

**UNIVERSIDADE DE SÃO PAULO**  
**Faculdade De Filosofia, Letras E Ciências Humanas**  
**Departamento de Letras Modernas**  
**Programa em Estudos Linguísticos e Literários em Inglês**



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## **Abertura**

Profa. Dra. Mayumi Senoi Ilari

Data: 26/10

Local: Sala 261

Horário: 14:00-14:10

## **Palestras**

Palestra 1 - Prof. Dr. Daniel Faas, Trinity College, Dublin.

Data: 26/10/2017

Local: Sala 261

Horário: 14:10-15:10

### **“Migration, Religion and Education in Ireland during and after the Celtic Tiger”**

**Dr. Daniel Faas** is Associate Professor in Sociology, Founding Director of the MSc in Comparative Social Change and Member of the University Council at Trinity College Dublin. His research and teaching interests are in the sociology of migration with specific emphasis on the intersection of migration and education. His work focuses on youth identities in relation to immigrant integration, national identity, multiculturalism and social cohesion, religion and schooling in Ireland and Europe, curriculum design and development, as well as comparative case study methodologies. He has published widely on these topics in high-impact peer-reviewed international journals, as well as a sole-authored monograph.

Palestra 2 - Prof. Dr. John Corbett, University of Glasgow  
Data: 27/10/2017  
Local: Sala 270  
Horário: 14:00-15:00

### **“Intercultural Correspondences: Mapping an International Literary Community”**

Before the internet, transnational communities of practice were often constructed and sustained through networks of ‘hard’ correspondence: people wrote letters to each other, giving support and advice, and inviting and engaging in debate and collaboration. One such network sustained the international literary *avant garde* that practised ‘concrete poetry’ from the 1950s onwards. This group of writers included correspondents from North and South America, Europe and Asia. Amongst the correspondents were the Brazilian brothers Augusto and Haroldo de Campos and the Scottish poets Ian Hamilton Finlay and Edwin Morgan. By way of the dialogues embodied in their letters they shaped the ethos of their global community, evolved manifestos, and diffused and adapted aesthetic principles and ideas, such as the value of the ideogram, appropriated by the concrete poets from Ezra Pound, who in turn appropriated it from his understanding of the Chinese written character. This presentation considers new ways of mapping the social network of writers who are engaged in such a community, applying digital tools to tracking the letters written to and from key members of the group, and computing the relationship between core members and ‘outliers’ in the intercultural network. The method promises to give insights into infrastructure and workings of a global network. The project described in the presentation draws on technology, sociology and cultural historiography in order to suggest ways of visually mapping relationships between members of the *avant garde*. It also contributes to a means of theorizing literary correspondence.

**Dr. John Corbett** is Visiting Professor and International Fellow at USP. He was formerly Head of the Department of English at the University of Macau, and Professor of Applied Language Studies at Glasgow University. He has written a number of books and articles on diverse topics including Scottish literature and the Scots language, corpus linguistics, and intercultural language education. He is currently President of the BrazTESOL Intercultural Language Education Special Interest Group and a Vice President of the Association of Scottish Literary Studies.

## **Painéis**

### **Painel 1 (Língua)**

Mediadora: Profa. Dra. Marília Mendes Ferreira, Sala 261

Data: 26/10, 15:30 -17:00

#### **Academic Writing and Publishing Issues: Brazil in the international context**

*Malyina Kazue Ono Leal*

*Orientadora: Prof. Dra. Marília M. Ferreira*

This paper aims to offer a brief overview of the main recent research literature regarding issues related to academic writing and publishing in a number of non-English speaking countries, situating Brazil in the global context. Academic writing and publishing issues have increasingly gained attention due to the shift in importance given to it by institutional policy makers. Publication in prestigious journals has become a valuable asset for those with academic career ambitions: tenure, promotion, grants and awards worldwide have become closely tied to the successful publication of one's work, thus making it a highly competitive activity. (Perez-Llantada, 2012, Lillis & Curry, 2006). Through various theoretical perspectives, researchers discuss implications related to the fact that the highest-ranking academic publications are English-language medium, mostly based in Anglophone countries, guarded by Anglophone gatekeepers, and follow Anglo-cultural writing conventions. Consequently, speakers of other languages are clearly at a disadvantage in the competition. (Canagarajah, 2002; Flowerdew, 2000). In addition to the difficulties imposed by such circumstances, Brazilian scholars have to contend with other adverse conditions: there is little institutional support for writing and publishing, funding for translation and professional editing is usually scarce, among other obstacles.

#### **A corpus linguistic approach to the description of aviation English**

*Malila Carvalho de Almeida Prado*

*Orientadora: Profa. Dra. Stella Tagnin*

As in other specialized areas, the teaching and assessment of aviation English need a linguistic description which enables the link between instructional content and student/professional's routine activity. Using the methodology underlying corpus linguistics (SINCLAIR, 2004), this aviation language investigation is based on a corpus of 130 transcripts of radiotelephony communications between air traffic control operators and pilots in abnormal situations. In this paper, we present the path followed in this research, starting from the portrayal of lexical-grammar patterns, and ending with a pragmatics analysis of chunks with a

functional profile (ADOLPHS, 2008), highlighting typical elements of the conversational structure (GÖTZ, 2013) and of the participants' relation within the communications (AIJMER e RÜHLEMANN, 2015). We conclude with possible directions of the research, as well as its application in the classroom.

### **Power relations and the Advertisement Judgments: An encounter of the Subject with the Codes and Structures**

*João Paulo Ferraz*

*Orientadora: Profa. Dra. Anna Maria Grammatico Carmagnani*

The aim of this research is to look at the decisions made by Conar (Conselho Nacional de Autorregulamentação Publicitária) with regards to their construing of regimes of truth and (alleged) application of the “Código Brasileiro de Autorregulamentação Publicitária”, which claims to protect the ethics in advertisement. This interdisciplinary paper aims to approach the subject from a discursive perspective and based on Foucault and Bourdieu's theories, looking at the power relations involved in the decision making of such interactions and problematizing the naturalness and apparent clearness of the reception and interpretation of messages present in advertisement. By using this theoretical framework in the selected corpus, we aim not dispute interpretations reached by the agency, but rather bring attention to the role of power relations within structured relations and the subjectivity in the processes, which, we argue, are completely overlooked by other disciplines in the area of media studies. This self-regulated agency claims to protect advertising from unethical behavior and offer Brazilian citizens with a tool for bringing forth their complaints, which they shall deem to be or not in accordance to the Code of Ethics and, thus, rule them as valid and consequently decide whether they should or not continue to be used in marketing campaigns. The decisions, however, are a fertile ground for analysis of existing power relations within the way processes are organized in social interactions and how the judgments may serve companies who compete in the same market to protect their commercial interests.

### **Representation and Representativeness in the cinema**

*Andréa Cotrim Silva*

*Orientador: Prof. Dr. Lynn Mario Menezes de Souza*

We aim to point out how some ethnic-racial groups, especially the African-Americans, have been represented by the American cinema, mainly by Hollywood, since its invention. Our objective is to understand how this representation has taken different forms, according to the historical context, sometimes legitimating, sometimes disaffirming stereotypes, prejudices and intersectional discrimination, that is, that

may combine issues of race, gender, social class, age group, among other subjectivities. In this study, we will cover the narratives of classic works such as "The Birth of a Nation" by director DW Griffith, 1915, and productions from each decade to the most recent of the so-called "Obama Era" as "Django Unchained", by Tarantino, Tate Taylor's "The Help," and Barry Jenkins's "Moonlight," winner of the Oscar for Best Picture, in 2017. Under the bias of postcolonial theories, Visual Critical Literacy and the studies developed by Jacques Rancière (2005, 2010, 2013) as well as by Gianni Vattimo (2011), we will talk about how hegemonic representation is violent when silencing certain social types, on the unequal shares of the sensitive. Thus, their representation does not necessarily mean a greater representativeness.

## **Painel 2 (Literatura)**

Mediadora: Dra. Mayumi Senoi Ilari, Sala 263

Data: 26/10, 15:30 -17:00

### **The country and the city in the Irish Novel, 1922-51**

*Stephen O'Neill*

*Orientador: Profa. Dra. Laura Izarra*

My research investigates the country and the city in the Irish novel after partition, from 1922 until 1951. This timeframe takes in a number of crucial events in both world and Irish history in the twentieth century, and my thesis examines how the country and the city become a framework by which to read these events in both literature and rhetoric. This thesis investigates the representation of the country and the city in the Irish novel north and south after partition. The creation of each state on the island in the 1920s was prefigured by a dominant imaging of the north as urban and the south as rural in culture and politics. While the novel did not play an active role in this imaging, after the establishment of the northern and southern states, writers used fiction both in response to the dominant discourses of state formation, and as a means of recording what Raymond Williams calls 'immediate living experience'. Resituating the novel in these years after partition, this thesis examines the changing and contradictory uses of the rural and the urban over the course of the 1922-51 period. Drawing upon a range of expressions of the country and the city in rhetoric, exhibitions, journalism, and other cultural outputs, the thesis argues that the country and the city were the axial lines upon which both the novel and national identity were charted. Because my thesis is influenced by Raymond Williams's *The Country and the City* (1973), the overarching methodology is influenced by cultural materialism. However, I also draw heavily upon Frederic Jameson's theories of realism – particularly *The Antinomies of Realism* (2013) – and his discussions of narrative and utopia across his works.

### ***Serjeant Musgrave's Dance* (1959) by John Arden and the Epic elements in Post-World War II British Theatre**

*Jonathan Renan da Silva Souza*

*Orientadora: Profa. Dra. Mayumi Denise Senoi Ilari*

This talk aims at analysing the Epic elements of the play *Serjeant Musgrave's Dance* (1959), by John Arden. The first point considered is the introduction of the Epic in England in the beginning of the 20th century and Bertolt Brecht's Berliner Ensemble company tour in the watershed year of 1956. The subsequent kitchen-sink drama with its *Angry Young Men* is therefore highlighted to comprehend this new

moment for the British Theatre, the movement towards a more political theatre and the use of Epic resources in the plays of the 1960s onwards. Establishing a parallel with Bertolt Brecht's production and techniques, the play's main elements are analysed, namely the use of parody, irony, songs, stage directions and other non-naturalistic enterprises. Finally, the usage of the genre parable is discussed as employed by Bertolt Brecht in his plays and by John Arden's play, subtitled "An Un-historical Parable". The objective of this talk is to contextualize the Epic in England after 1956 as adopted by British playwrights such as John Arden in his most important play, trying to investigate the reasons for the welcoming reception of the Epic and subsequent repercussions for the Modern British Theatre.

### **Filmic Portraits of Contemporary Ireland: 2003 – 2017**

*Cecilia Adolpho Martins*

*Orientadora: Profa. Dra. Munira Hamud Mutran*

Cinema has had an important role in the creation of modern Ireland imaginary; from a past where political history, wars of independence, and the Troubles dominated the screens, there has begun a thematic change to represent the passage of an old Ireland to a country in fast development. From the 1990s on, many multinationals moved to the island, which passed from the margins to the center of the world's economy. This rapid economic growth, named Celtic Tiger, had its pitch around 2003; it changed the country's face which also became politically more peaceful after the Peace Process signed in 1994. This new reality brought topics related to modernization, globalization, and economic crisis to the screens, which also started to focus more in universal anxieties. The aim of this project is to work with contemporary realistic movies that deal with the Celtic Tiger and its aftermath context; it aims to answer: how can the themes of marginalization and exclusion, which are still relevant in Ireland today, be voiced through universal paradigms? How individuals that are excluded from society have been represented in the cinema and what are their relations to the place they inhabit?

### **Painel 3 (Língua)**

Mediadora: Profa. Dra. Elizabeth Harkot de La Taille, Sala 261

Data: 26/10, 17:00 -18:30

#### **A commented and annotated translation of the Hollywood Ten testimonies to the House Un-American Activities Committee**

*Rebeca Leite Camarotto*

*Orientadora: Profa. Dra. Luciana Carvalho Fonseca*

The “Hollywood Ten” were film directors and screenwriters who were fired from the studios they worked for and arrested under charges of contempt for Congress after refusing to cooperate with the House Un-American Activities Committee in 1947, being the first ones blacklisted by the Hollywood movie industry. The objective of this project is to produce an annotated and commented translation of the transcripts of the hearings in which they were witnesses, so that Brazilian readers can have access to this episode and its historical context. In order to accomplish that, Christiane Nord’s (2005) translation-oriented text analysis will be applied to the corpus, with the purpose of identifying the textual, discursive and linguistic features which will guide the selection of the appropriate translation strategies. Given that political texts comprise many markers of ideology and of its socio-historical context, the composition of the target text and its annotations will be based on historical research and on Critical Discourse Analysis suppositions, in order to keep the effect of meaning produced by the statements and the documental and critical character of the translation.

#### **Translation, intersemiotic translation and cognitive semiotics**

*Taís de Oliveira*

*Orientadora: Profa. Dra. Elizabeth Harkot de La Taille*

*Coorientadora: Renata Ciampone Mancini (UFF)*

This paper is an essay, aiming at reflecting on general translation and specifically on intersemiotic translation, having as a basis the book *Principia Semiotica: aux sources du sens* (GROUPE  $\mu$ , 2015). So, it is not part of our objectives, at this particular moment, to achieve final conclusions, but to raise questions and to create common topics for reflection assembling the three areas in question: interlingual translation, intersemiotic translation and cognitive semiotics. We have done so by inquiring the relation between form and sense, their separability or their inseparability, as discussed in the theoretical area of translation (MILTON, 2002; BERMAN 2007 [1985]), making a parallel with the monist position of cognitive semiotics, which does not separate body and soul (GROUPE  $\mu$ , 2015). According to the authors, the body constructs meaning based on its senses. This is an initial point of

contact with the theory of adaptation, since Hutcheon (2013 [2006]) says that the sensorial change is intrinsic to intersemiotic translations. Lastly, we emphasize the trial nature of this paper, which searches for contributing to the theorization of intersemiotic translation through the contact with neighbor theories.

### **The Montessori Method of Education and the Meaning(s) of Success: An Analysis of Media Texts**

*Gabriel Merched Salomão*

*Orientadora: Profa. Dra. Deusa Maria de Souza-Pinheiro-Passos*

In this presentation, we will expose the current state of our research, “Montessori: ‘Something Clearly Alternative’? – An Analysis of Discourse Media Texts about the Montessori Method”. Based upon the theoretical apparatus of Discourse Studies (ORLANDI, 2007; GRIGOLETTO, 2011, CARMAGNANI, 2009), we explore how meanings related to the pedagogical approach of the Montessori method are built in the discourse of newspapers, magazines and websites of mass circulation in the United States of America. We have sought to understand in which ways meanings related to the Montessori Method as a type of schooling which favors the development of entrepreneurial characteristics appear and permeate many of the mediatic texts. We also looked at which forms of contradiction are present in almost every construction relating to Montessori, specially those that link this pedagogy to high achievements, academically and financially. In this presentation, we are going to focus on our analytic-interpretative work on meanings such as high test scores, success and entrepreneurship in statements selected from our corpus of texts ranging from 2000 to 2015.

#### **Painel 4 (Literatura)**

Mediador: Prof. Dr. Daniel Puglia, Sala 263

Data: 26/10, 17:00-18:30

### **The Symphony of a Triumphant Calamity: Virginia Woolf's *The Waves***

*Lindberg S. Campos Filho*

*Orientadora: Profa. Dra. Maria Elisa Pereira da Silva Burgos  
Cevasco*

This is a brief analysis of Virginia Woolf's *The Waves* (1931), concentrating on the construction of an interpretative hypothesis from her conscious experimentation with the limits of the novel, as well as taking into consideration aspects apparently extra literary, but which constitute the very form of the interiority of its own aesthetic materials, such as economic, historical, political and social factors. Basically, in this novel it is perceived an articulation of socially symbolic literary images — through an emphasis on the immediacy of nature's movement — and procedures — the use of lyrical, rhythmic prose within soliloquies to express the characters' subjectivity — demonstrating and, in a certain way, protesting against what is believed to be one of the decisive causes of bourgeois civilization's unprecedented crisis during the interwar period: the generalization of instrumental rationality. *The Waves* is, then, read as a point of view founded on a contradictory tension that oscillates between the adhesion to certain irrationalism and a critique of instrumental rationality.

#### **Point of view: a cinematographic example**

*Vitor Soster*

*Orientadora: Profa. Dra. Maria Elisa Burgos Pereira da Silva  
Cevasco*

There are some concepts which are quite contentious in the Literary Studies such as "author", "implicit author", "narrator" and "point of view". When dealing with cinematographic narratives, they tend to become even more subject to disagreements due to the specific characteristics of the audiovisual language. Considering its particularities, I propose a definition for "point of view", based on the Portuguese phrase "foco narrativo" and through the analysis of the Brazilian film "Neighboring Sounds" (Kleber Mendonça Filho, 2012). Theoretical references from the Cultural Studies and also from the Narrative ones are taken into account in order to interpret the collected data. "Point of view" becomes central because it includes the other ones. It is understood as the relation of signification between the addresser and the addressee of a narrative. Contributions from different disciplines help the understanding of the consequent "production of

space” (Lefebvre, 2000 [1974]) for the narrative and the related “practices of time” (Bensa, 1997). The articulation between space and time allows me to show, through the equivoque of the “point of view”, a possibility for the apprehension of the “political unconscious” of narratives (Jameson, 2002 [1981]). In the case of the film mentioned above, it includes the acknowledgment of the role of the middle class not only in the maintenance of the Brazilian social inequalities, but also in the establishment of a point of view that opens itself (on purpose?) to the equivoque.

### **Lars von Trier’s *Antichrist*: a reading against the grain**

*Patrícia de Almeida Kruger*

*Orientador: Prof. Dr. Marcos Soares*

We intend to present an approach to the film *Antichrist* (2009), by Lars von Trier, highlighting the relation between its formal construction and its implicit and explicit contents. Our proposal is to discuss the narrative point of view of the film, built through the reappropriation of aesthetic-political procedures developed by Bertolt Brecht (such as aesthetic trap and historicization) and shaped by various nuances of works by August Strindberg and Sigmund Freud. Such procedures are especially relevant due to the uncanny allusion that the film makes to the Witch Hunt, encouraging the apprehension of questions and contradictions that are deeply connected to a continuous process of women's demonization. Following such approach, we argue that the female oppression is not endorsed by *Antichrist*, but exposed and problematized by several elements that complicate the realistic interpretation of the film. From such analysis, fundamental contradictions of Western society can be unveiled, especially the ones regarding the permanence of constituent patriarchal elements of the very genesis of capitalism and which are naturalized in the hegemonic thinking in an unsettling way.

### **What is Brechtian Cinema? A case study with Lars von Trier’s *Nymphomaniac***

*Carla Dórea Bartz*

*Orientador: Prof. Dr. Marcos Soares*

This presentation aims to discuss the concept of Brechtian Cinema in contemporary film criticism. The connection between Brecht’s theories about the epic theatre and contemporary film has been discussed in recent years with the launch of several studies such as *Brechtian Cinema: Montage and Theatricality in Jean-Marie Straub and Daniele Huillet, Peter Watkins, and Lars von Trier*, by Nenad Jovanovic (2017) and *Politics and Form in Lars von Trier: a post-Brechtian Reading*, by

Angelos Koutsourakis (2015), among others. At least it is possible to say that Brecht has been a source and his theories have been applied to a cut of the global cinematography, baptized with the name of "Brechtian Cinema". One of the filmmakers celebrated by his use of Brechtian concepts, such as Gestus and Verfremdungseffekt, is Lars von Trier. His most recent film, *Nymphomaniac* (2013), is an example of how these form choices are used for political purposes. Among these choices are montage, dialogue, letterings and other materials that will be shown as film stills to exemplify this theory.

## **Painel 5 (Língua)**

Mediadora: Profa. Dra. Bianca R. Valeiro Garcia, Sala 130

Data: 27/10, 10:00-11:30

### **Representations of the language of the other: how a language attracts the subject**

*Ingrid I. D. G. Herrmann*

*Orientadora: Profa. Dra. Deusa M. de S. Pinheiro-Passos*

The aim of this presentation is to discuss some excerpts from our PhD corpus, in which we consider the relation between subject and language. Based on a discursive perspective (ORLANDI, 1997; CORACINI, 1999), which also takes into account psychoanalytical concepts (FREUD, 1919; FINK, 1998), we analyze the effects that learners and teachers of different foreign languages experience as a consequence of their contact-conflict (BERTOLDO, 2003) with a language. On the present communication, we analyze how a language attracts or fascinates the subject and, according to the excerpts from our corpus, such fascination seems to be related to three different orders: there are excerpts contemplating identifications between subject and language, expressed by certain traces of the subject's individual history; other excerpts refer to determined aspects of the language and culture of the other, so that projections about the other are raised and, also, some excerpts lead to the interpretation that the subject's fascination by a language is constituted somehow carrying out effects on their body. In order to discuss our analysis, we bring three different excerpts from our corpus, trying to illustrate those topics that have just been mentioned.

### **Multimodality in face-to-face conversation in episodes of disagreement**

*Cacilda Vilela de Lima*

*Orientador: Prof. Dr. Leland Emerson McCleary*

Based on concepts from Conversation Analysis and Gestures Studies, we qualitatively analyze dyadic semi-spontaneous face-to-face interactions and observe that bodily actions are the first move in sequences of potential or effective disagreements. Using ELAN, we transcribed the conversations in their multimodality. From the detailed transcriptions, we observe that participants use bodily actions to show their stance in relation to each other's actions. We notice that these bodily moves provide to the speaker a first opportunity to solve the problem before it verbally takes place. We observe that bodily actions contribute to establish and maintain the action formation and ascription during disagreement episodes. We also notice that the speaker, paying attention to the listener's ongoing nonverbal actions

associated with negativity, may alter his(her) ongoing or subsequent speech. This portrays the listener as an active participant in the shaping of the conversation. Our research attempts to contribute not only to the understanding of the local management of speaker exchange in informal verbal interactions, but also to the listeners' substantive contribution to producing the dialogue. In addition, our research provides evidence for the importance of careful transcription of facial action, an area of multimodal studies of conversation that is underrepresented in the literature.

**From the digital interactive whiteboard to the collective web-based curricula: agencies, literacies and translingual practices in an English Language Program.**

*Ricardo Toshihito Saito*

*Orientadora: Profa. Dra. Anna Maria Grammatico Carmagnani*

This study investigates the processes of co-constructions of web-based curricula (ALMEIDA; 2014) in an English language program, characterized by the absence of textbooks and whose classroom constructions are mediated by the digital information and communication technologies, their tools and their resources. The processes of constructing discourses and speeches (FOUCAULT, 1979; BAKHTIN, 2014), sense and meanings (BRUNER, 1960; VYGOSTKY, 2001) by means of translingual practices (CANAGARAJAH, 2013; OFELIA; WEI, 2014; PENNYCOOK; OTSUJI, 2015) offer some of the mediatizing elements for these processes of co-constructions of new pedagogical architectures to occur. This kaleidoscopic composition that fosters the social and cultural ecology (BIESTA; TEDDER, 2007) of this ethnographic research is characterized by being interpretative in search of meanings, and not as an analysis of an experimental science in search of a law (GEERTZ, 1973). Its data construction contemplates the web-based curricula, the agencies (ERMIRBAYER; MISCHE, 1998; BIESTA; TEDDER, 2007) and the translingual practices mediated by the literacies (COPE; KALANTZIS, 2015; LANKSHEAR; KNOBEL, 2011) and the digital technologies of information and communication. Such ecological composition allows the opening of new windows accompanied by other world views, whose elements allow infinite combinations that foment the construction of other types of knowledge, unfinished knowledge.

**Digital Activism And Forms Of Subjectivation In Social Networks: A Case Study On Brazilian Demonstrations Of June, 2013**

*José Adjailson Uchôa-Fernandes*

*Orientadora: Profa. Dra. Deusa Maria de Souza Pinheiro-Passos*

This paper aims at analyzing discourses produced on social networks (Twitter and Facebook) during the demonstrations of June 2013 in

Brazil (Jornadas de Junho). It approaches a cutout of our doctoral research corpus, composed of posts on these social networks during the demonstrations of June/2013 in Brazil, a moment of remarkable social and political effervescence in this country. Relying on the perspective of semantic-discursive studies of language (ORLANDI, 2002; Guimarães, 2002) and on theories on digital activism (DARDOT & LAVAL, 2013), we propose a case study looking for clues about the construction of subjectivities in social networks. From the posts analyzed, we could observe an investment in the conception of networked politics and social movements, rather than traditional forms of social mobilization around unions and partisan politics, frequently refused in both social networks and street demonstrations. These observations allow us to establish relations with the forms of subjectivity in social networks to the notions of governance, efficiency and the conceptions of the self (and the state) as an enterprise in constant competition which, according to Brown (2015) are a remarkable discursive feature of neoliberal rationality, which can contribute to the erosion of pillar of modern democracy.

## **Painel 6 (Literatura)**

Mediadora: Profa. Dra. Ana Paula Anjos, Sala 134

Data: 27/10, 10:00-11:30

### **Yorick's sentimental Journey**

*Dino Tsonis (Mestrando)*

*Orientadora: Profa. Dra. Sandra G. T. Vasconcelos*

If *Tristram Shandy* (1759 -1967) is a self-parodying novel, then *A Sentimental Journey* (1768) has the same relationship with eighteenth-century travel writing both novels were written by Laurence Sterne. In the 1860 there were a number of very different ways in which a novel could be written. Tom Keymer has described the “faddish, unstable, literary culture” in which Sterne’s parodic inventiveness enable him to maintain a “cutting edge” position. In an historical perspective the novel is far from convention the protagonist itineraries are chaotic or fragmentary, and museums and galleries are ignored in favor of ordinary French people. The narrative embodies its philosophical complexity; its structure creates a series of space for Yoric, the first person narrator, to reflect on some of the most challenging debates of the period, concerning the relationship between the mind and the body it is a travel into the emotional life of the central character.

### **José de Alencar and the English rhetoric of the late 18th century**

*Alexandre Zorio de Mattos*

*Orientadora: Prof.a Dr.a Sandra G. T. Vasconcelos*

Nowadays, the relevance of the English novel of the 18th and early 19th centuries both as an inspiration and as a reference for the works of José de Alencar is undisputed. This author himself, in his readership testimonial, *Como e por quê sou romancista*, reveals that the contact with English novels was a constant in his family life. Nevertheless, few titles are explicitly mentioned, and to suggest appropriations of specific works or authors involves a fair amount of guesswork. We believe that a more productive approach would be to establish thematic and rhetoric characteristics in the dominant discourses in English literature, historiography and media at the turn of the century, so that we can identify their incorporation and transmutations in the works of Alencar's, especially in his imagery and his representation of heroines, villains and socially marginalized characters. The theoretical framework for this speech comes from the works of David Punter, *The Literature of Terror*, and Patrick Brantlinger, *Rule of Darkness*, among others.

**Ruth(less): the female as an enigma in Harold Pinter's  
*The Homecoming***

*Thierry Vieira dos Santos*

*Orientadora: Profa. Dra. Mayumi Denise Senoi Ilari*

Ruth is one of the first strong female characters in the plays of Harold Pinter, establishing a trend that would be perpetuated by the playwright in future works. The only female character that appears in *The Homecoming*, she is commonly analyzed by critics through two different trends: the Theater of the Absurd, as theorized by Martin Esslin (2001), or the Oedipus complex, the psychoanalytical concept created by Sigmund Freud. In both views, Ruth's actions are taken into account in general and timeless terms. What both trends fail to comprise is the historical nature of the character and its roots on the British society of the 1960's. The character can be directly associated to the changes in women's roles caused by the feminists movements of the middle 20th century as well as other shifts that happened in British society at the same time. Therefore, this communication intends to revise both points of view, but also to identify the connections between Ruth and the socio-historical moment of the play.

**Lady M. in Trousers: the female costumes in *Macbeth* of the  
Théâtre du Soleil**

*Erika Bodstein*

*Orientadora: Profa. Dra. Mayumi Denise Senoi Ilari*

Ariane Mnouchkine's *Macbeth*, comme elle est actuellement jouée au Théâtre du Soleil, based on William Shakespeare's homonymous tragedy, is a play about our times. Performed in 2014 in France, the play's costumes were conceived considering a continuous present time, ranging from 1950 to 2014. In this contemporary approach, Lady Macbeth wears a female tuxedo in the banquet scene, causing some fright in the audience. This presentation intends to analyze aspects of the character Lady M. in the Théâtre du Soleil's play. Our analysis, focusing on the studies written by Beatrice Picon-Vallin and Hélène Cixous, among others, is presently being discussed in my M.A. dissertation "Macbeth segundo o Théâtre du Soleil".

## **Painel 7 (Língua)**

Mediadora: Profa. Christiane Elany Araújo, Sala 130

Data: 27/10, 15:20-16:50

### **Textbooks Of English And Textbooks Of Portuguese As Foreign Languages: A Discursive Approach To Cultural Representations**

*Gláucia Roberta Rocha FERNANDES*

*Orientadora: Profa. Dra. Deusa Maria de Souza-Pinheiro-Passos*

Since the 1970s, with the development of the Communicative Approach, researchers' focus started to turn to sociocultural issues in the teaching and learning of foreign languages (BOLOGNINI, 2003). Recently, we have watched discussions on globalization (BAUMAN, 2011), and the consequences that it entails, gain momentum in the fields of language and cultural studies. In this context, we aim to analyze the discursive formations (PÊCHEUX, 1988) that constitute the cultural representations conveyed in three textbooks of English as a foreign language and three textbooks of Brazilian Portuguese as a foreign language in order to compare how cultural meanings are constructed within different ideological formations, considering that the English language and the variety of Portuguese spoken in Brazil have developed under very diverse circumstances. Of particular interest to us is the impact of these representations on the construction of the identities of all those involved in the teaching and learning of English and Portuguese as foreign languages and the role that textbooks play in it.

### **Teaching English to Children and the Neurosciences: unexpected humor**

*Bianca Rigamonti Valeiro Garcia*

*Orientadora: Deusa M. S. Pinheiro-Passos*

In this communication, we aim at presenting aspects of our doctoral research. Our object is the discourse produced at the interface between contemporary neurosciences and Teaching English to Young Learners in bilingual private schools in Brazil, specifically the mentions of terms related to the neurosciences in bilingual school websites. Our previous research showed that this teaching is part of a discursive formation whose subjects are valued based on achieving prominence within the dynamics of competitiveness, naturalized by capitalist ideology of flexible accumulation (GARCIA, 2012). The results indicate that the discursive dynamics of this scenario results in certain tensions within the utterances that try to explain the neurosciences in the sites of bilingual schools analyzed. Since the conflict between two very distinctive discursive formations becomes evident, the metaphors employed by the schools to explain the role of neuro elements escape

and hinge on senses related to unexpected discursive branches such as science fiction. This movement creates a humorous effect (POSSENTI, 2010), which will be explored in the present communication.

### **Academic literacy practices – a case study about four undergraduate Brazilian students in international mobility**

*Luciana Lorandi Honorato de Ornellas*  
*Orientadora: Profa. Dra. Marília Mendes Ferreira*

The purpose of the thesis is to compare academic literacy practices in English and in Portuguese, relating to genres, general competences relating to academic literacy, evaluation and feedback, and institutional actions to promote academic literacy. The theoretical framework is based on Academic Literacies (LEA & STREET, 1998). The context of the study are international and national undergraduate disciplines in the field of Biological Sciences, Forest Engineering and Computer Science. The international disciplines take place in institutions localized in the United States, New Zealand and Netherlands, and the national disciplines take place in two federal institutions in southeast region. The research subjects are four undergraduate students in international mobility. The data are pedagogical and evaluative documents, interviews and questionnaires that are been analyzed by content analysis.

### **Teaching writing in English in a language course: what does the textbook reveal?**

*Daniela Cleusa de Jesus Carvalho*  
*Orientadora: Profa. Dra. Marília Mendes Ferreira*

The aim of this study is to analyze the teaching of writing through the textbook adopted in a language course. The conception of language and its teaching (Saussure 1969; Chomsky 1968; Bakhtin/Volochinov 1988; Canagarajah 2002, 2013, 2015), and the theory of writing instruction – whether it is based on the Product Approach (FERREIRA 2007), Process Approach (FERREIRA 2007, 2011; TRIBBLE, 1996), or the Social Approach to writing (FERREIRA 2007, 2011; WINGATE and TRIBBLE 2012) in the textbook were investigated. The teacher's guide instructions and the exercises that mention writing were analyzed. Regarding the writing skill, the previous results revealed that although the material quotes key terms that lead to a Social Instruction of writing or even that of the Process Approach, most exercises are actually based on the Product Approach. The analysis also showed that even though the objective of the material is to prepare students for social interactions, the emphasis of the writing instructions is rather traditional, seeing writing as a vehicle for the practice of language patterns and text structures than to a way of communicating effectively in real life through the genres displayed in the textbook.

## **Painel 8 (Literatura)**

Mediador: Prof. Dr. Elton Furlanetto, Sala 131

Data: 27/10, 15:20 -16:50

### **The Significance of a Gag: An analysis of *The Playhouse***

*Carolina Fiori Godoy*

*Orientador: Prof. Dr. Marcos César de Paula Soares*

This paper aims to present our analysis of Buster Keaton's short movie *The Playhouse* (1921), focusing on the relation between the following aspects: the first part of the movie, in which Keaton represents all the characters; a sentence said by one of these characters ("This fellow Keaton seems to be the whole show"); Keaton's acting throughout the entire movie and his performance as a director during the silent era. In our study, we establish a dialogue between the form of the movie and its content, using some relevant points related to Keaton's silent works found on the studies developed by Noël Carroll (2007). While doing it, we concentrate ourselves on how the first part of *The Playhouse* can be related to the rest of the film and also to Keaton's career as an actor in Vaudeville and a movie actor and director. As the first part of the short movie depicts one of Keaton's most famous gags, this study displays the reasons for the importance of this gag in Keaton's work. To emphasize this issue, we include in our analysis some of the ideas developed by Gabriella Oldham (1996), a specialist who has analyzed Keaton's short films. Therefore, this paper aims at comprehending the significance of Keaton's gags in one of his masterpieces and how they can indicate his way of working.

### **A spanner in the works: contradiction, pleasure and shock in Chaplin's *Modern Times* (1936)**

*Gabriel Bordignon de Lima*

*Orientador: Prof. Dr. Marcos Soares*

*Modern Times* was released almost ten years after the introduction of sound, the detailed shooting script and the verticalization of American film industry, when, as David Cook (1990) writes, "films came to be made according to the most efficient production method American industry had ever devised – the standardized assembly-line technique". In this context, *Modern Times* was an exception: a silent movie (based on a simple script), with sound effects, that criticizes Fordism and alienation by requiring viewers' participation. Instead of watching the film just as a linear conveyor belt, they need to make different associations, for instance, between gags and montage (Eisenstein, 1941). This presentation aims to analyze Chaplin's *Modern Times* using Benjamin's notion of shock, and the film position in the relations of

productions (Benjamin, 1934, 1936; Brecht, 1932). Furthermore, this study aims at comprehending how contradictions between fragmentation and unity, mechanic and organic, tramp and petit bourgeois achieved an utopic balance in the Little Tramp, and how this and other utopic aspects might function in Modern Times.

### **The role of art in *A bright room called day*, by Tony Kushner**

*Marcio Aparecido da Silva de Deus*  
*Orientadora: Profa. Dra. Mayumi Denise Senoi Ilari*

This paper aims at analyzing the function of art in the play *A bright room called day* written by Tony Kushner in the middle of the 1990s. In that period the United States were governed by Ronald Reagan and they experienced a very conservative and neoliberal political system. In Kushner's representation, the events take place in Germany just before the rise of the third Reich. We are introduced to a group of artists who struggle to survive and are forced to change their relation with art in a very hostile environment. Our intention is to understand some of the choices made by the playwright in order to deal with the contradictions of his own time looking back to the German history in a dialectical process. We are going to analyze some excerpts related to the theme of this presentation by using close reading and some of the theories carried out by Fredric Jameson, David Harvey and Terry Eagleton to provide us tools to grasp how art is being depicted in Kushner's play.

### **Arthur Miller's Critique of the Bush Jr. Era: A Political Satire at the heart of the Spectacular Capitalism**

*Thiago Pereira Russo*  
*Orientadora: Profa. Dra. Mayumi Senoi Ilari*

The Bush Era, characterized by a remarkable empowerment of the Right, Conservatism and Neoliberalism, has caught great attention of American dramatists. With the triumph of imperial policies the wars on Iraq and Afghanistan found a huge political power on the realm of the spectacular capitalism. *Resurrection Blues* (2002), by Arthur Miller, focuses on the violent consequences of such policies outside the U.S, in a darkly comic satirical allegory, written during this time. With Adorno's theory (within Aesthetic Theory) and Raymond Williams' criticism (within Culture and Materialism) the dialectical relationship between form and content will be explored taking into account Richard Opalsky's theorization of the Spectacular Capitalism (*Spectacular Capitalism: Guy Debord and the Practice of Radical Philosophy*) so as to provide a clearer view of Miller's Critique of the Bush Era. At a moment in which the world stopped to watch the live broadcast of CNN and other channels bombarding Afghanistan and Iraq, Miller's critique enlightens not only the Bush Era, but what came afterwards.

## **Painel 9 (Língua)**

Mediadora: Profa. Dra. Christiane Elany Araújo, Sala 130.

Data: 27/10, 16:50-18:20

### **The discursive role of English teachers in listening comprehension exercises**

*Beatriz Herdy Raminelli Marques*

*Orientadora: Profa. Dra. Deusa Maria de Souza-Pinheiro-Passos*

In this communication, we aim at presenting some topics being explored in our Master's research "Listening in textbooks: the enigma of alterity and the estrangement of English as a foreign language" such as the discursive position teachers assume in relation to listening comprehension activities that are present in the textbooks under analysis. Based on the theories of French Discourse Analysis our hypothesis is that teachers usually play the role of trainers when dealing with listening comprehension activities in textbooks used at English schools. This is because textbooks generally function as a discourse of truth (ORLANDI, 1987; CARMAGNANI, 1999; CORACINI, 1999; GRIGOLETTO, 1999; SOUZA, 1999), to the extent that they dictate the instructions that teachers are supposed to follow, they set the content that should be taught, and they decide the meaning that should be interpreted. In short, in this presentation we intend to discuss how listening comprehension exercises construct teachers' identity, and to what extent these activities regard teachers' legitimacy taking into account the fact that such exercises are expected to be done with the help of the recordings.

### **Continuities And Ruptures Of Imperial Imaginations In Post-1945 Germany**

*Pia Eiringhaus*

*Ruhr University Bochum*

Using the methodological approach of writing material history, we investigate "object sources" like monuments, artifacts and exhibitions as well as everyday objects such as toys, travel guides and souvenirs to find out if these unconventional sources may open new perspectives on the dominant master narrative of German (post-) colonial amnesia after WWII. Arguing that imperial/colonial fantasies were still being reproduced in form of, for instance, "exotic travel guides", adventure toys and ethnological exhibitions after 1945 we want to show that both colonial discourses were still present. At the same time, they were heavily questioned by students, intellectuals and academics so that Germany was actually no "special case" in terms of re-negotiating imperial/colonial narratives, but part of the broader European (global) network of decolonization.

***Do androids dream of electric sheep? The post-human novel of Philip K. Dick.***

*Edison Gomes Junior*

*Orientadora: Profa. Dra. Elizabeth Harkot de la Taille*

*Do androids dream of electric sheep?* (1968), written by the North American author Philip K. Dick (1928 - 1982), is a science fiction novel that deals with topics such as the human and humanity, through a narrative that builds an increasing tension between groups of beings that antagonize each other, and which belong less to two races than to two species: artificial and organic, which are almost identical. In the brief struggle between humans and androids, the sexual relationship between the human protagonist and an artificial being metaphors the fusion between man and machine, and condenses values that mark the beginning of a new vision of contemporaneity. This brief analysis of the novel, based on the post-human and cybernetic theories discussed mainly by Haraway, Hayles and Porush, and discourse semiotics, aims to observe how Dick's narrative, a cybernetic fiction, captures with originality the cultural tensions related to the birth of a new subject and of a new time: the cyborg and the post-human era.

***The development of undergraduate students' fanfictional creative writing***

*Carlos Eduardo de Araujo Placido*

*Orientadora: Profa. Dra. Marília Mendes Ferreira*

Creative Writing in English (CWE) has not been extensively researched in Brazil. There are few courses on CWE in Brazilian Languages and Literature universities, and even fewer available publications on this area as well (Myers, 2006; Morley, 2007; Blythe and Sweet, 2008; Healey, 2009; Oberholzer, 2014). Nevertheless, very few Brazilian universities have provided their Languages and Literature undergraduate students with CWE disciplines and/or extracurricular courses focusing on the development of their students' creative writing. Therefore, the aim of this research has been to identify the students' concepts about creativity, fanfictions and creative writing courses. Along with this identification, the other aims have been the investigation of the students broadening of these concepts and the development of their fanfictional creative writing. The methodology of this research involved the organization and teaching of the extracurricular Fanfictional Creative Writing course in English. In order to achieve the aims of this research, the extracurricular course was based on the Vygotskian sociocultural theory, mainly in relation to the key concepts of Meaning Making (Vygotsky, 1987, 1989, 2004, 2007), Creativity (Vygotsky, 2004, 2007; Sharpe, 2004; Glăveanu, 2011; Connery, John-Steiner & Marjanovic-Shane, 2015) and Zone of Proximal Development (ZPD) (Vygotsky, 2004, 2007; Connery, John-Steiner & Marjanovic-Shane, 2015).

## **Painel 10 (Literatura)**

Mediadora: Profa. Dra. Mariana Souza e Silva, Sala 131

Data: 27/10, 16:50-18:20

### **Class struggle and the transformation of society in George Orwell's *Keep the Aspidistra Flying* and *The Road to Wigan Pier***

*Débora Reis Tavares*

*Orientador: Prof. Dr. Daniel Puglia*

George Orwell's work frequently establishes relations between historical background and literary form. Looking critically at reality, Orwellian narrators create a net made of stories that reflect deeply upon England on the 1930s. The 1936 novel, *Keep the Aspidistra Flying*, and the 1937 documentary essay, *The Road to Wigan Pier*, both argue the role of socialism within different social stratifications, that can be interpreted as a kind of reverberation from the tension created in such troubled times. Each literary work, on its own way, present connections between History and Literature as analytical tools. As of the novel, we are going to discuss class relations and how the concept of working class can be unclear. The same can be said regarding the essay, but on a deeper way towards the political organization of the working class, especially when in contrast with intellectuals. Thus, these two works reflect upon the role of the intellectual, as well as the one of the worker's, concerning ways of changing society. Through historical materialism as an analytical method, we have investigated class relations, such as presented in the critical works of Raymond Williams, Terry Eagleton, John Newsinger, among many others.

### **Dance is a Weapon in the Class Struggle**

*Jane Silveira de Oliveira*

*Orientador: Prof. Dr. Marcos César de Paula Soares*

In the 1930s, the ideals of the 'left' had, for the first time in History, a central impact in American culture. Interestingly, this was the same decade in which dance became a central cultural practice in New York city. Modern dance revolution had begun to take place in the mid-1920's, when Martha Graham, Doris Humphrey and Charles Weidman arrived into town and started their own companies. Their dancers were mostly women from immigrant and proletarian backgrounds. After 1929, as these women felt the effects of the Great Depression, they decided to join forces with the workers, organizing classes, concerts and political discussions. In the next decade, dance became a political weapon. This communication intends to investigate the relation between dance and social reality in the 'red decade' from a materialistic perspective by presenting the History of this almost forgotten political dance movement.

## **The determinative forces in dropout narratives of *On The Road* and *The Catcher in the Rye***

*Sávio Augusto Lopes da Silva Junior*  
*Orientadora: Profa. Dra. Maria Elisa Cevasco*

The North American novels *On The Road* (1957), by Jack Kerouac, and *The Catcher in the Rye* (1951), by J. D. Salinger, present in its narratives a dialectic relation between permanence and escape. While the protagonists long for experiences in a real world, apart from the middle class comfort of the American Way of Life, they also oscillate to the side of permanence, in which their social status is guaranteed. In that sense, this study investigates the forces that guide these stories to each side of this wobble. Robert Holton's (2004) study shows a strong influence from oppressive political forces during Senator McCarthy's restraining policy, while biographer Helen Weaver (2004) describes the emergence of an intense youth culture in dissociation from the hegemonic conservative thought in the country. The forces in constant negotiation in the narratives are concretized in these novels by characters and institutions that strongly impact the main characters.

### **Messianic materialism in *The Cock***

*Patricia Freitas dos Santos*  
*Orientadora: Profa. Dra. Mayumi Denise Senoi Ilari*

The presentation aims to analyze the play *The Cock*, written by the Peruvian playwright Víctor Zavala Cataño in 1965. This performance was part of the Latin American Fair of Opinion, directed by Augusto Boal and presented in New York City in March of 1972. The event gathered around 70 artists from different countries in order to create a kind of broad action front against the dictatorships in Latin America. Our study will focus on the epic and dialectic characteristics of the play, which were a direct influence of Brecht's writings, so the appropriation of a European theory in Latin America can be critically perceived. For that, the concept of "messianic materialism", taken from the work of Walter Benjamin, as well as some important studies produced by authors such as Augusto Boal, Manuel Marroquín and Emilio Gallardo will be explored. Finally, it can be said that *The Cock* created a significant and active dialogue with its historical background, searching for the so desired *aufhebung*.

