, as Barbara and Christopher Roden (2009) point out (ix). In fact, Guinness World Records state that Sherlock Holmes is the most adapted human character to film and television (Sherlock Holmes). The second text I examine in this paper stems from a contemporary adaptation of the literary work about Holmes, as I am interested in observing how the narration is transposed from the hypotext to this audiovisual hypertext. *Elementary* (2012-) is a US-American[3] television series

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[3] Here and henceforth I use the term *US-American* to signify the adjective that concerns the United States of Amer-

created by writer and producer Robert Doherty and aired on CBS. It portrays a postmodern version of Sherlock Holmes and his faithful friend, Doctor Watson. *Elementary* shifts several original narrative instances and sets Holmes and a female Watson, the only female portrayal of the character (Bowie-Sell, 2015), in New York City.

Holmes moves from London to New York City due to his drug addiction issue and Watson, a former doctor now working as a sober companion, is hired to live with Holmes and aid him in his recovery process. During this recovery process, Watson finds herself more interested in Holmes's profession as a consultant detective for the NYPD than her own sober companion job, and as Watson shows substantial potential, they both wind up becoming partners as consultants. *Elementary* has had a positive public and critical reception, as Helen Kang and Natasha Petterson (2014) remark: "Riding the successes of the *Sherlock Holmes* film franchise as well as the hit BBC show *Sherlock* [...] *Elementary* hit the North American prime time television schedule" (129). David Wiegand (2012) further emphasizes *Elementary*'s different reading of the classic stories: "'Elementary' […] will probably infuriate Sherlock Holmes purists" (n. pag.). Furthermore, the show has been nominated for 22 awards and won 5 of them, including two Prism Awards (Elementary Prizes). Such celebrated texts justify their choice as objects of study for this paper as my initial hypothesis is that *Elementary* seems to reflect somewhat the type of narration present in the literary piece.

The first words that initiate *A Study in Scarlet* (1887) clearly denote the story's first-person narrative: "In the year 1878 I took my degree of Doctor of Medicine of the University of London and proceeded to Netley to go through the course prescribed for surgeons in the army." (3). Thus, from the very beginning of the narrative the reader becomes aware of the perspective through which Holmes is portrayed. As the excerpt depicts, Dr. Watson is the narrator of all of the Sherlock Holmes stories[4], and it is through his impressions that readers access the plot, the characters, and the actions of the story. When this story is adapted into an audiovisual medium one may inquire about the means to maintain this first-person narration of the hypotext – or vestiges of it. This type of adaptation faces the challenge of conveying a personal account on the screen, a vehicle that is not mostly verbal like the pages of a book.

Brian McFarlane (1996) notes that first-person narration in film has been analyzed restrictively (15). Simply due to media differences themselves, adapting the narrator's voice in literature-to-cinema adaptations can prove to be quite challenging. Umberto Eco's (1976) semiotics theoretical framework, greatly influenced by Charles S. Peirce's (1931-58) triadic model as Ellen Seiter (1992) observes (35), organizes the production of social meaning in three basic categories: the symbolic, the iconic, and the indexical. Symbolic signs are those whose signifier (material form used to convey meaning, such as words like *chair*) and signified (the concept itself, such

ica, rather than its oversimplified alternative "American," a term that excludes the various other nationalities of the Americas, entitling US-Americans with the entitlement of a continent.

[4] Two exceptions of this narratorial rule in the Sherlock Holmes literary saga are "The Adventure of the Blanched Soldier" (1903) and "The Adventure of the Lion's Mane" (1907), in which Sherlock Holmes himself exceptionally assumes the role of the narrator.

as the idea of the chair: a separate seat for a person with a back and four legs) are associated arbitrarily. Language is perhaps one of the most common examples of the symbolic sign. Iconic signs, in turn, are signs whose signifier relates to its signified on a structural level so that one represents the other. That is the case of pictures. As a consequence of looking at the photograph of a chair, one identifies the meaning of chair. Lastly, Eco posits that indexical signs are those whose signifier suggests its signified and which "rely on a material connection between signifier and signified," as Seiter (1992) explains (36). The association one can make to a chair by looking at four wooden legs illustrates the sign.

Therefore, monolithically verbal media like books, such as *A Study in Scarlet*, rely chiefly on symbolic semiotic expression, while audiovisual media such as a television series like *Elementary* (2012-) explore the three semiotic categories, most of the time simultaneously. This is the case of a sequence in a thriller movie in which a couple's argument is interrupted by the howls of the mysterious assassin hound, for instance. In it, actors use symbolic signs to speak their lines verbally, but are concurrently displayed on screen as an iconic sign, and moreover, the background soundtrack of the howl announcing the presence of the menacing creature will relate to the indexical signification. Audiovisual media, as suggested by the name, do not simply rely on words to tell a story, but, conversely, mostly confide in image and sound. Kenneth Johnson (1993) argues that in film-making and television production the camera is known to be one dimension of the narrative, since it is through its lenses that the audience experiences the story (29). To this different kind of narrator, the camera, Leonard Leff (1985) gives the name supranarrator.

In *Elementary* the plot typically begins either by presenting the crime to be investigated or with the main character's personal plot line. When this latter plot line initiates, the character that seems to introduce it is Watson, as the initial shot that focuses on the main character's plot line usually depicts Watson's back, moving towards Holmes, as if bringing in the camera, and with it the audience, to participate in the story. Only because Watson entered that room can the audience see Holmes and have access to his and their actions. Thompson (2008) emphasizes the relationship between subjectivity in narration and its proximity to characters: "subjectivity depend[s] on being "with" the character in a strong way, as opposed to observing him or her as we would see another person in real life." Additionally, Watson is typically the first to speak, as if she were opening the episodes. The pilot episode of *Elementary* is an illustration, and thus its initial sequence will be used as the main source of analysis here.

An initial characteristic observable from the episode analyzed here is the tendency of the camera to accompany Watson. The first discernible object seen in the shot opening this sequence is an alarm clock turning to 7 o'clock and going off in a close-up of Watson's bedside table. Then the shot cuts to Watson waking up in bed (00:00:47). Hence, the dawn of the story coincides with that of Watson's day, and the audience seems to be introduced to the story through Watson's perspective. It is Watson's perspective that is portrayed when the personal plot line is introduced. Likewise, from the beginning of Watson's day to her going to work, the audience will only be introduced to Holmes gradually, as Watson reaches him, and not before then, as I shall demonstrate.

Another trait that I argue helps convey a suggestion of Watson's narration in the televisual media is the perceptual subjectivity of sound. Bordwell & Thompson (2013) remark that subjectivity in audiovisual media can be explored in different ways, one of the main ones being perceptual subjectivity (90-91). Perceptual subjectivity provides the audience with the character's sensory experience. According to Bordwell & Thompson, only the audience and the particular character share that experience, and none of the remaining characters in the diegesis. Further on in this same sequence in *Elementary*'s pilot, the storytelling explores Watson's perceptual subjectivity as the viewers are escorted through her morning routine. A clear cut with loud music presents the next sequence set on New York City's famous streets, framing Watson on her morning jog. As she reaches the borders of Central Park Lake and gradually stops for a stretch, so does the song, previously seemingly non-diegetic, until it comes to a sudden halt when her cellphone rings (00:01:14). In this sense, it seems that the music is coming out of her earphones – something fairly common when exercising, especially when running by oneself – but the audience is also experiencing the music. None of the other people within the diegesis seem to hear the music, as it is played on her earphones, so the audience is listening to something that only Watson can hear. Likewise, the viewers stop listening to the music when Watson does, to answer the phone. In this sense, the audience experiences her jog both visually and aurally, as if the audience shared her sensory experience. This sharing suggests that the narrative experiences a delve into Watson's subjectivity. This is what Bordwell & Thompson (2013) refer to as sound perspective (91).

Another episode that also explores sound perspective is the sixth episode of the first season, entitled "Flight Risk." Here, I believe the soundtrack, rather than just musical tracks, helps bind the character's perspective with the construction and evaluation of the diegetic world. This episode opens with the sound of a loud siren wailing as an establishing shot depicts the building in which Holmes and Watson live. Next, the initial shot cuts to a shot of Watson sleeping in her room, or rather waking up due to the noise. As for Watson, the noise is correspondingly loud and annoying for the audience, as if the construction of the scene emphasizes the nuisance of the auditory experience, conveying Watson's irritation to the audience, which seems to perceive it like she does (see figures 1 through 4). Additionally, the viewers are as unaware of the origin of the sound as she is, and probably as perplexed as she is as to what is producing that loud noise and why. Only by accompanying Watson's pursuit of the genesis of the noise, as the plot guides the viewer's experience, can the audience discover the source of the noise, simultaneously with Watson. As she springs out of bed and pursues the origin of the noise, so does the camera, and consequently the audience, as this is the only interest in Watson's storyline, and it is the only interest in the plot itself. No other storyline is shown to the audience; Holmes's whereabouts are unknown. Thus, in this additional sequence, the utilization of sound to tie the narrative to a character is again perceptible.

Figure 1: Watson is awoken by sirens

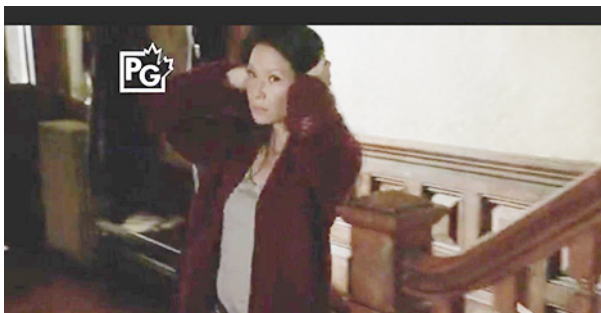Figure 2: Watson looks for the source of noise
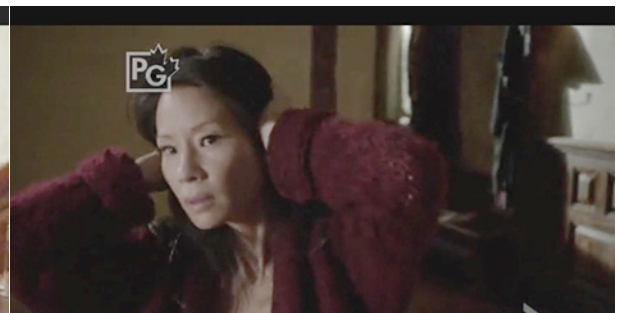

Figure 3: Watson wakes up and seeks the source

Figure 4: Watson looking for the origin of the noise

Returning to the main sequence this article analyzes, the initial sequence in the pilot episode, cinematography is noted as another significant conveyor of the narratorial instance. After the jog, Watson answers her phone, walking into the hallway of a building, and receives a piece of bad news. The handheld camera filming Watson had been facing her and dollying backward as she walked straight toward it. But the camera stops moving just as she does at the moment she receives the news. With no music and the camera movements still, all the audience can focus on is Watson's astounded face when she says: "I'm sorry, did you say he escaped?" (00:01:19) creating all the more tension toward this sequence in which Watson herself is very strained. At this moment, the camera zooms into Watson's face turning a medium close-up into a close-up (see figures 5 through 8), underlining Watson's surprise and hence further imprinting her impressions on the narrative.
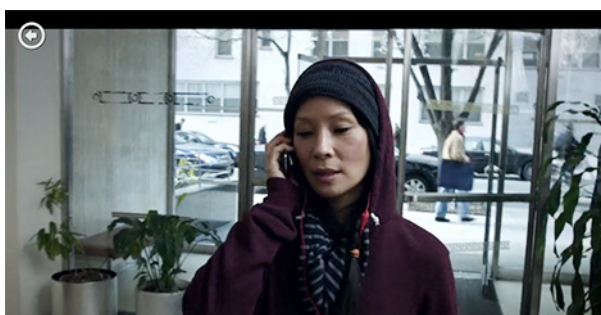

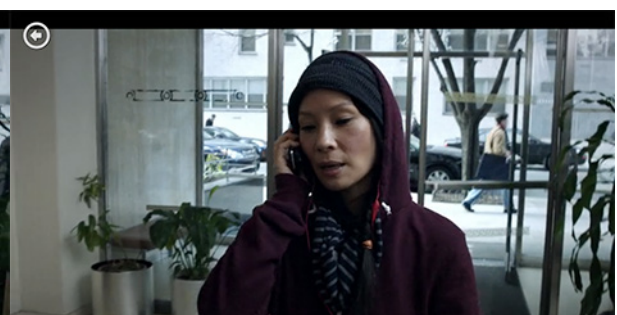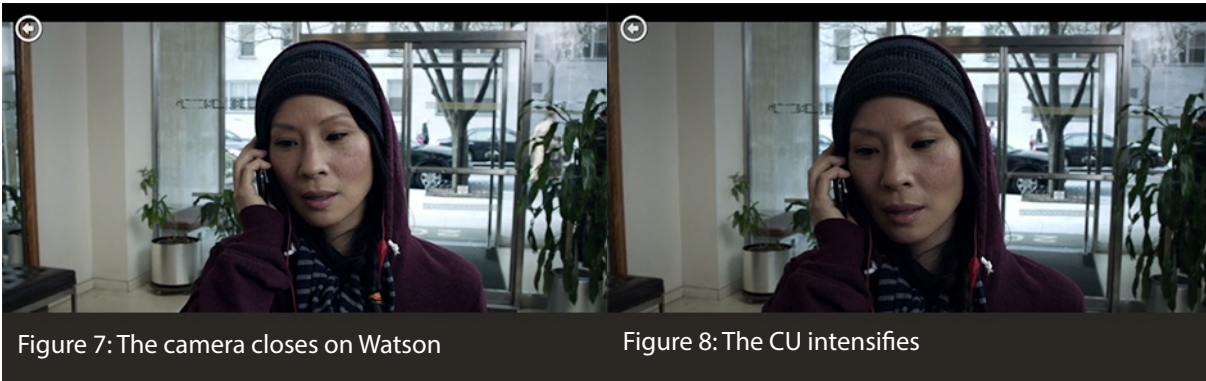Figure 5: Watson enters the building

Figure 6: Watson receives the bad news

Figure 7: The camera closes on Watson   Figure 8: The CU intensifies

As the plot develops in the sequence, it is again visible, through editing, how the camera favors Watson and restricts itself to her range of knowledge. Watson receives news by phone that her new client, Holmes, has escaped the rehabilitation center one day prior to his release date, so she proceeds to his house to look for him. On her way to his building, the camera pans with her, accompanying her trajectory in slowly reaching Holmes, and taking the viewers and the plot on her way. The editing of sequential shots chosen to depict the story and introduce Holmes is organized through *Watson's* storyline: it is she who takes the viewer to Holmes. Until Watson faces Holmes, he is an unknown man. She controls the path towards meeting this new character, Holmes, and the story that follows this encounter. In this sense, as Thompson (2008) stresses, the audiovisual techniques are accompanying a character from a closer perspective in order to convey subjectivity. Additionally, in connecting the storytelling to a character, the narrative involves the viewership more in the story, as Kozloff argues: "in order for us to suspend disbelief, the film must tie the story to the character - the tighter, the better" (45). In this sense, Watson seems to be the link that guides the audience and the story, performing a role that seems much like the narrator's.

Indeed, rare are the moments when the narrative layer of the camera is not accompanying Watson. She spends most of the time in Holmes's company, but when they part, the camera tends to stay with her. The thirteenth episode of the season, "The Red Team," is another illustration of this idea. In a sequence from the episode, the camera focuses on the duo. Holmes and Watson are talking in the kitchen and Watson tells him she has some errands to run. They say their goodbye and Watson goes to her therapist (00:01:44). Although a choice of who to film seems unnecessary when both characters are together, this choice is made visible when they become separated. When this choice appears, the plot chooses to follow Watson. In this episode, Watson's errand is to go to therapy, and when she does, so does the audience. Meanwhile, Holmes's whereabouts are completely unknown to the audience, as the plot is accompanying Watson: while the viewers gain access to Watson's line of actions, they are deprived of Holmes's. The plot thus seems to be constructed around Watson's perspective. Later (00:02:38), again through Watson the audience is made aware of Holmes's whereabouts, as she receives a text from him with his location and purpose, although, like Watson, the viewer is also unaware of the reason Holmes is where he is. Before Holmes's message, the viewers have no access to Holmes's location, and only after Watson meets him there does the audience (along with Watson) understand Holmes's purpose in being there.

Editing and cinematography continue to underscore Watson's role. In this sequence from the pilot episode, before entering the house, Watson is still speaking on the phone while facing the building entrances. As figures 9 and 10 depict, a point-of-view shot (POV) depicts Watson's view. According to Bordwell & Thompson (2013), a POV is a shot "taken from a character's standpoint" (90) constructed through continuity editing with the same eyeline match (242-43). Watson stops in front of the building, staring into it, and observes Holmes's window. She sees a gothic-looking woman with her back to Watson, dressing her tattooed but otherwise naked back in a flat black cami. The shot reverses to Watson looking at the woman's back as Watson says on the phone: "I'll call you if there's a problem" (00:01:32). This POV shot, like many others utilized in this sequence and others, suggests a connection between Watson's impressions and the story, as her views and notions are passed on to the audience in the order and degree she allows.
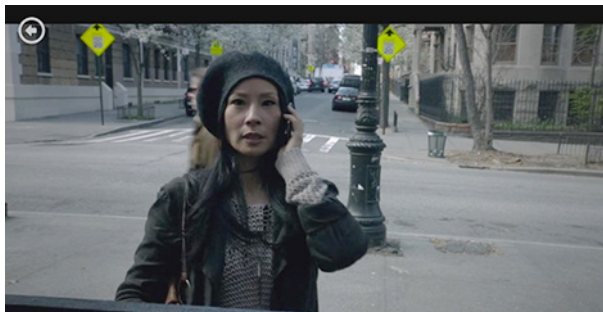

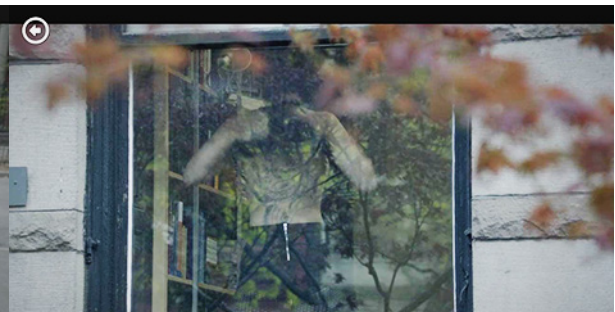Figure 9: Watson observes Holmes's window   Figure 10: POV shot of Watson's view

Bordwell & Thompson go on to emphasize the key role POV editing plays in conveying subjective narration, especially by means of perceptive subjectivity (90-91). Although, as Sarah Kozloff (1988) and Robert Burgoyne (1990) highlight, POV shots are not necessarily synonymous with narration (47), I argue that their consistent use allied with other narrative attempts at focusing on a character's perspective (above all in a character such as Watson, who is, as Genette (1980) stresses, perhaps one of the most celebrated literary narrators (245)) conveys a certain degree of homodiegetic narration. The first premise that provides a basis for this argument is Burgoyne's view of cinematic narration not as unmediated, but rather as a different kind of narration when compared to literature, related to a different kind of medium. Secondly, I follow Chatman's (and Burgoyne's) (1990) notion of the impersonal cinematic narrator, that is, a narrator that need not be anthropomorphic; a narrator who takes a different form, making use of the audiovisual film apparatus. So, when this non-anthropomorphic narrator, in the form of recurrent POV shots for example, is constantly connected to a character, there seems to be a suggestion of homodiegetic narration.

As the stranger finally leaves the building, she crosses paths with Watson. Watson proceeds up the stairs while the tattooed stranger exits through the same way. Again, a POV shot of Watson's view is shown as she looks at the mysterious woman coming down the stairs, from her lower perspective (see figures 11 and 12). Additionally, cinematography further emphasizes Watson's perception in this scene, as the shot portraying Watson's reaction is a longer shot, lingering on her

feeling of rejection: Watson tries to talk to the woman as she is passing, but is ignored by her. The camera then lingers on Watson's surprised and rejected expression in a close-up of her face, as if to emphasize her being left unanswered (see figures 13 through 16). The camera movement and duration of the image thus seems to transmit Watson's feelings and impressions to the viewers.

Figure 11: Watson's POV of tattooed woman

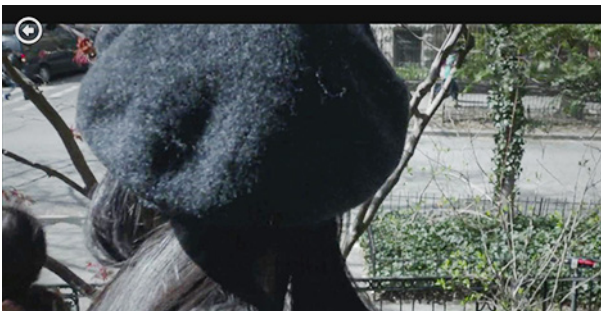Figure 12: the woman approaches Watson
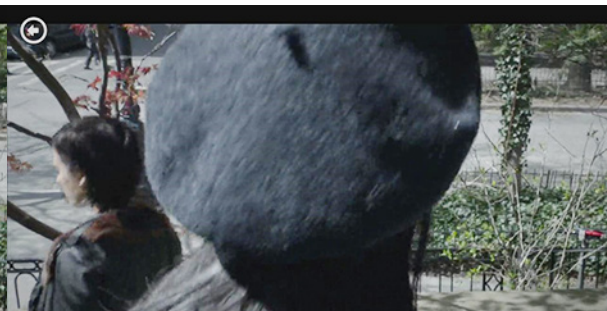

Figure 13: Watson looks at the woman after

Figure 14: The camera lingers on her reaction

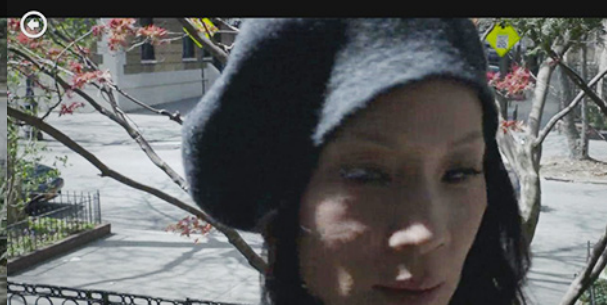Figure 15: The cameracontinues the focus on her

Figure 16: Now the camera focuses on her face

Another example of how the show utilizes POV shots to situate the narrative's perspective via Watson can be found in episode 13, entitled "The Red Team." At a certain point (00:08:28), Holmes and Watson are discussing the circumstances of the crime. Watson is sitting down on an armchair behind the study's desk and Holmes is standing right in front of her. Once again, we see Holmes from Watson's perspective, as figures 17 and 18 below depict. When the camera shows Holmes, he is shown from a low angle, but when Watson is in frame, the angle is at eye level, suggesting the supranarrator is level with Watson and watching Holmes through Watson's perspective, therefore depicting another POV shot. In their conversation, Holmes notices a suspicious picture on a newspaper feature and shows it to Watson. He takes the newspaper page, looks at it briefly, and hands it over to Watson. Only when she reads it does the audience have

access to the page itself (00:08:28), and not when Holmes glances at the feature. Figures 19 through 22 below illustrate this view.

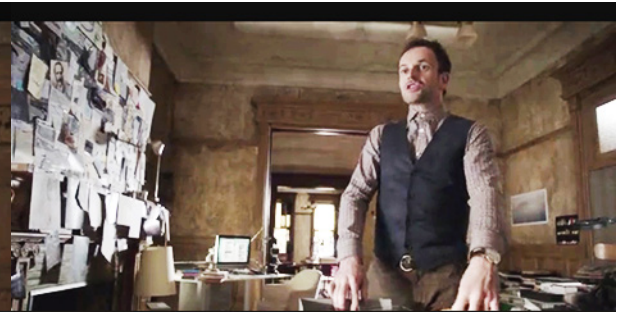Figure 17: Watson in eye-level angle

Figure 18: Holmes from a low angle perspective

Figure 19: Only Holmes sees the feature

Figure 20: Sherlock hands the paper to Watson

Figure 21: Watson observes the feature

Figure 22: The viewer sees the feature

Finally, it is also possible to observe the close relationship that the narration has with Watson through the last formal element, *mise-en-scène*. As the plot in the pilot episode unwinds, the audience watches Watson entering the house. As she and the plot progress, the viewers seem to have the same impressions of the unknown house as she does. Watson is now in unfamiliar territory, *en route* to meet this mysterious client who escaped rehabilitation one day prior to his release date. As Watson leads the way into the house with the camera following her steps, so does the audience. As Watson delves deeper into the house, she shows the audience the setting, building the diegetic world through her gaze and, it seems, as I will demonstrate, with her impressions. Watson opens the door and finds herself in the hallway of the house. A low buzz of the television upstairs can be heard in the background. She looks up. She seems to guide herself based on the noise, presumably assuming her new client is upstairs if the television is on. The

noise increases in volume gradually as she goes up the steps, making the audience feel (aurally) that they are beside Watson, discovering this new place along her side.

When she arrives on the second story, the lighting is dim, appropriately portraying the unknown to Watson (see figures 23 and 24). As Bordwell & Thompson (2013) defend, "the image should have pictorial impact and for that it is vital to control the lighting. [...] Lighter and darker areas can help create the overall composition of each shot [and the latter] may build up suspense" (125).
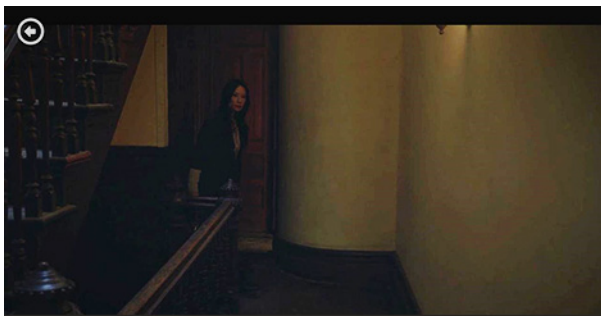

Figure 23: Watson arrives on the second floor
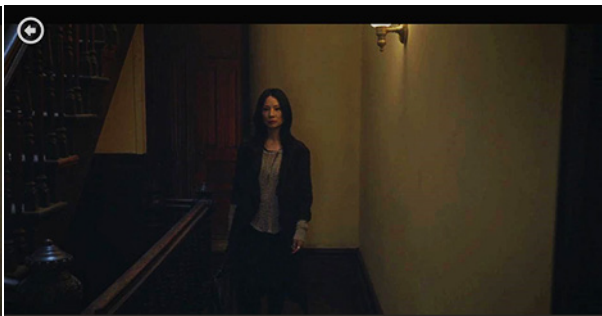
Figure 24: The lighting on the floor is dim

In addition, the plot's view is restricted to Watson's, as the audience can only see as far as what is in Watson's view range. As she goes into the room where Holmes is, Holmes and the room in which he is gradually become visible. The more she advances into the room, the more the audience is permitted to see (see figures 25 through 28). The handheld camera seems to further underscore the convergence of Watson's standpoint and the plot development, as if her actions and impressions construct the threads of the story being told.

Figure 25: Watson's POV of the room

Figure 26: Now a more encompassing view

Figure 27: Gradually the view broadens

Figure 28: Finally Holmes is completly visible

Final remarks

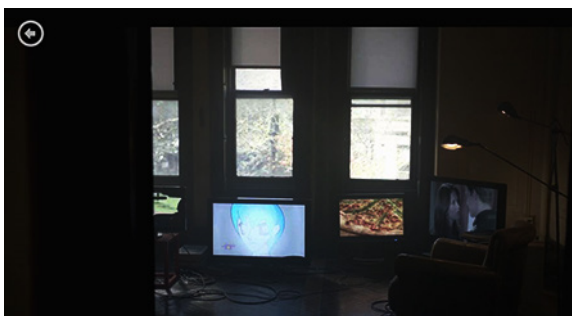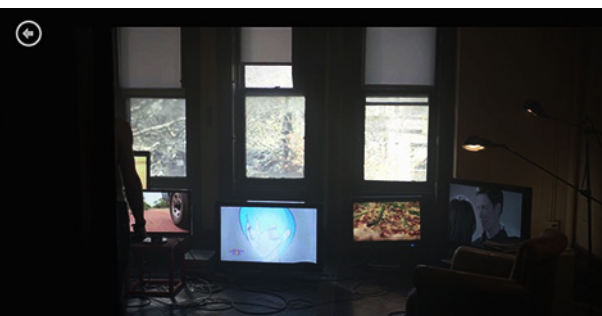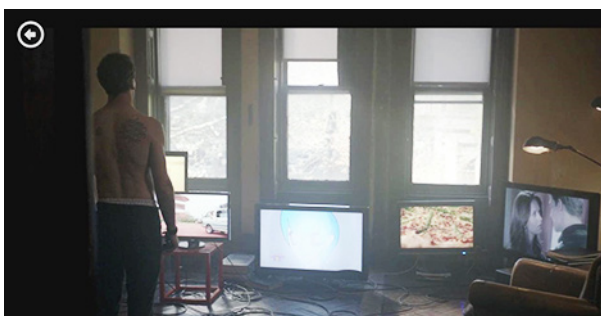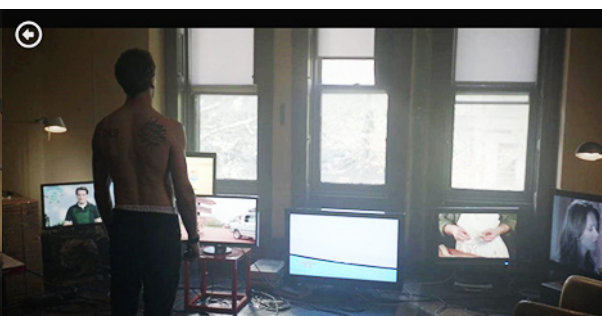As Brian McFarlane (1996) suggests, such a recurrent usage of first-person narrative in stories and their numerous adaptations should justify the need to study this field further (11-12). It is in this sense that this study was carried out. It tackled the issue of adapting narratological voice from a written verbal medium to an audiovisual medium. More specifically, it addressed the matter of the transposition of first person narrative from Victorian literature to postmodern television in the story of Sherlock Holmes and Doctor Watson. My main objective was to investigate this second narration, as its form is less discernibly embedded in a multisemiotic medium such as television. Here I discussed the relevant agency the camera has in cinematic narration, functioning as the witnessing eyes and ears of the narrator portraying the story to the audience, and the importance of the formal elements of audiovisual storytelling in taking the form of the cinematic narrator. As foundations for this study I utilized the excerpts from the novel *A Study in Scarlet* (1887) and the television series *Elementary* (2012-).

Unlike books, films and series are not, after all, narrated one hundred percent by a narrator's words, through the use, for instance, of voice-off or voice-over. Due to different media properties, that is, those of television and film and those of books, audiovisual storytelling explores tools other than verbal meaning that are at its disposal in order to transmit a more subjective point of view. In this sense, the personal narration of Conan Doyle's literature is of course different from the impersonal narration of the series. However, the latter seems closely related to the Watson character. And I argue, sustained by Burgoyne's notion of the paradox of the cinematic narrator, that a narrative's constant proximity to a character suggests its agency as narrator. Burgoyne stresses:

> The paradoxical situation of impersonal narration – narrative discourse as world-creating and world-reflecting – allows us to conceive the narrator as both the illocutionary source of the fictional world and as the agent who comments on, evaluates, qualifies, and embellishes the facts of the fictional world. (7)

Burgoyne is here discussing what Kozloff (1998) calls the image-maker, or perhaps I should say, the sound-image-maker, as she ponders the formal elements that portray the diegetic world to the audience, mostly through the camera; an instance of narration that Leff (1985) has called the supranarrator.

However, in *Elementary* the sound-image-maker is often associated with one single character, Joan Watson, therefore favoring *her* account of the story. Thus it seems to me that *Elementary* often makes use of Watson to both portray *and assess* the diegetic world. If the narration is not primarily done through untied pictorial and auditory signs that construct the diegetic world, but rather through pictorial and auditory signs that are often tied to a character both constructing the diegesis and commenting on it (such as the doubt cast upon the dimly-lit second floor of Holmes's house actually being dim or perceptually being mysterious via Watson's perspective), then the borders between the personal and impersonal narrators seems to blur somewhat. That

is, the impersonal sound-image-maker that both depicts and evaluates the diegesis in *Elementary* is recurrently associated with a person, a character, and seems, in this sense, to become somewhat more of a personal narrator, mirroring the literary narrator.

While it is not possible to affirm that the show necessarily narrates the story through Watson's perspective, there seem to be strong technical cues that indicate that this narration is at least partial. Through perceptive subjectivity and objective narration with a clear preference for one of the characters, *Elementary* seems to convey some instances of homodiegetic narration in the form of the character Joan Watson. The televisual Watson seems, thus, analogous to the character-narrator Watson from the novels. Therefore, I conclude that *Elementary* (2012-) seems to blur the lines between personal first-person narration and impersonal narration that is often constructed in connection with Watson's perceptions, as the analyzed sequences suggest.

Studies such as this that investigate fictional narratives in adaptations are important to expand knowledge in both literature and television production scopes, especially when utilizing such a contemporary corpus as the 2012 television series *Elementary*. Furthermore, studies about the transposition of first-person literary narratives to motion features, which are scarce and deal with a difficulty in conversion (McFarlane 1996), should be further fostered. Here I have attempted to address this important matter in a specific corpus. It is highly recommended, however, that future studies tackle this matter further still to help better comprehend the area and to extend and develop knowledge in adaptation studies, narrative studies, character construction, and film-making and television production studies.

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"THE ADVENTURE IS OUT THERE!": ENCOUNTERS BETWEEN NORTH AND SOUTH IN DISNEY•PIXAR'S *UP*

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Traveling is part of the human experience, as it can be seen not only as a way to discover new places and cultures, but also to discover oneself. Sandra Regina Goulart Almeida recalls how traveling is "not only a trope for movement and transference but also for creation, rereading and translation" (44). When someone narrates his or her experiences with travels, he/she not only reports the different elements found, but also adds a view or opinion from the outside. Travel narratives are important not only to understand the world with its different places and cultures, but also to learn the perspective of the traveler, whose views of the visited places often reveal much about the traveler and his/her perspective and values. Thus, when analyzing a travel narrative, the narrator's voice is as important as the narrative, as it always reveals the place from which one speaks. Considering this context, this article aims to investigate the travel narrative presented by the animated film *Up* (2010), produced by Disney•Pixar. *Up* won the 2010 Academy Award for Best Animated Feature Film, and was the first CGI movie to be nominated for Best Motion Picture of the Year. The film presents a journey from the USA to Paradise Falls, a place in Venezuela where Carl always dreamed of living. The analysis focuses on two important moments of the film: (1) Carl's childhood, when his dream begins, and (2) his arrival in Latin America and how it is represented as a portrayal of the relationship between North and South. The objective is to verify how the film reveals a North American perspective of Latin America as the characters in the film interact in various ways.

Travel Narratives and Films

When discussing how travel narratives were produced from 1500 to 1720, William Sherman emphasizes that "[d]ocumentation had always played an important role in travel, particularly in overseas travel" (17). Travel narratives had major importance in the Age of Discovery, when they not only narrated the discoveries of new places and peoples, but were used to guarantee colonial power over the new colonies by presenting them as the Other. Travel writing is so important for this context that Peter Hulme and Tim Youngs argue that "it was in effect travel writing which provided the vehicle for the conveyance of the new information which laid the foundations for the scientific and philosophical revolutions of the seventeenth century" (4).

Analyzing a more contemporary period, Peter Hulme points out a "shift in modern travel writing" (86). Sandra Nitrini also discusses this shift in travel narratives and how they present colonial relations. Common to both authors is the argument that, from the twentieth century on, travel narratives are more centered on the subjectivity of the narrator, as the persona of the traveler becomes the focus of the narrative rather than the information of the new place which is being visited or discovered. For Nitrini, "their purpose is not anymore to present a universe more or less new and unknown, but to present the echoes of this universe in the individuality that travels and observes" (52).

Within a contemporary moment and from a postcolonial perspective, one can understand travel narratives as foregrounding colonial power and power relations. Almeida points out that Silviano Santiago's question "Why and for what does the inhabitant of the New World travel?" (50) is fundamental to understand that travel narratives are not neutral portrayals of a place, but that they reflect a biased perspective on the Other. She explains Santiago's argument by saying that "traveling is indispensable because it aims at imposing a meaning on the other precisely in his/her own territory" (50). Colonization today is not only connected to the term "New World" as it was in the Age of Discoveries, but is present in the relations between North and South, which reflect cultural, economic, political and intellectual dominance.

For an analysis of travel narratives, Mary Louise Pratt's concept of "contact zone" is of major importance. In her book *Imperial Eyes*, she defines contact zone in two complementary ways. According to her, contact zones are not only "social spaces where disparate cultures meet, clash and grapple with each other, often in highly asymmetrical relations to domination and subordination – like colonialism, slavery, or their aftermaths as they are lived out across the globe today" (4), but they can also be seen as "[t]he space of colonial encounters, the space in which peoples geographically and historically separated come into contact with each other and establish ongoing relations, usually involving conditions of coercion, radical inequality, and intractable conflict" (6). From her perspective, not only the metropolis influences the periphery, but in the contact zone, the metropolis is also influenced.

Besides reports and novels, travel narratives can be found in cinema – in documentaries, travelogues and even in popular Hollywood films. Either in a clear or in a subtle way, their narratives reflect contact zones, and the discussion raised by Pratt becomes an important theo-

retical framework for the understanding of these movies. Filmic representations of the cultural relations between nations are thus not naïve or innocent, but reflect a position. From Robert Stam's perspective, the fact "[t]hat films are only representations does not prevent them from having real effects in the world" (178), as they can influence and mobilize audiences across nations. Considering the discussion on travel narratives and the encounters between peoples, Disney•Pixar's *Up*, released in 2010, is an example of how an animated movie can deal with issues of representation of the self and the Other, encounters and (dis)encounters in terms of hemispheric relations, and the importance of the film medium to image alternative realities within contemporary contexts.

Disney•Pixar

Even though animated films used to be directed only at children, it is possible to see that today this perspective has changed. By the increasing number of audiences for films such as *Toy Story* (1995) and *Shrek* (2001), it is possible to see that their audiences are not only constituted by children and their parents, but that they also address a general audience. A reflex of this change can be seen in the film awards when animated movies are nominated for Best Motion Picture of the Year with other major productions. The narratives are becoming more complex in each production, and most of the jokes are connected to references not known by children. Ellen Scott points out the differences between various animation studios such as Pixar, Dreamworks and Fox's Blue Sky. The differences are not only in the aesthetics of the films, but also in the narratives and how they address adult audiences. In Scott's words, "Digital animators at Dreamworks and Fox's Blue Sky Studios have created pleasure for parental viewers using copious, often comedic intertextual references to popular and commercial culture. Pixar realized the diminishing value of transient references in the creation of timeless classics and has mined an alternative set of 'universal' pleasures" (152).

Within this context of changing the overall features of the public of animated films to include adults, Pixar has played an important role. By addressing complex issues such as fear of becoming meaningless, death and violence dissolved in their original narratives, Pixar adds universal concerns to the entertaining sequences, beautiful images and cultural references of its films. According to Scott, this happens as

> Pixar has helped to revive the idea that the cinema should address everyone—and has restored audience interest in the G rating. The company has built its films neither around timeless fairytales, nor excessive popular cultural references, as have other digitally animated brands, but around clusters of signifiers of quality, vividness and universal relevancy. (151)

Pixar is one of the best-known animation studios, founded by Ed Catmull and John Lasseter in 1986. They both worked with animated movies at Lucasfilm, and decided to leave to found

their own company. In *The Pixar Treasures,* a book which narrates briefly the history of the company and some of its main productions, they reveal that their main dream was to develop a whole film using CGI (Computer Graphic Imagery), which was later accomplished in Pixar's animated movies. For Ed Catmull, Pixar has two major mottos: "Story is king" and "Trust the Process," which is a reference to the importance that creative thinking has to their company as well as to the development of narrative over graphic techniques, as they privilege a good story over visual effects. Pixar was later bought by Disney (2006), and it is now called Disney Pixar, but it maintains its creative freedom, producing films with a unique and distinct style. In chronological order, Pixar's films are: *Toy Story* (1995), *A Bug's Life* (1998), *Toy Story 2* (1999), *Monsters Inc* (2001), *Finding Nemo* (2003), *The Incredibles* (2004), *Cars* (2006), *Ratatouille* (2007), *WALL-E* (2008), *Up* (2009), *Toy Story 3* (2010), *Cars 2* (2011), *Brave* (2012), *Monster University* (2013), *Inside Out* (2015), *The Good Dinosaur* (2015) and *Finding Dory* (2016). Each film also has a short movie associated with it, which often explores new techniques of animation.

Of Pixar's sixteen movies, seven have traveling as the main narrative event. Those films present the main characters and their changes with these travels. The first one, *Finding Nemo,* portrays a father leaving a calm place in the middle of the Ocean to look for his son that was captured and taken to Sydney. Its sequel *Finding Dory* narrates Dory's journey to find her parents. *Cars* presents a journey to the countryside within the USA, and its sequel *Cars 2* presents a world competition, in which the main characters travel around the world and meet other cars represented with stereotyped characteristics of their nationalities. *WALL-E* is a spatial trip back to Earth, as it represents a future in which humans have destroyed their own planet with garbage. *The Good Dinosaur* presents a lost dinosaur trying to get back home. *Up*, differently from the previous ones, presents a journey to Latin America. As can be seen in the DVD extras of these films, in most of Pixar's films the production team was sent to the real sets before animating the films. In the extras, the production team explains that this happened due to concerns about how to represent the different places, cultures and contexts.

Up: the adventure is out there!

Besides being Pixar's first 3D movie, *Up* is Pixar's first movie to have a boy and a man as the main characters. According to Walter Metz, "unlike any of the prior Pixar films, *Up* features central characters who are not toys, nor cars, nor animals, nor robots, but actual human beings whose successes and failures in life directly correlate to our own" (61). *Up* presents a different way of traveling: the main characters Carl and Russell travel from the USA to Latin America in a house full of balloons. The narrative begins with the young Carl who meets a young Ellie; it shows how they fall in love, get married, and dream of traveling together to Paradise Falls until she dies. After these short sequences, an old Carl is presented, and with the young scout Russel he goes to Latin America to see Ellie's dream come true. The film focuses on the relationship between Carl and Russell, which becomes closer as the adventure develops. Themes such as get-

ting old, divorce, and death are explored in a very colorful *mise-en-scene*, with funny moments for children and deep reflection for the adults who watch it. *Mise-en-scene*, by David Bordwell and Kristin Thompson's definition, "includes those aspects of film that overlap with the art of the theater: setting, lighting, costume, and the behavior of the figures. In controlling the *mise--en-scene*, the director *stages the event* for the camera" (169). According to Jonas Rivera, who is *Up*'s producer, in *The Pixar Treasures*, "[t]his is a movie about memories and how to honor the past, and I think that's such a very important metaphor here" (56).

In an article focused on the physical features and size stereotyping of the main characters, Kate Flynn points out the similarities between Paradise Falls, the location in which Carl and Russell arrive in Latin America, and the earlier depictions of California's national parks. From her perspective, "Paradise Falls acts a screen, upon which Pixar projects pre-existing representations of American national identity" (437). Based on the descriptions of the producers on the DVD extras, it can be seen that Paradise Falls is actually based on a Latin American location, raising a discussion as to what Flynn affirms. Based on her identification of the connection between the Californian early landscapes and Paradise Falls, it can be seen how travel narratives not only portray a different place but also add the traveler's point of view, just as Pixar added their Californian perspective the Venezuelan landscape.

Metz's article "Down Kerouac's Road to Pixar's *Up*" defines *Up* as a road movie, even if it has no road. The genre of road movies presents characters who go on a road trip and often change their life perspectives throughout the journey. As Steven Cohan and Ina Rae Hark define, this genre is "like the musical or the Western, a Hollywood genre that catches peculiarly American dreams, tensions, and anxieties, even when imported by the motion picture industries of other nations" (2). According to Metz, *Up* deconstructs the road movie conventions as it uses "the very progressive mobility inherent in the genre to reinforce the traditional familial configurations, in effect rebelling against the countercultural values of the road movie itself" (62). While most road movies present an east to west journey, *Up* presents a journey from north to south and, as Metz points out, this film rejects the road (as the characters travel by air), adding a more metaphorical perspective on the flight.

Metz compares and contrasts the travels narrated by Kerouac from east to west to *Up's* traveling from north to south, thus focusing on the elements of the road movie. From a different perspective, the analysis proposed here focuses on the North American character's expectations of – and later reactions to – Latin America. Two different film sequences express the changing perspectives foregrounded by the movie´s narrative: the first one, from the beginning of the film, presents the conception of America from a young Carl, while the second one presents Kevin, the Latin American bird, and Carl and Russel's reaction to it.

The film begins when Carl is a young boy and hears for the first time about Paradise Falls, a place in the Latin American jungle, connected to his childhood hero Charles Muntz and his zeppelin "Spirit of Adventure." The context of the first sequences of the film is set in the USA probably in the 1930s or 40s, based on Carl's age and the visual elements presented, such as the black and white films in the movie theater, the car on the street and the date of the magazine

being read by the children (1933). This period corresponds to the Good Neighbor policy—a period in which the United States aimed to get politically, economically and culturally close to Latin American countries, aiming at having them as allies in the World War. According to Sérgio Luiz Prado Bellei, "As World War II approached, the 'Good Neighbor' policy became even more necessary as a means of opposing the spread of German economic and political influence in Latin countries" (84). In this period, several of the movies and cartoons produced focused on the good relationship between the USA and Latin Americans (e.g. Carmen Miranda's films and the Disney cartoons *Saludos Amigos* and *The Three Caballeros*). This context is implicitly present in *Up* as the two main characters have to travel to Latin America. Such a trip is presented in a very positive and ideal way, as Latin America is seen as a place that should be explored.

The sequence chosen to be analyzed is the first one in which Ellie presents Latin America to Carl, telling him her dream to go to Paradise falls. The sequence begins with a long shot of Carl's house, where he is staying because he broke his arm. With a cut, the film presents Carl reading in his bedroom with a lantern. The window of the room is focused, and a blue balloon comes from the window (a similar balloon to the one which leads Carl to break his arm). The camera follows the balloon as it goes towards Carl's bed, making him surprised. Ellie says "hey kid," making Carl scream and hit his own face. Ellie gets into Carl's bedroom by the window saying that she has something to show him.

With a cut, Carl's and Ellie's shadows are presented inside a tent which is built with blankets, as Ellie tells Carl about her secret adventure book. With a shot reverse shot montage, their complete dialogue is presented with close-ups of their faces. The shots emphasize Ellie's excitement at the idea of traveling to Latin America and Carl's resignation towards her suggestions. With a close-up of her "Adventure Book," a magazine about the explorer Charles Muntz is presented as her major motivation for traveling. Their faces are focused again when she continues explaining her plans. The book is focused again and, at the center of the image, there is a map of Latin America. The map presents regional figures such as a llama, a jar, a bull and a woman wearing a dress that seems typical of the Andean region. It also shows many blank spaces which are, for the characters, worth exploring. No references to urban elements are presented on the map, thus enhancing the impression of Latin America as an "unexplored land," where one can live great adventures. Even from that perspective, one cannot infer that Latin America is represented as inferior or marginal as compared to the USA, as it is shown as an unknown place, one that can offer different adventures.

Ellie gives the first description of the place presented in the film, when Carl's and her faces are presented in a close-up shot. When she tells Carl that she dreams about going to South America to get to know Paradise Falls, she explains: "South America – like America, but South." This short sentence, presented as humorous in the film context, shows that Ellie is presenting her vision of South America, based on the North American's perspective of it. As some North Americans at the time did not know much about Latin America, Ellie mixes up the information she receives from the documentaries and library books that she has access to with her own perspective of the world.

She then turns the book's page and explains to Carl that she is going to live in Paradise Falls—a specific place in the Andean region. The camera shifts from the map to an illustration of the Falls with the drawing of her house on top of it. After a brief close-up of their faces, which are shown reading the description of the place, a close-up shot presents the text which Ellie is reading: "Paradise Falls, a land lost in time." Together with the map, this description enhances the idea of Latin America as an unexplored land, worthy of an adventure as they dream. As an unknown place, this sentence complements Ellie's exclamation "South America – like America, but South," adding the idea of Paradise Falls as a place with little or no development. It is worth saying that Paradise Falls is an actual place in Latin America, which was visited by the production team before producing the film, and a short documentary of their experiences is part of the DVD extras. Most of the sequences that take place there represent some aspects that were observed by the producers, making *Up* a film also based on actual travel.

Carl and Ellie's faces are focused again in a shot reverse shot montage with the book, while she explains that she left some blank pages to write down all the adventures that she is going to have in Latin America. When she wonders how she is going to go to Paradise Falls, the camera follows Carl's sight to his blimp. Ellie then asks Carl to promise that he is going to take her there in a blimp, leaving no space for him to say no. The sequence ends with Ellie going out by the same window that she went in. Before leaving, she repeats Charles Muntz's motto: "Adventure is out there!" When she leaves, Carl stares at her from the windows, mesmerized by her.

With this first sequence, the film demonstrates the perspectives of two children on South America in the 1930s or 40s. In the context of the Good Neighbor Policy, South America is seen as the attractive other, the unknown exotic place, full of adventures and interesting to visit. All the information shared by the characters is not based on reports of travelers or researchers on the area, but on the information given by films. With this, it can be seen that Carl's perspective on South America is built from what he hears in the USA about the place. For him, Paradise Falls is thus a natural paradise in which he can find good adventures and a peaceful place to enjoy with his wife and family.

The second sequence here analyzed narrates the first contact of Carl and Russell with Kevin, the "snipe." The sequence takes place in Latin America, when Carl and Russell are trying to take Carl's house to the top of Paradise Falls. Russell is following him due to his interest in getting a badge for aiding the elderly, as Carl promised to give him his signature if Russell could find a snipe. As Russell does not know for sure what a snipe is, he takes the big colorful bird he finds in the jungle for a snipe, and names it "Kevin" (and only later he finds out that Kevin is a female bird). Kevin is the only creature from Latin America presented in the film, as all the other characters (both human and animal) are North Americans who have traveled south.

The sequence begins when Carl is tying the flying house to a tree on the right side of the screen. Russell and Kevin appear on the left side. With a cut, the camera focuses on Carl's expressions in the foreground and Russell's actions in the background. Russell asks Carl about the main features of a snipe, and he answers affirmatively to all Russell's questions, without thinking too much if the answers are true. When Russell asks if a snipe likes to eat chocolate, Carl stops.

A close up of Carl's face shows his expression of surprise, and a POV shot shows his perspective on what Kevin looks like.

Carl gets scared and asks Russell what is that "thing" (referring to the bird Kevin), getting a "that's a snipe!" as Russell's answer. Knowing that the huge colorful bird is not actually a snipe, Carl tries to get close to Russell to get him far from Kevin, as he does not know the bird's species. Carl's reaction is typical of a man who, facing the unknown, reacts to it as a danger. Opposed to the innocence of Russell, Carl's first reaction to the bird shows a preconceived vision of the stranger as dangerous. This is consistent with Carl's personality, as with Ellie's death he became unfriendly. When Carl tries to run from Kevin bringing Russell with him, Kevin gets Russell, hugs him, and starts playing with him as a friend, or as its baby – thus acting completely differently from Carl's expectation. Every time Carl tries to get close, Kevin screams. Kevin jumps with Russell to a tree branch and plays with him, while Carl tries to make him stop.

Kevin leaves Russell on the floor again to go towards Carl, who continues to face it as a dangerous creature. When Russell introduces the bird as Kevin, and shows Kevin that Carl is a friend, it starts to treat Carl differently. First Kevin tries to eat Carl's walking stick, as if it were food, and then throws it away. When Carl tries to make it go away, it starts imitating him with gestures and intonation (even if it does not speak a recognizable language). These actions show Kevin's ignorance of gadgets, such as a walking stick and language, as an animal from the American jungle. In its contact with the North Americans, Kevin learns from Carl and Russell how to communicate with them, even with no verbal language, and it explores human creations as with the walking stick and balloons.

Russell and Carl discuss the idea of taking Kevin with them, as Russell sees it as a new friend. The difference in the way the characters react to Kevin reveal two different reactions towards the Other: while Carl sees it as a threat, a different unknown who can put them in danger, Russell reacts first with curiosity and then builds a relationship with it. The sequence ends when Kevin eats some balloons from Carl's house, which makes it more difficult to take the house to the top of Paradise Falls. Carl shows his concern with the house and starts talking to Ellie. By this time, Russell discovers how Carl is attached to Ellie and uses that to keep Kevin.

The character Kevin, as the only Latin American character in the film, and its relationship with Carl and Russell can be seen in the light of Pratt's definition of the contact zone. When Russell identifies Carl as a friend, the Latin American Kevin starts imitating him, to learn from his language and his way of dealing with things. The North Americans then present it with news, and influence him by teaching how to live with verbal communication and using different gadgets. It is interesting to see that Carl and Russell not only help Kevin to get to his family safe, but also show that Kevin is important in the construction of the friendship between them, as the term *contact zone* implies. It is the contact with Kevin that turns Carl into a friendly man who helps Russell, and helps him overcome Ellie's death.

Conclusion

Travel narratives reveal a lot about the world and its different cultures, and, more than that, they reveal the traveler's contemporary perspective on these places. When analyzing a travel narrative, the narrator's voice is as important as its narrative, as it always presents the place through someone's perspective. Disney•Pixar's *Up* presents a journey from the USA to Paradise Falls, a place in Latin America where Carl always dreamt of living. The analysis presented in this paper, which focused on two important moments of the film, reveals how South America is perceived by the character Carl in two moments of his life: in his childhood, when his dream began, and on his arrival in Latin America, and how it is represented in both moments of the narrative. In his childhood, it is a place to be discovered, where he can enjoy good adventures with Ellie, like those which they watch on films. However, when he finally arrives there, he reveals his prejudice and fear of the unknown, represented by Kevin. These two different features – the building of a perspective biased by the traveler's own worldview and the rejection (and even fear) of the unknown – are characteristics of travel narratives, and reveal much about our relationship with the Other.

With the film analysis, it was possible to verify that the film portrays not only Latin America as viewed from a character coming with a North American perspective, but also the North American background of the Good Neighbor policy, which was adopted by the United States to avoid German influence in Latin America. Both portrayals reveal different aspects of the complex relationship between North and South, opening space for a reflection on the importance and consequence of these encounters. Pratt's definition of the contact zone is enlightening in the context of the film, as it is possible to see that Carl and Russell's travels influence and are influenced by Kevin in a double perspective, which has positive and negative aspects for both sides. Kevin learns from Carl and Russell their more developed features – how to communicate through verbal language, the taste of industrial food such as chocolate, and the importance of medicine when he needs Russell's first aid knowledge. At the same time, Carl and Russell are influenced by Kevin, and their lives change when they start learning from the Other.

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THE WIDESCREEN PERSPECTIVE OF *47 RONIN*

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47 Ronin is an adaptation of a famous Japanese tale in which forty-seven ex-samurais, or as the Japanese people call them, *ronins*, join forces to revenge the death of their master. As a film directed to an American public, it seems that it adapts not only the historical tale, but also the cultural elements. Therefore, this paper focuses on what the Canadian critic Mary Louise Pratt refers to as the *contact zone* in *47 Ronin*. Specifically, it examines how this Japanese tale is translated/adapted to a Western audience. In doing so, I am more interested in the cultural adaptation, in the contact zone, than in the historical adaptation. Nonetheless, the issue of how history was adapted into the film pervades the paper, since it is a diffused subject and it is implicit in this paper's every topic. The focus of analysis is on Japanese stereotypes, and on the resources the film uses to translate a moment of Japanese history for a Western audience. *47 Ronin* creates an expectancy of immersion in the Japanese tradition, but it rather infers a widescreen perspective, meaning that the film romanticizes Japanese culture and history through a technological and visual appeal that is familiar to Western audiences, which compromises the representation of Japanese culture and leads to its commercialization and pasteurization.

Chushingura is how the story of the 47 ex-samurais who sought revenge for their lord in 1701 is commonly known in Japan. According to Henry Smith II, *Chushingura* means "treasury of loyal retainers," and tells the story of how Lord Asano had to host a reception for the Emperor's messengers. Lord Kira should help Lord Asano into the proper complex and meticulous etiquette of such an event, but they did not get along well and the latter attacked the former. A crime condemned to *seppuku*, or a ritual suicide, which left around three hundred samurais without a master-*ronins*-but only 47 agreed to revenge their lord. After months of planning, the

47 *ronins* accomplished their mission, and turned themselves in to the authorities. Their story is an example of loyalty in a period in which the samurai's code was in decadence. Nowadays people still visit and burn incense at their graves.

This episode has been widely adapted into kabuki dramas and at least five Japanese films – *Chushin-gura* (1910), *Genkoru Chûshingura* (1941), *Chûshingura* (1962), *47 Ronin* (1994) and *Hana Yori Mo Naho* (2006) – not to mention the television programs, operas and plays. Nonetheless, Carl Rinsch's 2013 film seems to be the first westernized version.

This retelling of a Japanese story through an American perspective fits into James Cliffords's idea of travel as a cultural comparison and translation. He argues that travelers "move about under strong cultural, political and economic compulsion" (35). Therefore, they obviously also deal with issues of borderland, frontier, displacement, which lead us to relevant notions of postcolonialism. What interests this paper is how this story travels, and consequently, how it is translated into a different reception context, how it is read in a different culture.

Pratt's mentioned proposal of a contact zone adds to such notions of traveling and translation. Sandra Regina Goulart Almeida argues that a contact zone is a space, although not necessarily a geographical space, in which metropolis and periphery influence one another (47). Pratt explains that "'contact zone' is an attempt to invoke the spatial and temporal copresence of subjects previously separated by geographic and historical disjunctures, and whose trajectories now intersect" (7). Such an idea is similar to Silvano Santiago's space in-between, or *entre-lugar*, which emerges as a dialogical term in which both author and reader are active elements. Specifically, he discusses the difficult job of the Latin-American writer, who inhabits this in-between space and has to bridge already-written material and new perspectives about his homeland. This perspective is also that of the anthropophagi, whichis based on Oswald de Andrade's "Manifesto Antropófago." The latter text "claims the need for Brazilians to devour that which is foreign and produce something new, originally Brazilian" (Almeida 51), to recuperate a European tradition, and to transform it into a national, Brazilian, view.

These concepts can also be seen from a different perspective, since the influence is not necessarily a one-way road, metropolis to periphery, nor does it carry the same postcolonial weight. The political dimensions of economic exploitation and domination raise different issues to this discussion. Rather, the contact zone can be more related to the cultural zone, as we might consider a cultural appropriation and even domination, an inverted and negative cannibalism.

47 Ronins's cultural zone is made explicit in the film's use of supernatural elements to adapt this Japanese story. With this in mind, the film's plot relies heavily on magical aspects to construct its conflict. The main character is Kai (Keanu Reeves), who people think is a demon, since he has marks on his head. Nevertheless, Lord Asano (Min Tanaka), the master of the Ako province, allowed young Kai to live among them because he only saw a boy, and so did his daughter, Mika (Ko Shibasaki).

Lord Kira (Tadanobu Asano), the master of another province, wants to dominate Japan, beginning with Ako. Thus, the evilness of the story comes from the former's greediness, but also from his Witch (Rinko Kikuchi). Kai recognizes this woman as a witch because of her different-

colored eyes, one brown and one blue. She disguises herself as a white fox, as the Japanese tales tell, to spy Lord Asano. Then she casts a spell on Ako's competitor in the tournament that the province is holding for the Emperor. Finally, she bewitches Lord Asano into trying to murder Lord Kira. This event leads to the former's condemnation and self-sacrifice. In the film, he accepts his death as a way to protect his people from shame. The Witch later reveals her real form and becomes a dragon. The plot suggests that she supports Lord Kira because she is in love with him. The same reason falls upon Kai.

Kai is in love with Mika, but of course, their love affair will never be realized, because of their different social status. Mika is a princess, while Kai is a social outcast. The latter is also a supernatural creature. Along the film, we learn that he is human, but he lived and learned from demons, which makes him a better warrior than the rest of the samurais. What is really interesting about Kai is that the casting of Keanu Reeves infers that the evilness people see in the boy comes from the fact that he is a *mestizo*. Keanu Reeves is a Canadian, but he was born in Lebanon, and definitely has a *mestizo* face. His ancestry is a mixture of Chinese, Portuguese and Hawaiian. In this sense, the film carries a critique on how closed Japanese culture is in not accepting half-breeds. Even if Kai never hurts anybody or practices any magic, he is an outcast, because of his mixed blood. Throughout his life Kai is excluded. At a certain moment Yasuda, one of the samurais, even says "I would rather have been killed by that beast than saved by a half-breed" (00:08:50).

Thus, both the Witch and Kai have a supernatural heritage. Such a background comes to the fore in their physical differences from Japanese people. The Witch has different-colored eyes, and Kai is a half-breed. These uncommon characteristics make them dangerous. Nevertheless, these outcasts are the main characters of the film. They represent the dualistic positions of good and evilness. Kai is the good human, who abdicated his magical power to live among humans, because "They [demons] wanted to show me [Kai] that this life has nothing to offer but death, they wanted me to be like them and renounce the world" (00:59:20). On the other hand, the Witch does not seem to despise men, but rather to love one particular man too much. Her love impulse leads her to all kinds of bad doings, such as killing and deceiving. Therefore, if both sides of the story are led by the same impulse, love, then the classification of good and bad also seems pointless. Kai is willing to kill and use his magical power if it is to protect Mika. The same goes for the Witch. The argument here is that these binary constructions are not as strong as one might think.

Later, when Kai meets his demon master again, the latter offers a better justification for disliking humans. The demon says: "These swords are forged to defend us against the hatred of men. Men who persecuted us for our beliefs. The same men who despise you [Kai] for being different" (01:04:55). This last line exposes how this strict and intolerant society leads to an obvious exclusion of the different, and consequently creates hatred between these beings. The supernatural becomes the Other, a social symbolic order which creates meaning by differing individuals, considering some normal and others different (Hall, "The Spectacle" 236).

In addition, the otherness becomes a matter of opinion if we consider that other non-magical characters use the same motivation to ground their actions, such as Ôishi (Hiroyuki

Sanada), who tries to protect his wife and son. No real differing agenda exists to the supernatural beings, and even though they do have uncommon powers, their goals and intentions are as human as they could be.

In spite of this consciousness of the other, the cultural zone between the Western and the Oriental perspectives leads to a cultural adaptation, in which the former negatively cannibalizes the latter. The whole historical Japanese story is viewed, conducted and motivated by two magical creatures and outcasts. Such construction implies a Western view on the Oriental world. Their outcast perspectives mystify the Japanese story. The result is an obliteration of the entire tale of honor, respect, and loyalty of the samurai code. For example, along the film, the spectator does hear a lot of references to the word "samurai": "only a samurai can fight" (00:22:07), "he is not a samurai" (00:54:45), "none of us are samurai anymore" (00:54:51), "I am the wife of a samurai" (00:42:59), "I see only samurai before me" (01:42:23), to mention a few. The repetition of this term implies how great an honor it is to be a samurai, but the supernatural force that conducts the plot just makes us feel that samurais are not that cool anyway. They can be fat, silly and funny, like the one in figure 2, inexperienced like Chikara, who is Ôishi's son and was never nominated a real samurai, or even liars like Yasuno, who pretends to kill a beast. Moreover, the samurai have second roles in relation to the real fight between Kai and the Witch, which is enacted at the end of the film. They are powerless when compared to these magical outcast beings.

As a matter of fact, this paper's reading is not condemning *47 Ronins* because it is looking for a realistic representation of the 47 ronins' Japanese story, although it does not agree with *47 Ronins*'s vision. Shohat and Stam provide a justification for such a reading: "That films are only representations does not prevent them from having real effects in the world […] Recognizing the inevitability and the inescapability of representation does not mean, as Stuart Hall has put it, that 'nothing is at stake'" (178). Their premise is that even if we recognize the validity of a deconstructionist perspective in which everything is relative and based on someone else's view, this does not mean that such visions are not dangerous and influential, or in this particular case, offensive to a culture.

Therefore, the production of *47 Ronin* adapts the Japanese story into a mythical narrative, relaying on stereotypes and mysticism. What I mean is that such stereotyped characters construct a film in which Japanese culture is mystified through magic. As if this Oriental culture is a mystery to a Western public, and the alternative to try to represent it would be through dragons, monsters, shape-shifting creatures, and witches, among others. Thus the main magical character, Kai, is half-Japanese. He is the bridge between these two cultures, bearing the outsider perspective into this community.

47 Ronin's pasteurization of identity seems to fit into Walter Mignolo's understanding of current globalization. He argues that "what the current stage of globalization is enacting is (unconsciously) the uncoupling of the 'natural' link between languages and nations, languages and national memories, languages and national literature" (42), which generates conditions for the fracture of cultures and relocation of languages. *47 Ronin,* for instance, casts a film about a Japanese story, in Japan, but in English. What is annoying is that the Japanese actors speak in

clearly accented English, as if that is how Japanese regularly speak. This conflicting and fractured cultural construction leads to the argument that *47 Ronin* is not really about the story of the 47 samurais, or even some perspective on Japanese culture, but rather an assumed Western view on an Oriental tale.

Furthermore, the story of the 47 ronins is basically about revenge, and this is not always taken as an honorable aspect into the Western context. Therefore, a Western public might agree better with saving the princess, as Kai is doing, than avenging a long dead master. Would this American romanticization of a Japanese story be a kind of antropofagism? The problem is that this cannibalism does not carry the same political, historical and national implications as Oswald de Andrades's. It is rather emptied of political value. Still, does it not say something about the cultural context of film production? Is not Western production more interested in different cultures, in exotic scenarios, in far distant lands? Would that be similar to the pasteurization of history as mentioned by Jameson (65), in which because of the huge film production demand, it has to resort to history due to a lack of creativity, in this case resourcing to different cultures?

What concerns me is not that we may answer yes to most of these questions, but rather that it is not difficult to recall other films like *The Teahouse Of The August Moon* (1956) and *The Karate Kid* (1984), in which the image of Japanese tradition and culture is no less stereotyped, and shuffled among Western attempts to mystify an Oriental culture. In the first film, Marlon Brando, with his face pulled so that he looked like an Oriental person, plays the role of a guide to an American soldier in Japan after WWII, literally translating Japanese culture for the American audience. In the second film, the traditional Japanese martial art, Karate, is used to solve a teenager's personal conflict, that of being bullied and conquering the girl of his dreams. Other films have approached the representation of Japanese culture from a more complex and encompassing perspective; some interesting works are *Letters from Iwo Jima* (2006) and *Corações Sujos* (2011). In the end, as a Brazilian with a Japanese heritage, I have to agree with the American chef and TV host Anthony Bourdain: "All of us understand that we don't understand anything about Japan" .

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RECEPTION THEORY: RESURRECTING THE READER[1]

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One of the most surprising news in the literary scene in 2016 was the news that Bob Dylan was awarded the Nobel Prize in Literature for "having created new poetic expressions within the great American song tradition."[2] Having a singer and lyricist win the prize has left many people weary about the state of Literature (as a discipline). Dylan is probably one of the most popular and well-known figures in the art world. The discussion of lyrical poetry and its position within the literary canon is vast and beyond the focus of this paper. However, what is relevant to this paper is how the popularity of artists, which is affected by the reception of their audience, can have an active role not only in interpreting the work of art, but also in influencing major literary prizes.

Reception theory arose during the twentieth-century as a way to bring back harmony to a critical scene that has become distraught by two extremes. On the one hand, during the Romanticism period in nineteenth-century Europe, writers and critics were exhaustively interested in the role that the authors of a text played in the unfolding of their work of art. They agreed with the statement that a text is not an independent entity that can be understood on its own, and asserted that if readers are to understand a text (its signs and meaning), they should always refer to the thoughts and intentions of the author. On the other hand, with the beginning of New Criticism, new theories, such as Formalism and Structuralism became prominent,

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[1] The main topic and arguments in this paper were formulated during my MA studies at King's College London.

[2] "The Nobel Prize in Literature 2016: Bob Dylan." 2016. https://www.nobelprize.org/nobel_prizes/literature/laureates/2016/press.html

shifting the interest from the author to the text itself. In these new critical approaches, the text was seen "as an autonomous object of study" that stood at the centre of understanding, and the object from which one can detect the web of meanings and the hidden messages of the work of art (Snyman 1991, 86).[3] These two seemingly opposite critical theories are mirror images of the same problem: that of neglecting the role of the reader. Reception theory thus, brings together Romanticism's author and Structuralism's text, and links them through restoring the role of the reader in the act of interpretation.

Reception theory and reader-response theory are often used as substitutes that refer to the theory that studies how readers approach and understand texts. Despite the often-unclear distinction, Patricia Harkin explains that the main difference between these two theories is the scope of the study. Harkin understands reception theory as "an inquiry into a text's effect on specific classes of readers" (2005, 441), while reader-response theory represents "an effort to provide a generalized account of what happens when human beings engage in a process they call 'reading'" (ibid). In short, the impetus of the reader-response theory is the general discussion of the reader's reaction and position in relation to the text, while reception theory narrows its focus on a specific group's interaction with the work of art.[4] One other difference is that reception theory is more of a "cohesive, conscious, and collective undertaking" that came as a way of understanding social and literary changes, particularly in West Germany during the 1960s (Holub 2003, xiii).

Although reception theory and reader-response theory flourished within the literary context, they have branched out to include other cultural disciplines, like semiotics and media studies. Indeed, as Harkin explains, the idea of different readings, criticism, and reactions has become "commonplace" in different studies (2005, 412). Both Stanley Fish and Stuart Hall show in their works that an individual's reception and interpretation of a text (or a work of art in general) is not haphazard, but is rather framed and affected by one's social and cultural roundings (what Fish calls communities).[5] Hall expands literary reception theory by using it to investigate how messages are made (encoded) and understood (decoded) in other mediums of mass-communication like televisions. In his seminal article "Encoding and Decoding," Hall problematizes the simple line of sender-message-receiver by underscoring "the active intervention of ideologies in and on discourse[s]" (1973, 97). What I want to highlight from the beginning is that although reception theory seems to be pointing towards plural interpretation, it still understands that a reader's reception is not autonomous. Although this paper will focus on

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[3] Later structuralists, such as Jonathan Culler, started to view the faults in such an approach, which neglects the role of the reader in the act of understanding a text.

[4] While reader-response theory reached its high point during the 1970s and 80s, with names like Wolfgang Iser, Hans-Robert Jauss, this paper acknowledges the important commentaries and work of Louise Rosenblatt, whose arguments on the importance of giving readers space for interpretation was initially based on her experience as a teacher (see *Literature as Exploration*).

[5] Fish pushes towards a more cultural framework of response theory by arguing that "indeed, it is interpretive communities, rather than either the text or the reader, that produce meanings." He continues by stating that "interpretive communities…share interpretive strategies…[which] determine the shape of what is read rather than, as is usually assumed, the other way around." (1980, 14).

concepts like Jauss's "horizon of expectation" (1982, 23), which elucidate the external influences of the text, society, and previous experiences on the recipients' reading, it is important to note that the readers' agency – their constitutive authority – has been often overlooked by the aforementioned scholars. Travis explains in her book that her aim is to study the agency of the reader. She reads agency as "compulsive, reiterative role-playing in which individuals attempt to find themselves by going outside the self [through] engaging in literary performance" (1998, 6). She continues by explaining that agency does not elide cultural influences on the process of reading since "readers never escape a social context; they are both constructed and constructing in that they read as part of interpretive communities and are involved in collective cultural imagining and reimagining" (ibid). At a time when critics and writers felt the alienation of the individual from the world around him/herself, this linkage between the subject (the reader) and the object (the text) became a way of bridging the gap between the self and the world. The approach towards reception theory builds upon advancements in phenomenology, which challenged the common belief of that era that objects exist in the external world by themselves, and shifted the focus towards the subject as the centre of thought. For Edmund Husserl, for example, a person's consciousness and thoughts define what an object is, and gives it its 'thingness.'[6] Husserl suggests that there are no realities in the external world, and everything is constructed according to one's consciousness. What Husserl means by phenomenology is that there are "universal essences," (Eagleton 1996, 48) which people, through the act of phenomenology (the act of thinking and questioning what things are) reach on their own. Husserl believes that the 'being' or existence of an object cannot be separated from its 'meaning,' because an object cannot exist without a subject. Interestingly, although Husserl asserts the direct link between an object and a meaning, he points out that an object does not have one meaning. This is precisely because the meaning of an object is constructed differently by different human beings, and according to their own experiences and consciousness. Hans-Georg Gadamer views hermeneutics (understanding and meaning making) not as a simple and definite uncovering of the link between an object (a text for example) and its meaning. Instead, it is an experience that involves and active engagement with the work of art without claiming absolute truth to its meanings (2004, 85-86). Understanding a work of art, in Gadamer's conception, becomes "an event" that "happens in history and in language" (Vásquez 2012, 18). Following this line, reception theory understands a work of art to be a process and an activity that sees the reader as the most seminal factor, but asserts an active conversation between him/her, the text, the author, and history. This paper will assess the validity of such interplay by putting its principal theoretical assumptions into dialogue with Robert Browning's "My Last Duchess," Shakespeare's Anthony and Cleopatra and C. P. Cavafy's "The God Forsakes Anthony." The paper will examine three tropes of the theory: 1. The meaning of a text; 2. The definition of 'meaning' and the process by which it is formed; and 3. the notion of time.

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[6] For further reading on this subject, please refer to the chapter called "Phenomenology, Hermeneutics, Reception Theory" in Terry Eagleton's book *Literary Theory: An Introduction*.

It is vital to point out that although reception theory started as a literary response to the earlier literary theories of Romanticism and New Criticism, it was influenced and had its influence on different fields of study such as Psychology, Sociology, and theatre. Thus, in order to understand the different stances of reception theory, one has to take into account the notion of the openness of the text, which expands into accommodating different genres and media. As Attridge argues, "[l]iterature always seems to present itself in the final analysis as something *more* than the category or entity it is claimed to be […] and as valuable for something *other* than the various personal or social benefits that are ascribed to it" (2004, 5). Thus the literary text cannot be seen as just a piece of writing on paper, but as a piece of art that can be moulded into different performative genres. In this light, the audience is not only a reader but also a viewer or, in general, any recipient of the work of art. The openness of the theory to accommodate different registers of representation can be traced back to changes in the social, political, economic, and cultural factors in the producer's as well as the receiver's expectations and experience in life. While "My Last Duchess" will be analysed later, here, it provides a perfect example of how reading and performativity can be incorporated in a text.

Many critics and scholars, such as Ina Beth Session, have considered Browning's poem to be the "best" model of a Dramatic Monologue (1947, 508). Dramatic Monologues have several characteristics, such as the distinct character (the speaker in the poem) who talks to an existing audience (a listener; the reader knows of his existence but does not hear him speak) about a specific occasion in the former's life, through which he reveals something about his character. On the one hand, "My Last Duchess" is a poem that was composed by Browning to be read by a reader. However, the poem contains a performance, given by the Duke, who recalls a personal encounter to the listener. Therefore, one can notice that there is a triangular relation between the poet (Browning), the performer (The Duke) and the audience (both the reader of the poem and the listener in the poem). According to Louise Rosenblatt, this three-way view of a work of art represents a "transactional process" which defies the dichotomy of the reader and the text that was proposed by earlier theories (1993, 382). The term "transaction" designates that each element in the equation is not fixed and unchangeable, but rather that the text, the author, and the audience are always in movement, and each one of these elements is always redefining the other (388). This process of transaction is at the heart of the construction of meaning.

To 'mean' is to aim to present or signify something. If we unpack the process of meaning making, we get a few elements.. The first is 'something,' which equals the 'object' or the 'text' or 'the concept' or the 'action' (as we see in the acts of reading and performing in "My Last Duchess"). The second is to aim to convey this thing, which signifies the existence of a sender who intends to express and convey a message to *someone* through a medium (the object). Although reception theory shares its principal players with the elements of these two definitions, one can argue that it also diverges from them. In the definition of 'meaning' there is a sense of a fixed, one-way relation, in which the sender, who stands at one end, sends 'something' to a receiver who stands at the other end without having any role to play in the act of reception. In reception theory, however, the construction of meaning happens through a dialogical process between the

author, the text, and the reader, rather than having these elements stand on opposite poles. The intertwining of these elements requires what Robert Hans Jauss calls the "active participation" of the recipient (1982, 19). The second diversion from the definitions lies in the proposition that since the reader plays a huge role in the construction of meaning, and since there are different readers of any one text, there is more than one meaning to a text and that there is no one preconceived meaning.

The multiplicity of meanings is anchored in the relationship between text and readers. Since readers play a vital role in the act of *understanding* the text, they have acquired a multi-layered entity rather than just being a passive receiver. The different layers are constructed by the cultural, social, political and economic factors of the reader's life. These factors are what Hans Robert Jauss refers to as "the horizon of expectations" (1982, 23). Thus, reading a text and constructing a meaning are acts that are determined by a reader's early experience and prior knowledge at the moment of reading the text. In this light, Wolfgang Iser suggests in his book *The Act of Reading* that even the role of a critic becomes questionable. The critic, contrary to earlier belief, loses his authoritative status to decide on the meaning of a text or the criteria by which a work of art should be received and understood, because in a way he is another reader who presents only *one* possible reading and interpretation of the text (1978, 24).

Looking at the pivotal role that reception theory places on the reader, one might think that this leads to an indefinite number of readings and interpretations depending on each reader's horizon, and thus points towards the dissolving of the text. Reception theory saves itself from the interjection of subjectivity by suggesting that there are boundaries that conduct the reader into reaching his constructed meaning. These boundaries are set within the text through its own horizon. According to Iser the text has in itself "schematized aspects" (1978, 7) or instructions that would lead the reader into producing a meaning. However, since these 'signs' are fixed in the text, but the readers' horizons of expectations are different, "the meaning produced may lead to a whole variety of different experiences and hence subjective judgment" (25). Reception theory thus confirms the possibility for a text to acquire different interpretations by different individuals, but asserts that such an act of interpretation happens within the boundaries created by the text. These textual signs can be referred to as the horizon of the text, in which authors utilize historical, literary, and social factors derived from their own readings, cultural environment, and social interactions. The act of receiving a work of art, as Jauss explains, becomes an act of communication between the horizon of the text and that of the reader (2001, 8).

The notion that a text has a horizon suggests another dynamic relation between the author and the reader. The author, in his act of writing, is also a reader of earlier works of art, and falls within the social, cultural, and political horizons of his society. Shakespeare's *Anthony and Cleopatra* and C. P. Cavafy's poem, "The God Forsakes Anthony," will be drawn upon to elucidate the double role that authors take as writers and readers of early horizons and of the horizon of their societies. Shakespeare gets the inspiration of his play *Anthony and Cleopatra* from the historical encounters of the lives of Anthony, the Roman leader, with the Alexandrian Queen. Thus on a first level, Shakespeare, while being the author of the play, is at

the same time a *reader* of history. Writing his play between 1603 and 1607, Shakespeare must have presupposed that his audience, his Elizabethan viewers, have also read Plutarch and are aware of the unfolding of events. Here, Iser's famous term "the implied reader" becomes important. Iser points out that the act of writing is interlinked with the act of reading; where there is a co-constitution between the author and his audience (1978, 108). While writing, the author – in this case Shakespeare – understands his audience's horizon of expectations, through knowing their culture, social and political views, but also knows about the past literatures and traditions by which his audience are affected (Iser 1978, 79). This view bases the focus on the reader as a determinate factor in the process of understanding, because while authors are producing their works of art and inserting the structural signs in their texts, they are still moving within the horizon of expectations of his current readers.

Going back to *Antony and Cleopatra*, the modern reader can sense that Shakespeare accentuates the differences between the 'rational' West, represented by Rome and the Roman leaders and soldiers, and the 'mystical' East, represented by Alexandria, Cleopatra, and the Egyptian people. Shakespeare employs his audience's vision of the East as a place of "luxury, licence, impudence" and a place of sensual pleasure and mysticism of which the Romans in the play as well as the Elizabethan audience disapproved (Ricks 2004, 343). Contemporary readers of *Anthony and Cleopatra* might not accept the views that the play expresses because they approach the text with a different horizon of expectations. However, they need to be aware that the text complies with a horizon that is applicable to a different social context. Thus, as Jauss asserts, the contemporary reader should be aware of the importance of acknowledging the passages that are culturally specific (1982*,* 147). These passages, however, should not be simply accepted as the "common" or "formal" reading of the play to which other contemporary readings need to oblige (Machor and Goldstein 2001, xi). Instead, it should be stressed that "the play's formal, authorial, [and] historical…readings" are themselves shaped by "diverse institutional positions, literary methods, and social, sexual, and ideological beliefs (Ibid). Almost three centuries later and in Alexandria, the Greek poet C. P. Cavafy revisits the Shakespearean play and writes his poem "The End of Antony." In this poem, Cavafy imitates Shakespeare's perspective on the clash between East and West and thus adapts the textual signs of the text, to the point that his poem becomes a translation of the Shakespearean play and of its readers' horizon. Four years later, Cavafy writes his modified version of the first poem and calls it "The God Forsakes Anthony." Instead of entrenching the poem with references to the historical events recalled in the play, Cavafy inserts a view that is more relevant to the time of his writings. Cavafy was writing during the early years of the twentieth-century, where issues like personal alienation and rootlessness were prevailing. By mentioning the name of Anthony only once in the title, Cavafy invites the preconceived image of Anthony in the minds of his readers, but inserts different textual signs,[7]

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[7] Signs like the change of the narration, the insertion of the supernatural elements of the singing crowd and the incense (which take away the sense of realness that a historical encounter entails). For example, line 2 in "The God Forsakes": "an invisible company is heard going past." (Cavafy 2007, 35).

which the reader then tries to understand and actualize just to know at the end of the poem that his knowledge and expectations have been modified.

Here, Iser's assertion of the importance of writers in the activity of reading is highly relevant. If Cavafy were to retell the story of Anthony as any reader knows it from the previous reading of Plutarch and Shakespeare, Cavafy would only be revisiting the horizon of expectations of the reader, without any modification, and would not be delivering poetry that speaks to the socio-historical changes of his time. Thus, instead of demolishing the old (historical) texts (such as Shakespeare's play), the author builds on them, finding a link between the old and the new. Rosenblatt's views complement Cavafy's attitude towards the change he inserted in the play. Rosenblatt suggests that the earlier view that "the nonaesthetic or efferent or informative" texts, such as historical and political texts, stand as the "basic form of reading" is false (1978, 37). Indeed, Hayden White reminds us that a historical text is not "purely…a verbal artefact which purports to be a model of structures and processes that are long past." Beyond the belief that these texts are produced by sovereign and objective authorities (who provide the readers with "literal meanings"), White perceives these historical texts as "verbal fictions, the contents of which are as much *invented* as *found*" (1974, 278). For the reader, as Rosenblatt argues, the text represents more than "a set of linguistic symbols." Reading is about the ways in which the reader "selects, organizes and synthesizes what has emerged from his [/her] relationship with the verbal symbols" (1969, 38).

As Jauss points out, an individual's horizon of expectations "mediates between the private inception and the public reception of the work" (1982, xiii). Rosenblatt sees the individual moving within his society on two parallel paths. The first falls within the larger scope of society by which one's views are shaped "by reaction to the dominant pressures, the accepted habits, and the system of values, of that culture" (1978, 460). The second, Rosenblatt asserts, accedes to the view that within "the parameters of our complex culture" the individual has the ability to select, choose and construct a meaning according to his horizon of expectations, which he might have in common with other individuals; however, he brings his own contextual, social, and ethical factors into the transaction (1993, 385).

While discussing the change in the horizon of expectations of readers over a period of time, reception theorists also talk about the change that happens within the horizon of the reader at the time of reading. Jauss clearly states that a full understanding of a text can only be achieved through the emergence of an aesthetic reading which is then followed by a historical one (1982, 148). "My Last Duchess" portrays the two registers of aesthetical and historical readings, and portrays the role of time during the act of reading. "My Last Duchess" will be looked at from two simultaneous angles, the first from a large scope in which a different reading happens depending on the time period and the relation of the audience to the text (an era-based/contextual reading), while the second one is linked to the change that happens through the act of reading by a single reader.

If readers were to follow Jauss's model of reading, they would start with an aesthetical reading; a reading that relies on the reader's already pre-disposed experiences and knowledge. Looking at "My Last Duchess" from a contemporary point of view provides us with several layers

of 'readers': firstly the listener within the poem who is introduced to the Duchess's portrait,[8] secondly the nineteenth-century audience to whom Browning has written this poem, and thirdly the contemporary reader. Writing for the nineteenth-century audience, Browning bases his poem on a semi-biographical story of which he knows that his audience have heard.[9] In this case, Browning's poem falls within the horizon of expectations of the recipients (both the listener and the nineteenth-century readers). A contemporary reader probably would not have the historical knowledge that a nineteenth-century reader had. Through the first reading, the reader begins to unravel the meaning of the text. Iser points out in his book that reading is a temporal act through which the reader goes through a dialectic formation between "illusion-forming and illusion-breaking" (1978, 127). Illusion-forming is the reader's predisposed expectations, which are affected by his culture, language, and earlier confrontations with past literary texts, while Illusion-breaking happens when the same reader discovers that his horizon has been "varied, corrected, altered, or even just reproduced" through the new text, as Jauss explains (1982, 23). The contemporary reader goes through the poem thinking that the Duke is a nice man whose wife was playful and flirtatious and believing the image that he has created: "Sir, 't was not/ Her husband's presence only, called that spot/ Of joy into the Duchess' cheek" (Browning 1994: 318, 13-15). The readers are apt to believe the words of the duke, while unravelling the codes (textual signs) that Browning inserts in his poem in a subtle way only to realise by the end of the poem that they have had a false perception of the Duke.

Having gone through the whole poem, the reader now goes through the second reading of the poem in a different manner, paying more attention to the duke's monologue and speech and picking up the signs that he could not understand earlier because of his lack of knowledge of the plot of the poem. The second reading allows the reader to understand the particularities of the work, and makes him critical of his previous assumptions which he has inserted in the text on the basis of his past experiences and horizon of expectations (Rosenblatt 1978, 11). For example, a first reading of the first lines of the poem might suggest that the Duke is sorrowful for the loss of his wife: "That's my last Duchess painted on the wall / Looking as if she were alive. I call that piece a wonder" (Browning 1994: 318). Whereas the second reading suggests that what the Duke is complimenting here is not the Duchess herself but rather her portrait.

One can assume that a first reading of a nineteenth-century reader would differ from that of a contemporary reader because the nineteenth-century reader would have a prior knowledge of the plot of the poem. History, or the historical reading, works similarly to the codes or signs

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[8] As discussed earlier, the subject in the study of reception theory is not just the reader; he can be an art viewer or a listener.

[9] Browning writes the word *Ferrara* under the title of his poem, which can be seen as a sign to his audience. Writing this word brings to the mind of his readers the story of Alfonso II d'Este, the fifth Duke of Ferrara, who, at the age of 25, married a 14-year-old girl from de' Medici, who died suddenly and was suspected to have been killed by the Duke. Later, the Duke arranged his marriage to another girl. The person who is presented as the listener in Browning's poem is the chief of the girl's brother's entourage who was in charge of this arrangement, and he is presented as the listener in the poem. Browning also inserts fictional characters (the painter, Frà Pandolf, for example).

within the text to direct the reader to a certain way of reading. It is in this vein that Jauss sees the aesthetical reading as a higher way of appreciating the text, because it is only through this reading that the reader becomes able to defy the historical gap between him and the text (1982, 147). It is only because the contemporary reader appreciates Browning's employment of history, rather than the historical information within the text, that "My Last Duchess" is considered to be a great example of a Dramatic Monologue. Moreover, the change of horizon of the reader is directly linked to the poem being a *performance.* As Rosenblatt comments, the reader does not only pay attention to the words uttered in a text, but also to the feelings and associations that the words and images evoke (1978, 10). This notion highlights the reader's interaction and shows that through the act of receiving a work of art, the recipient becomes involved. For example, when the Duke says "I gave commands; then all smiles stopped together" (Browning 1994, 318: 45-46), he does not explicitly say that he ordered for his wife to be killed, but rather relies on the understanding of the listener/reader. In this way, the Duke warns the listener that this will be the end of his future wife if she does not follow his commands. Browning becomes the author of the poem, while he leaves space for the Duke to become the author or the performer of the encounter with the listener. Both of these players insert 'signs' in their production (the poem/ the performance), which the reader/listener has then to read, evaluate, and come up with a reception and an understanding of the text.

Arguably, the multiplicity of readings of a certain text is not based solely on the multiplicity of readers, but on the movement of text in time. Within this dynamic nature of time, one has to question what reception theory means by 'the exact time' in its study of a reader's reception. The theory is based on the notion that reading is a process in which the reader is an active entity whose reception of a work of art is changed or modified by time. Reception theorists argue that one has to evaluate the cultural, social, historical and political factors that drive the recipients into forming their judgment at the *exact* time of reception. This proposition entails a few problematic issues, which drives reception theory into the same pitfall of earlier theories. Firstly, suggesting the ability to capture an *exact* moment of reception defies the earlier proposition that reception is an act that is constantly changing, thus, it is not possible to capture one exact moment. The change in a reader's response happens over time in a natural and un-mechanical manner that makes it hard to capture or contextualize one moment as *the* moment of reception. If one takes a reader's reception at an exact moment to be the evaluation of his reception, one privileges this moment over the other moments that the reader has passed through in his act of reception, or will even go through in the future, thus presenting *one* static reading of the text instead of highlighting the multiplicity of one's reaction and reception to a work of art.

Secondly, Jauss asserts that one cannot look at a text and judge its importance without looking at its effects on the reader (2001, 7). It is from this point that he rejects the notion of a fixed 'canon.'[10] The literary canon suggests that certain texts, which fall into it, are works that

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[10] For a more detailed account on how Jauss views the deconstruction of the canon, refer to his article "The Identity of the Poetic Text" pp. 24-25.

are applicable for every time and place. If one were to take the approach from which reception theory views the canon, one would believe that the canon is constantly changing according to the response of the recipients. This point is strongly highlighted by Jane Tompkins who debunks the argument that a classic is a text that has stood the test of time. Instead, she argues that "[literary texts] are always registering, or promoting, or retarding alterations in historical conditions as these affect their readers and, especially, the members of the literary establishment" (1985, 37). Tompkins' argument sheds light on the issues of authority and power in the field of literature. Literary texts are "man-mad, historically produced objects" which demands the need to study the personal, social, and historical practices that go into inclusion/exclusion of certain texts in the canon (Tompkins 1985, 37). Literature students and scholars cannot disclaim the influence that texts like Homer's *Iliad* or *Odyssey* have had on other literary and artistic works throughout the years, which led them to be two of the most seminal texts in the canon. While Homer's *Iliad* and *Odyssey* or John Milton's *Paradise Lost* enjoy such privilege and superiority, one can notice that there are other works that have been very influential on readers and yet did not receive sufficient attention from critics or scholars, like, for example, *Batman*. *Batman* started out as a comic book in 1939 and has continued to develop and take other artistic forms like short stories, films, radio dramas, etc. The question that lies here is why such a piece of art, which has been widely accepted by its recipients, been categorized as 'low literature'[11] and not made it into the canon, whereas other texts, as Rollin suggests, like "the great old poems of the Anglo-Saxon scope, of Spenser, and of Milton may well seem not merely remote, but irrelevant" (1970, 431).

The example given at the beginning of the paper about Bob Dylan and the Nobel Prize brings forward the discussion of the notion of canonization and the role of the audience.[12] One can see the relation between the audience and the canon in two ways. On the one hand, a recipient's horizon, knowledge and experience are formed by his influence from the 'canon' and the institutions of Literature or Art in general. Part of the social and cultural factors that direct the reader's response is not only formed by historical knowledge, but also by the existence of the 'canon' itself. On the other hand, one can also say that the multiplicity of interpretations of a work of art and its reception through different mediums (written text/song/video) leads to a change and an influence on the canon. It is interesting to see that in explaining the decision, the Permanent secretary of the Swedish Academy, Sara Danius, drew the link between Dylan's achievements and Homer and Sappho's performativity. She explains that "they were meant to be performed. It's the same way with Bob Dylan. But we still read Homer and Sappho. He can be read and should be read."[13] In this way, Dylan's work is perceived as part of the classical canon. Reception theory provided the field of literary criticism with a new way of addressing pressing issues like the meaning of art, the different entities that play a role in its construction, and the

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[11] Rollin refers to these works of art as pseudo-art or semi-art (1970, 432).

[12] This paper does not touch upon, and yet recognizes, other important issues including the discussion of Dylan's songs/poetry and the reception of the audience, Dylan's conflicting political stances, and the politics that influence the decisions behind literary prizes.

[13] Qtd. in Merry 2016.

ways in which it is received through elucidating the importance of the reader. The aim of the paper was to highlight the contours of the theory whose proponents call for a "transactional" (to use Rosenblatt's term 1993, 382) rather than a separating study of the role of the reader, the text, and the author in the formulation of meaning.

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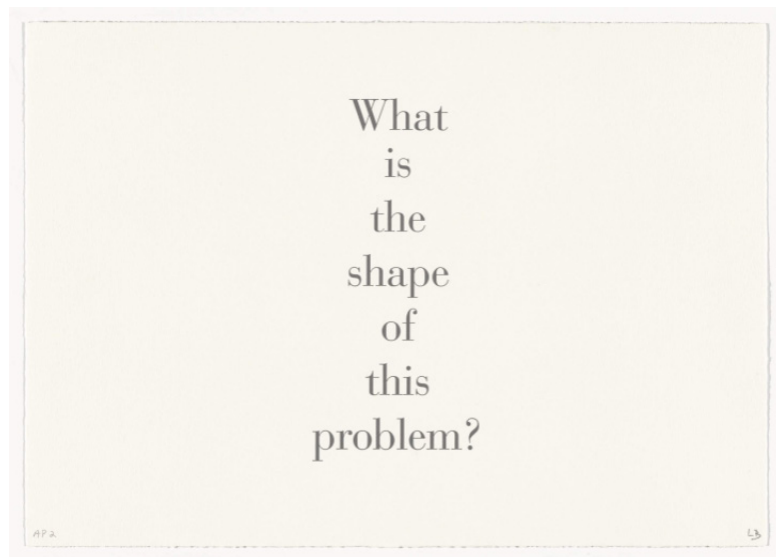
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"WHAT IS THE SHAPE OF THIS PROBLEM?"

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Louise Bourgeois, *What is the shape of this problem?*, 1999, letterpress.

I do not say I am right. I say that I observe what occurs within myself when I attempt to replace the verbal formulas by values and meanings that are non-verbal, that are independent of the language used. I discover naive impulses and images, raw products of my needs and of my personal experiences. It is my life itself that is surprised, and my life must, if it can, provide my

answers, for it is only in the reactions of our life that the full force, and as it were the necessity, of our truth can reside. (Valéry 141)

This paper aims to discuss the creative process of two visual artists, Brazilian José Leonilson and French-American Louise Bourgeois, in light of the relation between their artistic production and their own personal lives. The assumption underlying this discussion is that such production may be considered similar to poetry, in regard to the creative process necessarily establishing a certain degree of separation between life and art. Thus this discussion is developed on Webb's, Valéry's and Paz's understanding of the notion of poetic operation, which, given its distinction from technical manipulation, effectively enables the identification of a subtle line separating personal life and poetic elaboration while creating poetic pieces.

What is the shape of this problem? is the title of a work by Louise Bourgeois (France/USA, 1911-2010). Presented as a series, the work is organized in nine pairs formed by an image and a sentence. The question is presented as the title of the series. It is distributed word upon word, centered within the page, establishing a subtle contrast between the ivory-colored paper and the grey lettering. This visual characteristic, as much as the typing and the printed materiality of the lettering, recalls the distribution of titles on books covers. Yet its unusual size and its solitary presence do not. Balancing the lightness of the letters' color, the sentence seems to be saying, through its spatial predominance, that it is an important sentence. In that regard, one could visually understand that the title of this work is being presented. Furthermore, looking at the entire series, one realizes that this visual presentation of verbal information is maintained throughout the composition, paired with drawings. "Drawing" is a word used here in a broad sense in order to distinguish a visual image from the verbal image and from the image of the letters. So the sentences presented beside the drawings could be thought to be titles for the drawings as well, but a closer look elicits that there is no literal relation between the drawings and their accompanying sentences. Moreover, the drawings present images with more abstract than realistic forms, which also complicates acknowledging the connection between the drawings and the sentences as titles or subtitles. The abstract drawings establish an unclear and indirect relation with the sentences. The sentences nonetheless, although being quite discreet visually, unavoidably demand reading. Placed so clearly side-by-side, the sentences and the drawings have to be considered in the face of their close proximity. Such proximity, however, does not elicit their meaning. So it is possible that both the drawings and the sentences relate as much to their own meaning as to the meaning of such an encounter. But what kind of relation is the artist establishing when presenting such an encounter?

It is not possible to dismiss the relation between words and image in this case as being related in some degree to the traditional understanding of the relation between visual and verbal languages. This traditional view assumes that verbal contents translate or explain the visual, whereas the latter illustrates the former. Manguel refers to this by recalling Gustave Flaubert, who allegedly said his books would never ever be illustrated as this would change the universal characteristics of his literary images into singular ones (Manguel 20). This means that Flaubert understood drawings as being univocal in regard to reality, much as verbal language would

address a variety in meaning. Bourgeois's abstract drawings, however, seem to be related more to some kind of balanced and centered organization of the space than to one specific object. Thus their proximity to non-explanatory sentences could be challenging Flaubert's assumption. This is to say viewers do not necessarily identify themselves more with a drawing than with verbal contents. Furthermore, contrary to Flaubert's thought, current exhibition practices tend to reinforce a contrary movement, since, in regard to texts accompanying visual pieces, words seem to be taken for granted for what they elicit about the images. Since verbal contents are not necessarily explanatory about the visual elements they accompany, it would be wise to question if Bourgeois could be trying to challenge common expectations viewers might have towards visual and verbal language. In such a case, could her work be an attempt to complicate rather than enlighten the relation between the verbal and the visual? And could both drawings and sentences not explain each other, but rather formulate on a peculiar problem precisely by not eliciting their own relation? These questions are in fact this paper's assumptions in its attempt to reflect on Bourgeois's creative process.

Louise Bourgeois, *What is the shape of this problem?* 1999, letterpress.

Shaping the problem

By the time her first major retrospective exhibition was held at MoMA/New York in 1982, Louise Bourgeois had begun to convey a particular discourse about her own production which has been absorbed by critique ever since. One of Bourgeois's most important claims assures the connection between her *oeuvre* and her own emotional life, her childhood especially. In many interviews and statements available in editorial and curatorial projects,[1] the artist ensured

[1] As in Louise Bourgeois, Marie-Laure Bernadac, Hans Ulrich and Obrist's *Louise Bourgeois, Destruction of the father, Reconstruction of the father*, 1998; and Philip Larrat-Smith's *Louise Bourgeois: o retorno do desejo proibido*, 2011.

and reinforced her production as being related to a psychoanalytic enterprise with an objective counterpart, namely the actual production of the pieces. Considering Bourgeois's statements, one could imply that the sentences in the series *What is the Shape of this Problem?* reveal such a connection. Hence the diptychs present sentences like "repairs in the sky," "I pick on everyone dead or alive," "the hour is devoted to revenge" and "to unravel a torment you must begin somewhere" (Bourgeois, *MoMA*),[2] amongst others. These sentences seem to suggest that Bourgeois's work had a strong bond with her life, representing her childhood traumas and dramas salvaged through psychotherapy and creative process. Such a salvaging act is thus accountable for the presence of psychoanalytical vocabulary in her statements and art works. Studies about her production like Rivera's, as well as curatorial projects like Larratt-Smith's, acknowledge the entanglement between psychoanalysis and the creative process, whereas Mitchel (49-50) reinforces how the years of psychoanalytical treatment were integrated in her artistic production. In such regard, the creative process was the ground *par excellence* for the artist to deal with traumas and psychological challenges, a situation reinforced in the same series when the artist states that "art is a guaranty [sic] of sanity."

Considering Bourgeois's declarations about her art as true statements about her production, and considering them as a verbal elaboration which explains its visuality, one should consider that her art is not presenting an unsolved but rather a solved problem. This means that her art derives from solving the problem of facing her own emotional life. Such problem is solved through the engagement with her own self during the creative process, an engagement that reinforces her art as deeply connected to herself not only as author, but as subject as well. However, if that is possible and truthful, Bourgeois's production can be viewed in accordance with the idea of her pieces originating from self-expression. That also implicates that this production of poetic identity derives directly from the expression of the artist's self, since the artist claimed that the execution of the pieces gave her the possibility to face psychological challenges through self-expression. The creative process presents itself therefore as self-expression at its best: "If you don't achieve self-expression, you become depressed. It [the creative process] is related to fulfillment. [ ] If your art is about exorcising fears and self-expression, if you are convinced yourself, you will be convincing to others" (Müller-Westermann 241).[3]

Bourgeois's statement might explain why she created and why she had the need to create, but it does not effectively clarify the creative process. Yet the artist gave other declarations which contrast with the idea of her work being related solely to the need of solving emotional traumas and dilemmas, and these statements are pivotal for the understanding of her creative process. On the one hand, Bourgeois declared that her salvaging of past traumas originated her work, an idea presented in the art pieces themselves, as suggested in the sentence "I have been to hell and back and let me tell you it was wonderful," a sentence embroidered in a handkerchief piece.

[2] www.moma.org/collection/works/series/84398?locale=en&page=1.

[3] "Louise Bourgeois in conversation with Cristiane Meyer-Thoss" is an edited version of conversations that happened in 1986 and 1989, firstly edited by Meyer-Thoss and presently incorporated in Müller-Westermann's curatorial project catalogue.

However, Bourgeois comments occasionally on the objective relation with materials like stones and marble during her creative process, and such comments are fundamental to thinking about her poetic identity.

Moreover, contrasting with Bourgeois's statement about the importance of self-expression, the sentences presented in *What is the Shape of this Problem?* could be considered as poetic statements themselves, which means they are not a verbal elucidation of their visual counterpart. If that possibility is correct, the series marks a much more entangled relation between life and work, as much as between verbal and visual discourses within Bourgeois's *oeuvre*. In this sense, the series relates to a creative movement that runs from life to work and the other way around as well. So it is possible that the actual problem Bourgeois addressed in this series is the creative process itself. If this assumption is correct, in order to clarify Bourgeois's creative process one must ask how she could acquire a poetic identity while trying to express herself.

As noted before, Bourgeois's own discourse emphasized the proximity between her life and work, thus bringing forth the subjective aspects present in her production. In such regard, her production shares important aspects with that of José Leonilson (Brazil, 1957-1993), whose *oeuvre* also presents strong bonds with his emotional life. While Bourgeois presented her creative problem in terms of self-expression and acquisition of emotional safety through artistic practice, Leonilson dealt with a problem with slightly different characteristics, which was trying to grasp in what ways he could theoretically approach his own production. Despite the similarity in respect to the subjective perspective elected by both artists, they also shared some further characteristics. Leonilson, like Bourgeois, has a significant visual production which incorporates verbal elements, short sentences and poems which complicate rather than enlighten the piece's meanings and do not elicit much about the creative process. Since my interest is in investigating both artists' creative process, and taking into consideration the complex relation between the notions of poetic identity and self-expression in regard to Bourgeois's production, questioning the applicability of such notions to Bourgeois's and Leonilson's production is fundamental. This paper aims, therefore, by making use of a comparative approach, to think about the extent to which the notions of poetic operation and poetic identity may be applied to Bourgeois's and Leonilson's production as a means to understand their creative process. Such a comparative approach relies on the assumption that, since visual productions are similar to poetry as creative practices, authors who discuss poetry practices and creative processes are pivotal for a reflection on creative processes in the visual arts as well. This is the reason why poets who also write about the creation of poetry, like Paul Valéry and Octavio Paz, will be brought into this discussion. The same is true for Timothy Webb, who discusses W.B. Yeats's creative process, especially because he reflects on this exact problem of the relation between self-expression and poetic identity in regard to Yeats's poetry.
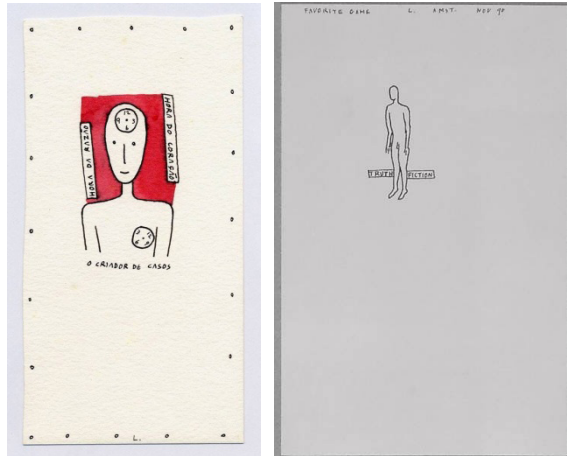
José Leonilson, *O criador de casos*, 1989, watercolour on paper. *Favorite Game*, 1990,
Black pen on paper. http://www.projetoleonilson.com.br/obras.aspx.

José Leonilson's *oeuvre* has some interesting similarities to Bourgeois's production. Despite the enormous difference in terms of the decades dedicated to art work, both artists are well known for the strong subjective elements bonding together personal life and artistic creation. Furthermore, in both cases, the artists' discourses seem to have been responsible for the development of certain analyses of their productions. Analyses that, by acknowledging a discourse centered in the artist's self, face some complications when trying to identify the boundaries between life and work, as much as to understand how they elaborated a poetic identity. There are significant characteristics in both artists' works which might be regarded as having contributed to such complications, since both artists made use of verbal elements (loose words, phrases and sentences) stitched or drawn within visual compositions. Such verbal information has been many times considered as explanation more than as a poetic element. Differently from other productions with relation to verbal contents, like the transfer lettering compositions of Mira Schendel or the asemic poetry of Leon Ferrari, for example, Bourgeois and Leonilson present verbal elements which can be read visually and verbally as well, thus demanding a more complex reading. A complex reading which, whenever not assumed, elaborates readings which reinforce the artists' discourses, considering verbal elements within the pieces as part of a sincere confession and not as active poetic elements.
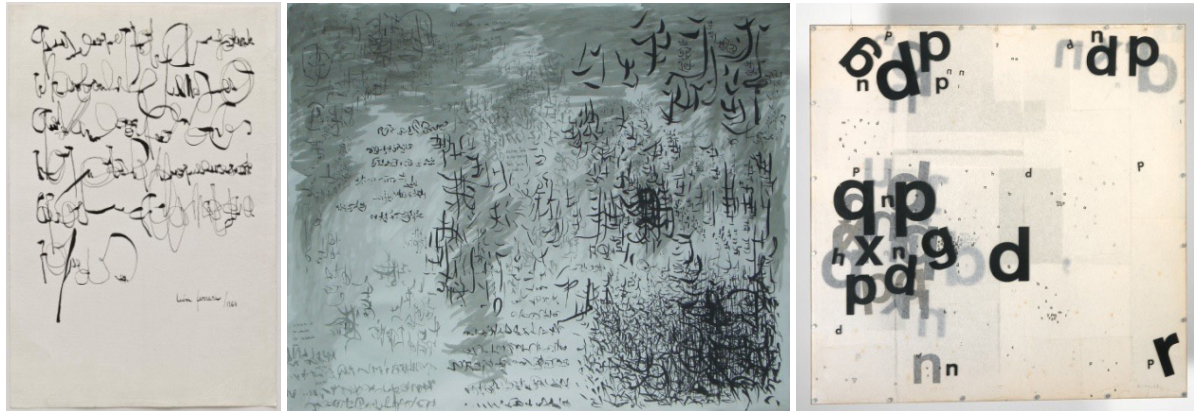
León Ferrari, no title, 1964, www.moma.org/collection/works/116542?locale=pt

Ana Lúcia Beck, 2006/2007, "Diário", ink on paper, http://www.paraisonaotemnome.blogspot.com.br/2011/09/blog-post_14.html.

Mira Schendel, no title, transfer lettering composition, www.images.tate.org.uk/sites/default/files/images/schendel_t1999_34_gs.jpg.

If verbal discourses have long been used as a way to think about visual productions, this task, understood as a way to elaborate on a work's meaning as well, has not always been the artist's own task, but that of the critic. In Leonilson's and Bourgeois's case, what seems to have happened is that to some degree, a certain lack of critique in the earlier years of their careers contributed to the artists themselves accounting for verbal discourses which try to clarify their productions, especially in the face of the subjective dimension. However, as initially exposed, Leonilson's and Bourgeois's verbal contents would more interestingly be understood as a creation of their own, a creation which, despite reinforcing the subjective dimension, relates to the creative process understood as an endeavor articulated between self and matter. As Rivera states when referring to Bourgeois: "[…] the artist does make use of words in her works, not only in titles, but in commentaries and autobiographical fables which must be considered as an integral part of her artistic production, and not as something external to it capable of deciphering it" (Rivera 274, my translation). In Leonilson's case, Lagnado questions the relation between the artist's discourse and his artistic work when thinking about the interviews conducted with Leonilson in 1992: "The question which haunted me addressed the notion of truth, should Leonilson's speech be understood in a literal sense, or had the artist held to his enunciations in search of a logic for the absurdity of existence?" (Lagnado 81).

Moreover, regarding the relation between Bourgeois's and Leonilson's verbal discourses about their *oeuvres*, it is relevant to consider that the presence of verbal information within the visual does not clarify the creative process, but rather addresses its problem. Expressions like "[…] the shape of this problem," "the drama queen" (*O criador de casos*), or even the opposition between "truth" and "fiction," as seen in Leonilson's drawings showed above, may refer to Bourgeois's and Leonilson's own selves, but they also seemingly evidence that the artists felt it necessary to mark the subjective dimension as a problem in their poetics. It would therefore be

fundamental for the artists to present such a problem not only in interviews but in the actual art pieces. However, the presence of such verbal information within the pieces elaborates it as a counterpart to visuality. This makes a lot of sense, considering that both artists shared the practice of departing from hand-written notes, sparse sentences, or information picked from popular music, in the case of Leonilson (Pedrosa 249), or literature in the case of Bourgeois (Vuong 211), to create visual pieces. This creative movement does not situate the verbal as an accessory in eliciting the pieces, but as a fundamental element of expression which had to be dealt with as much as any other material the artists elected. That is to say that in Leonilson's and Bourgeois's *oeuvres* verbal contents are as vivid an element as are cloths, stones, paint or threads.

The poetic problem

The problem of elaborating a critical analysis of works with close bonds with subjective aspects is historically perceptible in Leonilson's case. Early in his career, Leonilson complains about being ignored by Brazilian visual arts critics and art historians (Pedrosa 232-34). As one can notice throughout the interviews given to Pedrosa between March and May 1991, Leonilson struggles to theoretically address his production, dealing at the same time with the impression of being faced with critics unable to access works of art which were, in his own understanding, "less conceptual" and "less intellectualized."[4] These fundamental interviews reveal a lack of analytical foundation for the analysis of a work like Leonilson's at that time, something one can sense in the difficulty the interviewer himself faced while trying to apply the notions he had to Leonilson's production. Apparently, Leonilson understood terms like "cerebral," "brainy," and "conceptual" or even "intellectualized" as too much related to "abstract thought." During Pedrosa's interviews, Leonilson denies these notions time and time again, and goes back to the use of the word "poetic" (*poético*) to refer to his own work. However, as he does so, he also indicates the kind of value he understood oriented his creative process as much as characterized a quality he claimed to recognize in other artists' works, like Walter de Maria's *The New York Earth Room*. Leonilson was referring to a quality he could identify visually, one he understood in either affectionate or symbolic terms, which recalls Didi-Hubermann's notion of a gaze which evidences its own movement toward the object and its own projections on it. Pedrosa, with a contrary movement, preferred to mark this less intellectualized or "politicized" work, in his words, as something similar to a personal diary. A notion which, strongly perpetuated by further declarations by the artist, as well as by subsequent critiques, enhanced the idea of Leonilson's production being something very personal, something closely related to his emotional history;

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[4] In the interview given to Lagnado in the following year, for example, Leonilson would use words like "cerebral" and "rational production" to refer to many of the Brazilian art scene's productions of the 1960's and 70's, productions he understood had been much more absorbed by the critique of his time. Remarkably these two fundamental interviews, given to Pedrosa and Lagnado, were mainly a preoccupation of people with whom Leonilson had personal relationships, and not that of other contemporary critics.

a diary with confessional tones, especially regarding the artist's last years of life and his struggle with AIDS. To some degree, both Leonilson's view of a poetic value in visual productions, as well as his interviewer's resistance in engaging with the idea of an art with subjective characteristics as something distinct from a personal diary, recall the traditional opposition between poetry and abstract thought as portrayed by Paul Valéry:

> The idea of Poetry is often contrasted with that of Thought, and particularly "Abstract Thought." People say "poetry and abstract thought" as they say good and evil, vice and virtue, hot and cold. Most people, without thinking any further, believe that the analytical work of the intellect, the efforts of will and precision in which it implicates the mind, are incompatible with that freshness of inspiration, that flow of expression, that grace and fancy which are the signs of poetry and which reveal it at its very first words. [ ] Some people even go so far as to think that even meditation on his art, the kind of exact reasoning applied to the cultivation of roses, can only harm a poet, since the principal and most charming object of his desire must be to communicate the impression of a newly and happily born state of creative emotion, which, through surprise and pleasure, has the power to remove the poem once and for all from any further criticism. (Valéry 136)

Valéry highlights that there is a common understanding of the work of a poet as something very distinct from abstract thought. Besides, he considers two other important aspects. One of them is the permanence of the idea of poetic creation as something that strikes the poet, and which is not controlled by him. Thus the artist, like the poet, is someone who has the gift of being touched by inspiration, with no further effort necessary in order to create. Valéry does, however, contrast this common way of thinking about art and poetry with an idea of dedication, but dedication seen as labor. It is an idea conveyed with the image of a gardener, that is, of someone who needs to work day after day, again and again, putting care, effort and reasoning into the task of cultivating. In such ways, it is understandable that a gardener's creation is a result not simply of the wonder of life in itself, but also of dedication and effort. By making use of the image of a gardener, Valéry characterizes poetic creation as a product of a close relation between the efforts of the mind and those of manual labor. Thus, this is an appropriate notion to think about artistic creation as well. That is to say, to address it not only as a product of inspiration, or of the apparition of a certain emotional state, but as a product of thought and effort, of thought and manual work.

The problem of manual work

Webb shares similar views to Valéry, in regard to manual efforts, when addressing W. B. Yeats's (Ireland, 1865-1939) poetry, although he further acknowledges the problem of the interaction between these and the poet's life. Webb takes into account how the different personae the poet created reveal that he was "acutely sensitive to the ways in which we fabricate our own identity and the artificiality and even the theatricality of our own self-representation" (Webb

xv). Webb suggests that Yeats developed a series of personae and elaborated them in such ways that could articulate his self-representation, which "helped him to project certain possibilities or aspects of character and to articulate and dramatize the divisions and the conflicts within himself" (Webb xx), thus articulating his subjectivity without eliciting his personal life. Whereas Yeats established distinct personae in order to deal with certain subjective aspects in his poetry, especially those with which many readers could relate to, something Leonilson and Bourgeois also did, Bourgeois could have been trying to stress this subjective dimension through interviews as much as in art pieces. This is reinforced whenever visual elements and verbal elements encounter each other within the art pieces themselves.

Taking Webb's account into consideration, it must be recognized that Yeats was, as Bourgeois also intended, dealing with self-expression while creating. However, by analyzing Yeats' writings on his own creative process, Webb insists that "protected by ancient salt against the corrupting possibilities of direct self-expression or of verse which is merely confessional, the poet is enabled to translate the biographical particulars of his personal life into the durability of art" (xx-xxi). Yeats himself called these very personal experiences, worked with ancient salt into his poetry, a phantasmagoria. Yet the poet makes use of the image of ancient salt to stress that, despite all the phantasmagoria in his poetic production, the poet has to balance this aspect with a calculated poetic gesture. So Webb, in order to better understand Yeats's poetic production, introduces the notion of poetic gesture as one contrasting and counterbalancing the poet's self.

Moreover, Yeats's creative process did not rely solely on the elaboration of personae through which he could work on very personal aspects. Actually, as Webb defends, Yeats's creative process necessarily involved a conjunction achieved through poetic technique. When addressing this aspect, Yeats affirms that the work of the poet is similar to that of a "lace stitcher [sic]" or a "clock-mender"; nevertheless very distinct from that of a road builder or a floor cleaner (Webb xxiii). The image of a "lace stitcher" and that of a "clock mender" recall Valéry's image of the poet as a gardener. But if Valéry chose to see a poem as something like a rose, Yeats prefers to emphasize the poet's effort as resulting from hours of delicate concentration and dedication through the idea of craftsmanship. The idea of craftsmanship seems to underlie one important aspect; the poet needs to know his material, language which is considered in this regard as having "rules" and "functions" that must be acknowledged by the poet.

In terms of the characterization of poetry's creative process, both Valéry and Yeats, who were poets themselves, as well as Webb, consider poetry in similar terms. Poetry is something which does not erupt simply through inspiration or a deep emotional state. It actually results from intense and dedicated spiritual as much as physical work. So, if the notion of poetic technique is to be applied to any creative endeavor, it ought to be considered as having a strong emphasis on dealing with something these authors recognize as being material, as having a body, as being matter in itself. On the one hand, this means understanding verbal language as something which has such specificity that it demands to be worked "in," as if verbal language had a body itself. On the other hand, these authors emphasize the idea of actual physical work, dedicated and lasting work, as fundamental in terms of poetic creative gestures. This analogy establishes an

embodied image to convey the notion that poetry creation does deal with concrete aspects, the spiritual efforts of abstract thought as much as the timeless hands work on language. Hence what is reinforced through the images of the gardener and the "lace stitcher" is actually the mental process of thinking through language in order to create. But this also implies that self-expression necessarily has to find its way into the world through matter. This is an implication which Bourgeois was very well aware of, as will be demonstrated later on.

Webb articulates his view on Yeats's poetry, namely one articulated on self-expression and poetic technique, as an enterprise which must necessarily balance these opposing tendencies. This means that the life of the poet and the work on language must be brought together and balanced. In similar ways, self-expression and poetic technique had to be balanced in order for Yeats to achieve a poetic identity. So, by means of characterization, poetic identity would develop through the accomplishment of conjunction and balance simultaneously, hence self-expression as much as poetic technique encounter each other in the creative process. Nevertheless, none of them takes precedence over the other, which is the reason why they need to necessarily balance one another. So by bringing together and disposing in a balanced way thoughts of the mind and emotional forces, expressing one's self while dedicatedly handling matter, the poet creates.

Webb, Yeats and Valéry share a common view on poetry, one which reinforces the necessity of some kind of specific relation with the task, one which would bring one's history closer to matter, but at the same time demands that the poet establishes some distance from his own self in order to enact poetic technique. This is to say that the assessment of personal history, emotional aspects and psychological states are not enough in order for a poet, or an artist for that matter, to elaborate a poetic identity. Being the artist challenged by certain emotional states, identifying them, and deciding to deal with them, have never been enough for Bourgeois to develop visual productions with such a poetic identity that her pieces are undeniably recognized as hers. The same is valid for Leonilson. Opening his personal life, emotions, frustrations and longings to the public, and letting himself be read as if his *oeuvre* was a personal diary was not enough in terms of action necessary to acquire a poetic identity. At the same time, it is clear that this very necessity, the necessity of identifying a poetic gesture directly relates to Leonilson's complaint about the lack of critique on his work in the early nineties. It is possible that Leonilson wasn't sure about the best notion to apply to something he identified in his and others' art pieces. Yet this unnamed thing was considered by him pivotal for the characterization of his production. Apparently, however, this unnamed thing was not easily acknowledged. Thus the artists conveyed explanations which suggested that only personal emotions were a creative "problem." Not because it was actually true, but because they were more likely not to say otherwise. Bourgeois certainly implied this when saying:

> Several years ago I called a sculpture *One and the Others* (1955). This might be the title of many since then: the relation of one person to his surroundings is a continuous preoccupation. […]
> This is the soil from which all my work grows. The problems of realization – technical, and even

formal and aesthetic – are secondary, they come afterwards, and they can be solved.
(Bourgeois, Bernadac and Obrist 223)

This passage reinforces the idea that the emotional aspects were of primal interest for Bourgeois in regard to her artistic practice. Nevertheless, having Valéry's and Webb's accounts in mind, this statement could be considered as being not necessarily true, despite reflecting the artist's decision of keeping it in the limelight. It is difficult to follow the possibility of emotional difficulties being more important for the artist than "poetic" ones, once it is understood how the notion of the poetic is elaborated by authors like Valéry, Webb and Yeats. Moreover, considering that Bourgeois gave confrontational and opposing views on similar issues, it is imperative to confront the above statement by bringing two other aspects into consideration. One of them is her art pieces and their formal characteristics. The second one is bringing this paper's analysis to balance the contrasting notions of self-expression and poetic technique.

Louise Bourgeois, *The Sail*, 1989, marble sculpture, www.uk.pinterest.com/pin/58969076346154460/.

The problem of the marble

In order to confront Bourgeois's claim that the emotional aspects involved in the creative process were her main problem, one would have to bring into the discussion remarks which recall the formal characteristics of her pieces and their creative process from an objective perspective. Considering this, one of the most intriguing statements regarding the relation to formal aspects is developed by her in terms of physical labor. This is the remark about the piece called *The Sail*. However, despite many generous comments about her own work, Bourgeois opens this statement saying that the work of art should speak for itself, with no further explanations by the artist necessary. As the artist said:

> I want to explain why I did this piece. I don't really see why the artist should say anything, because the work is supposed to speak for itself. So whatever the artist says about it is like an apology, it is not necessary (Bourgeois, Bernadac and Obrist, 168).

This opening statement complicates the discussion, yet clearly situates Bourgeois thinking outside the emotional scope. This observation about the art piece having to necessarily speak for itself is sustained in formalist and poetic views on the works of art and poetry. From the perspective of the visual arts, this means that the formal aspects, and therefore any formal decision taken by the artist during the creative process, must be so assertive as to sustain the entirety of the piece in terms of composition, as much as it must be so clearly elaborated that no further verbal explanation is necessary in order to bring such characteristics to evidence. There is a similar thinking about poetry, one Valéry was very keen on, for he would state that, regardless of the poet's intentions, what he did was what he effectively did, thus any critique of his production would have to sustain itself on what was said in the poem, not on any later comment by the poet about it. In other words, Valéry addressed a poem's unity or poetry's "admirable and uniquely characteristic property" (156), stating that poetry is sustained by symmetry between form and content, which are therefore inseparable in regard to meaning (156-57).

So, if on the one hand Bourgeois's opening consideration indicates a rather formal approach and not an emotional one, despite stressing the importance of the second, it is also quite revealing of another aspect. Bourgeois must have taken a conscious decision to elaborate discourses about her practice, which emphasized personal stories and emotional dilemmas as triggers for the creative process. Additionally, such a decision might not have been taken in order to clarify the creative process or the pieces *per se*, but because the artist understood how important it was, as it still is, to reclaim a critical positioning towards subjectivity. This is something she emphasized when she characterized her creative process as the subversion from a passive into an active position towards emotions (Müller-Westermann 248).

The opening statement mentioned above is followed up by more accurate information about the elaboration of *The Sail*. Bourgeois addresses how its construction meant dealing with the imponderable effort of sculpting a form which could express and contain two different polarities: the softness of the wind, and the reflective quality of marble surface. As the artist explained, these two characteristics actually fight against the resistance of the material, the hardness of the marble. Bourgeois even considered at this point that the marble challenged her. But if the artist could be challenged by marble, this means that not only emotions were challenges the artist faced during the creative process. Yet the craftsman's challenge of building softness and mobility for light with a hard material is emotionally and psychologically unfolded by the artist in conceptual terms, and hence Bourgeois refers to this challenge as a "personal resistance" towards herself.

The characterization of the interaction with the marble in terms of personal resistance addresses the material in a responsive manner, one which contradicts the idea that stones and other materials are simply a means to express the artist's self. In other words, the characterization of a confrontational attitude towards the marble reveals that Bourgeois never simply imposed

her expression on matter, but rather needed to negotiate it with the stone. As an artist, Bourgeois was extremely conscious of the characteristics of the materials she worked with as much as their particular demands. She was conscious of the characteristics of the matter, be it verbal language or a piece of marble. In the case of *The Sail*'s execution, dealing with the hardness of the marble was much more relevant than self-expression in regard to the elaboration of the piece. In such terms, Bourgeois' dealing with the stone recalls Paz's (2012) relevant distinction between poetic operation and technical manipulation. These terms are explained by him in order to characterize the elaboration of poetry. Paz's distinction between the notions of technical manipulation and poetic operation is built, as seen in Valéry, Webb and Yeats, on the image of physical work as dealing with matter. Paz uses the image of stone – of marble, coincidentally – to clarify the difference between these two actions. According to him, if one thinks about marble, there is a difference between the labor of a constructor and that of an artist. Considered as a technical operation or manipulation, the constructor's dealing with stone in order to build a staircase, for example, deforms and defeats the stone's original nature. Under his hammer, marble has utilitarian purposes. Differently from the constructor's action, the poet, while undergoing a poetic operation, gives the matter of the stone liberty, keeping and yet transcending its original nature. The constructor deals with certain technical knowledge about the piece, which could prevent the staircase from breaking, whereas Bourgeois had to deal with both the material characteristics of the marble and the intended symbolic field she wished to address with the sculpture as well. This aspect is evident in Bourgeois's comment about the moment she found the actual piece of marble she used to sculpt *The Sail* in Carrara:

> I was struck, at the quarry in Carrara – I found this extraordinary piece, which offered, since it was in the quarry, a natural cut. This would challenge me – I thought it was beautiful. Instead of being industrially cut like cubes of sugar, this cut was formed in that way when the stone was struck. It fell so the way a walnut splits when you crack it open. So I kept its natural shape which is a curve, as in this case, you are going to find inside the stone that same curve repeated in striations – that is geology. (Bourgeois, Bernadac and Obrist 169)

Though it could be taken for granted that Bourgeois had some geological knowledge, or even that she could refer to her attentive observation of a piece of stone in the quarry as geology, her preservation of the stone's natural features required balancing them with her desire to express certain opposing aspects which must also be acknowledged. In other terms, the artist had to balance her desire of expression with technical knowledge about the stone, but in this case she even had to overcome technical limitations, thus developing a new technique which made it possible for the entire piece to keep its resistance, despite the hole excavated in its inside.

At this point, it must be considered that the notion of a poetic operation, on the one hand, marks an important characteristic of poetry's creative process; the poet establishes a special kind of relation with matter. On the other hand, this notion elicits that, when pursuing a desire of expression, subjective or emotional, as it may be, the poet as the artist must necessarily place

himself respectfully towards matter. A respectful positioning which acknowledges the other, be that the otherness of the stone or the otherness of language.

José Leonilson, *A.P.*, 1991, voile; and *Rapaz Tímido*, 1990, guipure on frame (Pedrosa 126 and 154)

The problem of cloths

Regarding Leonilson's poetics, the notion of poetic operation is relevant to addressing his dealings with fabrics. Having been brought up in a family in which the relation to fabrics, sewing and embroidery was as common and usual (Lagnado 86-90) as in Bourgeois's family (Bourgeois, Bernadac and Obrist 117-22; Kuster 450), Leonilson (like Bourgeois) managed to establish a poetic status for fabric works. Dealing with cloths and sewing subjective values in face of his emotional background, Leonilson struggled for quite some time until he understood the relation he established with such materials and procedures within his poetic. It took the artist some effort to realize that the way he was embroidering and sewing salvaged these actions from their conventional and practical sense as dominated matter, and raised them to an artistic stature. When Leonilson begins to understand the distinction between technical and poetic procedures, he acknowledges a particular kind of relation with the task of stitching: "[I stitch by hand] because by hand there is the pleasure of doing the stitch, of making a mistake, of cutting and doing it all over again. If you noticed, there is a stitch for letters a big stitch and a small stitch" (Lagnado 86). Leonilson's remark on sewing praises handwork and a handling of the task which is not based on excellence from a technical point of view. Accepting the possibility of a failed gesture can be compared to Bourgeois's observation of the stone, fundamentally because both actions towards matter are based on the careful observation of such interaction. Such careful observation is implicit in Valéry's depiction of the poet as a gardener, and in Yeats's depiction of the poet as a clock mender. With respect to poetic operations, carefully positioning oneself towards reality stresses the

fact that observation must be directed towards the other as much as toward the space which such interaction establishes between poet and matter, his self and the other.

So, despite the subjective dimension fabrics might have had for Leonilson, and no matter how much love one can sense in his mother's dedication to mending and stitching the family's attire, being able to re-do and re-enact such a gesture while balancing its symbolic potential with the actuality of the matter is a quite different enterprise. Taking into account Paz's definition of the paradoxical and contradictory nature of poetic operation, Leonilson's handling of fabrics, like Bourgeois's handling of the stone, can be identified as a poetic operation. A poetic operation is thus defined by the necessary creation of balance between the material's own nature and its hidden potential, its common and its new meanings, and its potential of communicating and of still being something. It is this aspect of balancing opposing aspects which is accountable for poetry embracing ambiguity. Paz is thinking about the ambiguity and the multiplicity of meanings words have in ordinary conversation, a characteristic Valéry illustrated with the image of a light plank crossed over an abyss (Valéry 139-40). According to Valéry, ordinary discourses "use" words, but are not able to test their "strength." One has to therefore use words to rapidly cross over the abyss, being the thin wooden plank necessarily left behind once the goal of communication has been achieved. Yet according to Paz, a poet's fundamental achievement is to give words endurance after the crossing. And this is how Bourgeois's stones and fabrics, as well as Leonilson's fabric cloths, acquire a poetic status in their *oeuvres*: by still being after having been transformed into something new, by still letting one see striations in *The Sail*, by still being light and sheer as any other voile cut despite having become an object like Leonilson's *A.P.*

The strength and the potency that Paz and Valéry identify in poetry's use of words are very similar to the ways Leonilson handles two cuts of voile to create a piece called *A.P.* Leonilson speaks about the creation of this daring piece, which has the poetic beauty of voile transparency and a delicate touch as fundamental formal values. Two cuts of it, approximately 200cm long, hang side by side. Leonilson's poetic gesture, configured as poetic operation, is the simplest one possible: painting a sort of golden frame on the cut fabric margins, just enough to create some contrast with its white color, and to add enough weight to it to make it slightly denser, physically and visually. About this small intervention Leonilson said:

> This golden paint I used because the voile rips too easily. I could have simply used resin, but I decided to add the gold, a beautiful thing, something that recalls force. At the same time, the work is so very light that the wind makes it fly, the golden paint makes the fabric work more. Sometimes it rolls, other times it stretches or gets lumped. It [the golden paint] is something that makes the fabric work more as an actual object. (Pedrosa 267, my translation)

Leonilson's remark stresses that his poetic gesture was a calculated gesture, one capable of sustaining the fabric's own identity, its natural features and characteristics, which conveyed much about the emotional connotation fabrics had for the artist. But, at the same time, this

calculated minimal poetic intervention changed the cut fabric forever, giving it the status of a thing, a living object, an object similar to Bourgeois's marble's "lifeness".

In other works, Leonilson's poetic operation creates a state of balance between pieces which operate on opposing values, considered as being poetically significant and meaningful in terms of technical operations. Thus the poetic gesture unfolds and subverts its own easiness by becoming a poetic statement. That is how Leonilson operates with sewing and stitching, as with cutting, in order to build fabric pieces. That is also how he contrasts his *A.P.* voile pieces with a work called *Rapaz Tímido* (*Shy Boy*). In the latter, the ornate nature and the heterogeneous surface of lace are displayed through a procedure which deeply contrasts with that in *A.P.*. In *Shy Boy*, Leonilson strongly and precisely stretches a cut of *guipure* lace on a wooden frame, and by doing so somehow stresses the delicate lace nature, as if testing its strength symbolically by literally taking as much of it as possible. As one can sense from the slightly crooked frame, the artist actually stretched the cut too much, causing the frame to twist over time.

The problem of poetic gesture

Concluding, to define the notion of poetic identity thinking it through Webb, Paz, Leonilson, Bourgeois and Valéry, the creation of objects through a specific gesture must be acknowledged. In such sense, regarding the creation of poetry and Bourgeois's and Leonilson's art pieces, poetic operation is characterized by a peculiar gesture, a gesture balancing opposed forces and aspects. On the one hand, this gesture may relate to, respond to, or be triggered by personal emotional states related to one's past or present history, in terms of self-expression. On the other hand, this gesture relates to, observes, absorbs, and deals with matter, developing forms which are sustained in themselves by their own characteristics, while still keeping and transcending the natural features of the material, thus going beyond technical manipulation. The poetic gesture has to therefore be conceived in terms of the ability to create through the conjunction and balance between self and other.

Yet thinking about art and poetry in such a manner inaugurates political implications even in *oeuvres* which would be initially identified as predominantly subjective. Thinking about this, one ought to quote Valéry's remark about the reasons he acknowledged in explaining his understanding of the word *poetic*. The philosopher does so by firstly investigating poetry and thought as words. About these he affirms that each and every one of us should care about "beginning at our own beginning" (137) and "cleaning up the verbal situation" (138). This means trying to recognize what implications the words we use have regarding our own meanings. According to him, not proceeding in such way would end up with us taking on and passing along other people's meanings instead of our own. And that, as he reminds us, has profound political implications, for "cleaning up a verbal situation" means elaborating our own identity. On the one hand, this means that a lot of self-understanding and self-knowledge can be acquired when one tries to express oneself, if he or she does it while attentively observing the desire to express

oneself. Hence Leonilson's and Bourgeois's attempts to self-express and their achievement of poetic identity provoked similar self-understanding and self-knowledge, which was only acquired because their desire turned to matter, and their thoughts and emotions were balanced with a poetic gesture. Pedrosa and Leonilson may not have been aware of this in 1991 when they thought of the latter's work as less political when labeling it as poetic. However, Bourgeois's awareness of such implications might have been the fundamental reason for her to have decided to convey discourses which stressed her productions' subjective implications, thus labeling her creative process as something like "cleaning up emotional situations". Once Bourgeois's and Leonilson's *oeuvres* are identifiable not only as subjective but as poetic productions as well, taking into account the implications of the notions of poetic operation and poetic gesture, we come to realize that these artists, while looking at their own selves and emotional dilemmas, have done far more than expressing their own selves. They have actually embodied the necessity we all have of facing whatever makes us "us" by still respecting what makes the other's otherness.

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