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Faculdade de Filosofia, Letras e Ciências Humanas  
Departamento de Letras Modernas



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DEPARTAMENTO DE LETRAS MODERNAS  
Programa de Pós-graduação em Estudos Linguísticos e Literários em Inglês



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Editores: Lucas Amorim dos Santos, Ricardo Toshihito Saito

IV Encontro dos Pós-graduandos em Estudos Linguísticos e Literários em Inglês.  
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Endereço Editorial:  
Universidade de São Paulo – FFLCH/DLM Avenida Prof. Luciano Gualberto, 403,  
05508-010, São Paulo, SP. Brasil. Telefones: (005511) 3091-5041 ou 3091-4296  
Fax: (005511) 3032-2325

Universidade de São Paulo

Faculdade de Filosofia, Letras e Ciências Humanas  
Departamento de Letras Modernas  
Prédio Antônio Cândido – salas 261 e 266  
22 e 23 de outubro de 2018

**IV Encontro dos Pós-graduandos em Estudos Linguísticos  
e Literários em Inglês**

**PROGRAMA GERAL**

horário	22 de outubro
14h às 15h30min	Sessões de comunicação
15h30min	Coffee break
16h às 17h30min	Sessões de comunicação

horário	23 de outubro
14h às 15h30min	Sessões de comunicação
15h30min	Coffee break
16h às 17h	Sessões de comunicação
17h às 18h	Sessão de Encerramento

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Segunda-feira, 22 de outubro de 2018

HORÁRIO	SALA 261	SALA 266
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14:15	The effects of defect in the contemporary literature Charles Marlon Porfirio de Sousa	Identity formation in Portuguese- English bilingual education: representations of language and teaching/learning processes Vania Ricarte Lucas Frimm
14:30	A visible story hides a secret tale: the United States of the nineteenth century in some Poe's short stories Hévin Andrade Estephan	“Corporate Kindergarten”: The Montessori Method in Contemporary American Media Texts Gabriel Merched Salomão
14:45	Sexuality and narrative form in Sebastian Barry's Days Without End (2016) Victor Augusto da Cruz Pacheco	Education for all and the student- subject (yesterday, today and tomorrow?) Patrícia Helena Nero
15:00	debate	debate
15:30	Coffee break	
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16:15	A Place in the Sun and the representation of American political experience during the 1950s Bruno Gavranic Zaniolo	Embracing and resisting elf: an investigation of brazilian teachers' perceptions of English as a lingua franca in the English language classroom Priscila Bordon
16:30	Madness, passion and empowerment - Ophelia and Gertrudes in William Shakespeare's Hamlet, Hamletmaschine by Heiner Müller and Hamlet-ex-machina by Erika Bodstein Valéria Marchi	An interdisciplinary look at the teaching and learning of English in the context of a rural school Luiz Otávio Costa Marques
16:45	Hamlet-ex-maquina: a metatheatrical play mixing William Shakespeare e Heiner Müller Érika Bodstein	
17:00	debate	debate

**PROGRAMA DIÁRIO**  
Terça-feira, 23 de outubro de 2018

HORÁRIO	SALA 261	SALA 266
	LITERATURE – PANEL 5	LITERATURE – PANEL 6
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14:15	Analyzing Keep the Aspidistra Flying by George Orwell using historical materialism Débora Reis Tavares	The Dwarfs: the origins of the pinteresque and Harold Pinter's theater Thierry Vieira dos Santos
14:30	Parody of History in Northern Irish Drama Alessandra Rigonato	Trauma and testimony in the Latin American Fair of Opinion Patrícia Freitas dos Santos
14:45	Tragic transformations: the contemporary western in No Country For Old Men Luiz Felipe Baute	Reading John Fante: his works and his time Lucas Amorim dos Santos
15:00	debate	debate
15:30	Coffee break	
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## ANALYZING KEEP THE ASPIDISTRA FLYING BY GEORGE ORWELL USING HISTORICAL MATERIALISM

23 de outubro, 14h15min  
sala 261

Débora Reis Tavares – doutoranda DLM inglês  
Orientador: Prof. Dr. Daniel Puglia

**Abstract:** Our presentation will analyze a few extracts of the novel *Keep the Aspidistra Flying*, written by George Orwell in 1936. When dealing with a few passages we are able to achieve some interpretative outcomes. This is possible using the materialistic method, especially if we focus on five steps: choosing an extract, paraphrasing it, commenting it thoroughly thinking what catches our attention, developing the analysis towards some grammar and stylistic considerations, and finally making a few comments regarding the historical background and some sociological and philosophical theories. By using this methodology, we have chosen one important part of the novel to reflect about the way the main character deals with the idea of literature and writers that have achieved blockbuster success. The main idea of the novel deals with a frustrated writer that has published one book of poems. He works at a second hand bookshop because he has made a war on the money system, trying to escape capitalism. Considering this process, we will make some connections between Orwell's text and theories regarding the role of the intellectual and art within society. We have used theories of Marx and Engels, Terry Eagleton, Pierre Bourdieu and Antonio Gramsci.

**Keywords:** George Orwell, *Keep the Aspidistra Flying*, historical materialism.

## AXIOLOGICAL ADEQUATION: HOMOSEXUALITY IN MRS. DALLOWAY AND IN ITS INTERSEMIOTIC TRANSLATIONS

22 de outubro, 16h  
sala 266

Taís de Oliveira (USP-CAPES)  
Advisor: Elizabeth Harkot de La Taille (USP)  
Co-advisor: Renata Mancini (UFF)

*Mrs. Dalloway* is a novel written by Virginia Woolf which was first published in 1925. The text produced in Victorian England embraces homosexuality as a forbidden aspect of sexuality and/or affection. Two female characters (young Clarissa and Sally) kiss each other, but they marry men. Septimus has a strong attachment for a male friend who died in the war, however he is married to a woman. We analyze and show how the feature of homosexuality is translated from Woolf's novel to the films *Mrs. Dalloway* (Marleen Gorris, 1997) and *The*

Hours (Stephen Daldry, 2002). The theoretical basis is Discourse Semiotics (GREIMAS; COURTÉS, 2008; GREIMAS; COURTÉS, 1986), especially in its contemporary developments, i.e. Tensive Semiotics (FONTANILLE; ZILBERBERG, 2001; FONTANILLE, 2007, 2015; ZILBERBERG, 2006). The analysis results show that the period-piece adaptations keep homosexuality on the level of secrecy – something that is but does not appear to be – whilst the contemporary adaptation puts homosexuality on the level of truth – something that is and appears to be (MANCINI, 2018). This is seen as an axiological adequation (GREIMAS; FONTANILLE, 1993): in the twenty-first century, in the USA, Clarissa can and does marry Sally. The Hours puts characters from three different generations side by side pointing out this difference and transposing Mrs. Dalloway’s story to our days.

Keywords: axiology; society values; homosexuality; intersemiotic translation

## CONSTELLATIONS OF THE NOVEL

22 de outubro, 14h  
sala 261

Lindberg S. Campos Filho  
Advisor: Profa. Dra. Maria Elisa Cevalco

Walter Benjamin once said that “ideas are related to things as constellations are to stars” and this seems to be a metaphor for the dynamics of correspondences amongst the various levels of life. That is, everything in the universe is in relation, but depending on where and when one might place emphasises, in the course of a meditative contemplation, some connections amongst stars are established and others are not. These connections that generate the constellations not only let us *see*, but also produce an experience that associates knowledge with culture. One could dismiss such argument and correctly state that constellations do no *really* exist. Nevertheless, it should be also said that regardless if we pay attention or not to the constellations, or if we establish the connections that form their images; they are always there. It might be worth reminding that constellations are possible imagined combinations of stars that create intelligible figures out of the pure chaos and these combinations differ enormously from people to people or from age to age. Even though they are imagined, it does not mean whatsoever that they are not there; the same can be said about works of art, they are also examples of the formalisation, the materialisation of ideas and the consciousness. Besides, most constellations are possibly long gone, because the light we see from the Earth is always a *sign* from the past; the same occurs with works of art from the past that survived. Finally, one cannot forget that constellations are formed by *extremes*: the imaginary lines that go from one star to the other, creating the extremes which define the different constellations. Something similar happens to words, for what distinguishes one word from the other is exactly the limits of their semantic fields and daily usage. In this sense, not only within the constellations’ boundaries, but also within each idea or word there is an immense void full of arbitrary, but existing, common substance which makes them recognizable and unique for us. Our aim here is to briefly introduce this way of analysing cultural

phenomena as the mode chosen by us to read Virginia Woolf's *The waves* (1931) and Bertolt Brecht's *Threepenny novel* (1931), which are the objects of our ongoing doctoral research, and consequently to also avoid the simplistic external terms of comparison of traditional comparative literature. This mode of reading might be immensely productive in critical terms, precisely due to its centrality on the inter-relation of extremes: Woolf and Brecht's novels could not be more opposite and in order not to merely reaffirm their obvious differences, our procedure would highlight what they have in common, like stars seen in different constellations.

Keywords: Walter Benjamin; Materialist criticism; novel; Brecht; Woolf.

“CORPORATE KINDERGARTEN”: THE MONTESSORI METHOD IN  
CONTEMPORARY AMERICAN MEDIA TEXTS

22 de outubro, 14h30min  
sala 266

Gabriel Merched Salomão

Orientadora: Prof.<sup>a</sup> Dr.<sup>a</sup> Deusa Maria de Souza-Pinheiro-Passos

In this presentation, we will expose the current state of our research, “Montessori: ‘Something Clearly Alternative’? – Discursive Analysis of American 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. Since the last time we presented in this event, something especially challenging has come to our attention: from the analysis of contemporary media texts, it is possible to read that the Montessori method, previously conceived as an “alternative” pedagogical approach for the education of children and adolescents, has been reinterpreted into meaning, also, an entrepreneurial approach to corporate culture. The Montessori method has been built as to mean on one hand a preparation of the child to become an entrepreneurial adult, and on the other hand as a way for adults to become better in the corporate world, even if they didn't go to Montessori schools as children. The contradictions of a pedagogy which has been called “the revolution of the child” being reinterpreted to suit adults are also explored.

Palavras-chave: Montessori, Discourse, Entrepreneurship

THE DWARFS: THE ORIGINS OF THE PINTERESQUE AND HAROLD  
PINTER'S THEATER

23 de outubro, 14h15min  
sala 266

Thierry Vieira dos Santos  
Prof<sup>a</sup>. Dr<sup>a</sup>. Mayumi Denise Senoi Ilari

Written in the 1950s, but only revealed to the general public in 1990, *The Dwarfs* is the only published novel by Harold Pinter. The writing process for it precedes the making of all of his works for the stages. Nonetheless, it is possible to find in the novel elements that would be later considered characteristics for the pinteresque – a term created by critics to define the style and atmosphere associated to the playwright's works. Thus, our hypothesis is that a study of the novel might bring to light a possible origin of the several theatrical procedures adopted by the author. This approximation might be justified because the novel has a strong dramatic tone: in its form we find a narrowing presence of the narrator, focus on present action, scarcity of descriptions, and, most importantly, emphasis on characters' speech. Other than that, thematic elements considered central to Pinter's body of work, like the city of London, power relations, the female enigma and the ambiguity of male friendship are already present here.

Key-words: Harold Pinter; *The Dwarfs*; British Drama; British Novel.

EDUCATION FOR ALL AND THE STUDENT-SUBJECT  
(yesterday, today and tomorrow?)

22 de outubro, 14h45min  
sala 266

Doctoral student: Patrícia Helena Nero  
Doctoral Tutor: Marisa Grigoletto

The purpose of our doctorate project is to analyse discourses produced by educational institutions in the State of São Paulo (colonial, postcolonial and contemporaneous periods) tackling the representations of the student-subject from underprivileged layers of yesterday's and today's society (ORLANDI, 2017). We observe the education studies complexity means an excuse for the ever-aggressive entry of the private sector into the public educational sector as an entrepreneurial solution (GRIGOLETTO, 2003, 2006, 2011; MOITA LOPES, 2008) in areas where there is "no education" for everyone. The widespread silenced wording (ORLANDI, 1999, 2002, 2012, 2017; PÉCHEUX, [1975] 2009, [1983] 2012, [1983] 2015) about education and (yesterday's and today's) student-subjects demand deeper understanding considering the meaning opacity in discourses on the public educational sector decay in the discursive memory (COURTINE, 1981, 1994). Other meanings on the student-subject deprived of quality education may emerge. The social-political constitution of education in such periods in São Paulo still asks for investigation. Its historicity tends to be

ignored by both State and society. By analysing the prevailing discourse on education (now and then) and its student-subject we expect to come across evoked meanings in close connection with/between language and subject in their political-historical constitution.

Key words: Education; Applied Linguistics; Discourse Analysis; Student-subject; Colonialism; Postcolonialism.

## THE EFFECTS OF DEFECT IN THE CONTEMPORARY LITERATURE

22 de outubro, 14h15min  
sala 261

Charles Marlon Porfirio de Sousa  
Orientadora: Maria Elisa Cevasco

Considering, contrary to some ideologists of many different ‘ends’ may suggest, that art still exists and is produced in our present, even presenting some limits and contradictions, the critical and analytical studies also have their place under the sun. We believe that through Cultural Studies, by means of a dialectical perspective, we still can try to find ways to survive and attribute meaning to cultural productions and to everyday life itself.

Contemporary works of art, some of them more, others less, can teach us things we did not know about our historic time, since they reveal deeper aspects of society within their artistic forms. Sometimes the most relevant aspects of these works are not those which are well established, but their defects, defective times let their stamps as “defects” in the works of art. We will try to present some brief analysis of some Manuel de Freitas’s poems, Juan Pablo Villalobos’s latest novel, *No voy a pedirle a nadie que me crea* and Ian McEwan’s *Nutshell* trying to notice what we can learn about our historical present.

Keywords: Contemporary art, artistic form, dialectics, deformed forms.

## EMBRACING AND RESISTING ELF: AN INVESTIGATION OF BRAZILIAN TEACHERS’ PERCEPTIONS OF ENGLISH AS A LINGUA FRANCA IN THE ENGLISH LANGUAGE CLASSROOM

22 de outubro, 16h15min  
sala 266

Priscila Bordon  
Sonia Moran Panero, PhD. (University of Southampton)

Interest in ELF research increased rapidly in the last decade (Jenkins et al, 2011) which has had implications in English language teaching and policy making. This study aims to investigate the implications of an English as a Lingua Franca perspective in language teaching in Brazil by looking into teachers’ beliefs and

attitudes towards this promising area of study (Gimenez et al, 2017). A fully qualitative approach was chosen for this investigation by using open-ended questionnaires to understand teachers' attitudes and beliefs about ELF (Jenkins, 2013) and interviews to capture any change of beliefs and attitudes after exposure to ELF concepts (Young and Walsh, 2010). I explored their attitudes and beliefs in either embracing or resisting an ELF-oriented teaching practice to answer my research questions; 'What are In-Service Brazilian English Language Teachers' attitudes and beliefs about an ELF-oriented teaching before and after exposure to English as a Lingua Franca research and its related concepts?' and 'To what extent does exposure to English as a Lingua Franca research and its related concepts change teachers' attitudes and beliefs towards teaching English, if at all?'. The findings show their conflicts in detail and demonstrate that, although teachers become aware of ELF and its implications to language teaching, they can still resist it.

Palavras-chave; English as a Lingua Franca, Teacher Cognition, Beliefs and Attitudes, ELF-Awareness

## FROM THE AMERICAN CIVIL WAR TO THE SCREEN: AN ANALYSIS OF THE PLAYHOUSE

23 de outubro, 16h15min  
sala 261

Carolina Fiori Godoy  
Orientador: Marcos César de Paula Soares

This paper aims to present our analysis of two gags from Buster Keaton's short movie *The Playhouse* (1921) that depict two attractions common to be seen during the vaudeville era: a minstrel show and a zouave act, focusing on the relation between the American Civil War and the popularity of these routines and their importance in Keaton's work. In our study, we establish a dialogue between some consequences of the American Civil War and the way they are represented in this short movie, using some relevant historical points developed by Karen Sotiropoulos (2007), Thomas Cripps (1993) and Eric Lott (2013). As Brecht, when talking about epic theatre, claims that "each part, besides its value to the whole, needs to have a value on its own", we intend to analyze both gags individually and in relation to the entire film. To emphasize this issue, we bring up historical facts and some characteristics of Keaton's work that can help us understand the routines presented. Therefore, this paper aims at comprehending the significance of these two gags in one of Keaton's masterpieces and how they can be so representative of American history.

Keywords: gag, minstrel show, zouave act, vaudeville, Buster Keaton.

HAMLET-EX-MAQUINA: A METATHEATRICAL PLAY MIXING WILLIAM  
SHAKESPEARE E HEINER MÜLLER

22 de outubro, 16h45min  
sala 261

ÉRIKA BODSTEIN

This paper analyses the practical process of creation and production of *Hamlet-ex-máquina*, a translation and adaptation of Erika Bodstein to Heiner Müller's play *Hamletmaschine*, incorporating passages of William Shakespeare's *Hamlet*. The play produced and staged by 42 Coletivo Teatral premiered on March 2017 at the Oficina Cultural Oswald de Andrade in São Paulo. This study analyses the concept of metatheatrical plays staged with “transposition” theatre technique (Théâtre du Soleil, Paris, France), in Bodstein's *Hamlet-ex-máquina*, whose adaptation was based on the echoes from three different periods: William Shakespeare's England (1600), the Heiner Müller's Germany (1977) and the Brazil in 2017. The theoretical support for this analyses is in the studies of H. Bloom (2004), A.C. Bradley (2009), I. Kott (2003) and Marjorie Garber (2004).

KEYWORDS: contemporary theater; metatheatrical play; William Shakespeare; Heiner Müller; Hamlet.

IDENTITY FORMATION IN PORTUGUESE-ENGLISH BILINGUAL  
EDUCATION: REPRESENTATIONS OF LANGUAGE AND  
TEACHING/LEARNING PROCESSES

22 de outubro, 14h15min  
sala 266

Vania Ricarte Lucas Frimm  
Tutor: Marisa Grigoletto

This study is part of our Master's research, which aims at investigating the role of the mother tongue in the process of identity formation in Brazilian Portuguese-English bilingual schools. Based on the assumption that the journalistic discourse permeates teachers and students' imaginary of language teaching and learning, our research data consists of texts available on news/advertising media, and interviews with teachers and students. In light of the Discourse Analysis framework proposed by Pêcheux, and theoretical concepts depicted from Post-structuralist Cultural Studies and Psychoanalysis, our purpose is to examine the representations of language and bilingual education that emerge on the texts analyzed. It has come to our notice that such representations are mostly anchored in a monolingual paradigm – as a result of colonial English language teaching and a celebration of the foreign language and culture. In our view, a monolingual model of education might lead to the perpetuation of hegemonic views and stereotypes. As opposed to that, we intend to examine pluralistic language concepts (such as translanguaging) in relation to neoliberal practices, and their possible effects on the bilingual classroom. Thus, we expect to contribute to

counter-discourses that help foster second language learners' voice in English and new forms of subjectivity.

Keywords: English as a Foreign Language – Bilingual Education - Identity

#### ILMIC PORTRAITS OF CONTEMPORARY IRELAND: 2003 -2018

23 de outubro, 16h  
sala 261

Cecília Adolpho Martins  
Orientadora: Profa. Dra. Munira Mutran

**Abstract:** Since the Peace Process signed in 1994, Irish national cinema started to portray the passage of politically violent country to a place in fast development. The films about the wars of independence and the Troubles gave place to new topics related to the current economy, globalization, recession and its problems; themes that deal with universal anxieties and individual subjectivity began to gain strength, obfuscating national collective matters. This doctoral research aims to exam contemporary realistic fiction films that portray social exclusion and marginality during the Celtic Tiger and its aftermath; it intends to answer: how can the themes of marginality and exclusion, which are still relevant in Ireland today, be voiced through universal paradigms? How have individuals that are excluded from society been represented in the cinema and what are their relations to the place they inhabit?

**Key words:** Contemporary, Irish Cinema, Celtic Tiger, social exclusion, marginality.

#### AN INTERDISCIPLINARY LOOK AT THE TEACHING AND LEARNING OF ENGLISH IN THE CONTEXT OF A RURAL SCHOOL

22 de outubro, 16h30min  
sala 266

Luiz Otávio Costa Marques  
Advisor: Anna Maria Grammatico Carmagnani

**Abstract:** The objective of this research is to develop a study on the process of English language teaching and learning in a public elementary school, located in the Jequitinhonha Valley - MG. This investigation is justified on the ground that there are few qualitative studies on the teaching and learning of English in the public schools that serve the rural population in Brazil. This study of exploratory nature will use qualitative ethnographic research, with an interventionist character, aiming at a more in - depth reflection on issues related to the focused theme in the researched context. In order to support the proposed discussion, we will use, under an interdisciplinary perspective, studies on Countryside

Education (CALDART, 2009; FREITAS, 2011; MOLINA & FREITAS, 2011); New Literacies (LANKSHEAR & KNOBEL, 2003; GEE, 2004), Multiliteracies (KRESS, 2003; COPE & KALANTZIS, 2000, 2015), Critical Literacy (LUKE & FREEBODY, 1997; CERVETTI et al, 2001) and their re-significances in the Brazilian context (MENEZES DE SOUZA, 2011; MONTE MÓR, 2015, 2016; DUBOC, 2012, 2015; TAKAKI, 2016). It is hoped that this research may contribute to the reconfiguration of political and educational proposals, related to the process of pre-service and in-service education of English teachers who work or will work in Brazilian rural areas.

Keywords: Teacher Education. English Language Teaching. Countryside Education. Public Schools. Literacies.

### JOHN ARDEN AMONG THE ANGRY YOUNG MEN: A COMPARATIVE APPROACH TO BERTOLT BRECHT'S PLAYS

23 de outubro, 14h  
sala 266

Jonathan Renan da Silva Souza  
Supervisor: Mayumi Denise Senoi Ilari

This talk addresses the similarities and differences between some plays written by the German playwright Bertolt Brecht and John Arden's play *Serjeant Musgrave's Dance*. This brief analysis focuses on thematic and formal elements related to the Brechtian Epic Theatre that can be perceived in the British play. The context of the Epic in Britain is taken into account considering its relation with the Post-war theatre: the *Kitchen-sink realism* and their *Angry Young Men*. Brecht's plays approached comprises important works such as *The Good Person of Szechwan*, *The Resistible Rise of Arturo Ui*, *Mother Courage and Her Children*, among others. The parable genre as a strategic formal device is highlighted, while actual issues also stand out such as violence as a political action and the problems related to individual/heroic attempts to change the social and economic collective situation. Its principal objective is to define more clearly how Arden's play relates to the political nature of Brecht's Epic Theatre, more than the other playwrights of the same British theatrical panorama. Finally, it aims to establish a link between the present time and some issues that these plays cover, both formally and thematically, updating and reaffirming their political function and importance.

Keywords: Modern British Theatre. Epic Theatre. John Arden (1930-2012). Bertolt Brecht (1898-1956). Formal aspects.

MADNESS, PASSION AND EMPOWERMENT - OPHELIA AND GERTRUDES  
IN WILLIAM SHAKESPEARE'S HAMLET, HAMLETMASCHINE BY HEINER  
MÜLLER AND HAMLET-EX-MACHINA BY ERIKA BODSTEIN

22 de outubro, 16h30min  
sala 261

VALÉRIA MARCHI  
Orientadora Mayumi Denise Senoi Ilari

This paper intends to make a parallel through the characters' trajectory Ophelia and Gertrudes and to analyse the approach of how these two female characters are presented in William Shakespeare's Hamlet (1601) in Heiner Müller's adaptation Hamletmaschine (1977), and in the Érika Bodstein's Hamlet-ex-Machine, staged by the 42 Coletivo Teatral in 2017. This work aims to elaborate a dialogue through a line of analysis that starts from Ophelia's madness and death and Gertrudes' dubiety in Shakespeare, through the re-reading of a revolutionary Ophelia in Müller, to the empowerment and sorority of Ophelia and Gertrudes in Bodstein. This parallel seeks a dialogue with the comments of Marjorie Garber (2004), Jose Roberto O'Shea (2009), Carolyn Spurgeon (2006), Ruth Röhl (1997), Ingrid Dormien Koudela (1997) and Linda Hutcheon (2013).

KEY WORDS: Shakespeare Hamlet; Heiner Müller Hamletmaschine; theater adaptation; female characters in the theater.

PARODY OF HISTORY IN NORTHERN IRISH DRAMA

23 de outubro, 14h30min  
sala 261

Alessandra Rigonato

This paper aims to analyse the parody of The Troubles in the plays A Night in November (1994), by Marie Jones and The History of the Troubles (accordin' to my Da) (2002), by Martin Lynch. The Troubles (1968-98) were the period of civil intense conflict in Northern Ireland. The violence of this conflict was widely depicted in drama. The plays deal with the conflict in different tones. The tragic mode is represented by plays such as The Freedom of the City (1973), by Brien Friel; The Riot Act (1985), by Tom Paulin and The Burial of Thebes (2004), by Seamus Heaney. On the other hand, there are plays that bring a touch of humour to The Troubles as The Flats (1971), by John Boyd, Did You Hear the One About the Irishman...? (1985), by Christina Reid and The Birds (1999), by Paul Muldoon. This comic depiction is seen more in the pos-conflict time. Under the light of the concept of carnivalization, conceived by Mikhail Bakhtin (1965), this research focuses on the poetics of parody of the drama of The Troubles. Furthermore, the plays highlight the issues of nationalism in its relation to violence by presenting an unusual perspective on the history of Northern Ireland.

Keywords: The Troubles, Irish drama, Humour.

A PLACE IN THE SUN AND THE REPRESENTATION OF AMERICAN  
POLITICAL EXPERIENCE DURING THE 1950S

22 de outubro, 16h15min  
sala 261

Bruno Gavranic Zaniolo  
Advisor: Prof. Dr. Marcos César de Paula Soares

A discussion on some formal strategies adopted by the American cinema to deal with the socio-historical materials from the time, mainly McCarthyism and the Cold War. This will be discussed through an analysis of some aspects observed in George Stevens' *A Place in the Sun* (1951). One of the most important elements here analyzed is the "method" of naturalistic acting based on the Stanislavsky system and developed by the Actor's Studio, among others. Focusing on the expression of the character's inner life, the use of this technic could be a way to deal with the prohibitions imposed by the production system on artists. Thus, it could be understood as a technic of cinematographic "interior monologue", in the sense Eisenstein discussed it, open to absorb, through montage, other Medias of mass culture, as the radio and the advertisings.

Key words: American cinema; Hollywood; McCarthyism; acting; George Stevens; 1950s

POSTMODERNISM AND THE CONTRADICTIONS OF THE FANTASTIC:  
THEORETICAL CHALLENGES OF A DIALECTICAL MATERIALIST READING  
OF NEIL GAIMAN'S AMERICAN GODS

23 de outubro, 14h  
sala 261

Eduardo de Faria Carniel  
Counselor: Marcos César de Paula Soares

Neil Gaiman's novel *American Gods* comes from a tradition of speculative fiction that intends to articulate the fantastical elements that are typical of its genre in conjunction to the mimesis of material reality (often called "magical realism" or "urban fantasy"). This articulation surfaces tensions that are unique to the historical moment of its production - considering the work in question, to the turn of the millenium (inserted in the period referred to by the critic Fredric Jameson as "late capitalism"), related to fragmentation, the decentering of the subject and the complexification of financialized economic relations. Grounded on the interpretive theory of the political unconscious and the perspective of critically analyzing the formal discontinuities resulted from ideological strategies of containment, this communication will present the theoretical debates in light of which aspects of the novel are being read - centrally, the narrative foci, the treatment of its particular historical substrate and the plot's structural challenges - in an attempt to uncover the productivity of the study of speculative fiction and the fantastic for the interpretation of historical issues of the present.

Keywords: American Gods; Neil Gaiman; speculative fiction; fantastic; postmodernism; financial capitalism

### READING JOHN FANTE: HIS WORKS AND HIS TIME

23 de outubro, 14h45min  
sala 266

Lucas Amorim dos Santos  
Supervisor: Daniel Puglia

This study has two main objectives: firstly, introducing the American writer John Fante and his major works to the ones who are not familiar with them; secondly, making a few remarks on the form and content of *Wait until Spring*, *Bandini* (1938) and *Ask the Dust* (1939) – two novels by Fante which present the same protagonist, the “rebel” Arturo Bandini. Through the perspective of cultural materialism, we would like to argue that this author’s prose is decisively linked to crucial aspects of the history of the United States since it depicts certain issues - such as the condition of the working class during the Great Depression, the life of immigrant-born children and the consolidation of culture industry in Los Angeles – which marked the 1930s and may still bear some connections with today’s USA.

Keywords: John Fante; *Ask the Dust*; *Wait until Spring*, *Bandini*; cultural materialism.

### REMINISCENCES OF BEAT GENERATION THEMES ON PATTI SMITH'S WITT

22 de outubro, 16h  
sala 261

Sávio Augusto Lopes da Silva Junior  
Supervisor: Maria Elisa Cevasco

The counterculture scene called Beat Generation had their most productive years during the 1950's, when Allen Ginsberg published *Howl* (1956) and Jack Kerouac sold massive numbers of his novel *On The Road* (1957). About 20 years later, some of the main themes presented by the Beatniks (as they're also called) are still reminiscent on Patti Smith's - who became popular for mixing poetry and punk rock - poems reunited in *Witt* (1973). In his study, Daniel Belgrad (2004) shows the relationship between beat expression and surrealistic style, focusing the spiritual approach to experiences. Timothy Hampton (2012) studied the description of North American landscape and road experience on beat works and pointed its continuity in Bob Dylan's writing, which was also an inspiration to Smith's work. This study will investigate those reminiscences, focusing in two

main forms which it may be presented: the narrative of wandering in the United States and the spiritual contemplation of life's experiences.

**KEYWORDS:** Patti Smith; Poetry; Beat Generation; North American Literature.

#### SEXUALITY AND NARRATIVE FORM IN SEBASTIAN BARRY'S DAYS WITHOUT END (2016)

22 de outubro, 14h45min  
sala 261

Victor Augusto da Cruz Pacheco

Supervisor: Profa. Dra. Laura P. Z. Izarra

Based on the socio-historical studies on the construction of gender and sexuality in Ireland (VALENTE, 1994; KIBERD, 1998; CULLINGFORD, 2008; EUFRAUSINO, 2017) and language theories proposed by French structuralism (LACAN, 1956; KRISTEVA 1986), this presentation aims to point out the relationship between narrative form and sexuality in the contemporary novel *Days Without End* (2016) by the Irish writer Sebastian Barry. There is an intrinsic relation between the represented subject and the narrative form: at the same time the character-narrator, Thomas McNulty, does not fit into norms of sexual practices and gender identity of the nineteenth century, the way in which he organizes his narrative breaks with normative use of language. As the relationship between language and sexuality in Ireland is not a contemporary theme (CROWLEY, 2000) it is observed that the concrete realization made by Barry is the transformation of the history of gender and Irish sexuality into aesthetic material for the narrative form.

**Keywords:** Irish literature; contemporary literature; narrative form; sexuality.

#### TOBACCO ROAD: BETWEEN THE NOVEL AND THE MOVIE THE NEW DEAL RESONANCES

23 de outubro, 16h30min  
sala 261

Gustavo Vieira Munhoz

Orientador: Dr. Marcos César de Paula Soares

Within the context of the Great Depression and its effects on the rural life of miserable Americans, Erskine Caldwell produces novels and short stories that deal especially with the theme of poverty and economic decay. This paper, therefore, proposes a short analysis of some formal and thematic features present on *Tobacco Road*, the novel, published in 1932, in contrast to the film of the same name, directed by John Ford, released in 1941. The film is inspired mainly by the dramatic adaptation of Jack Kirkland's novel Caldwell, which premiered in 1933. Taking into account the historical context of the time, I analyze the materials from

the American reality of Herbert Hoover, when the novel was first published, and from the context of the New Deal, by Franklin Roosevelt. The paper thus observes how the thematic issues are treated in the novel in comparison to the later dramatic and cinematographic adaptations, considering the historical elements that influence the mentioned works.

Keywords: Erskine Caldwell; Tobacco Road; Jack Kirkland; John Ford; Naturalism; novel; Great Depression; New Deal.

#### TRAGIC TRANSFORMATIONS: THE CONTEMPORARY WESTERN IN NO COUNTRY FOR OLD MEN

23 de outubro, 14h45min  
sala 261

Luiz Felipe Baute  
Supervisor: Pedro Maciel Guimarães  
University of Campinas

This presentation aims to explore the intersections between the novel *No Country For Old Men*, written by Cormac McCarthy, and the homonymous film adaptation directed by Joel Coen and Ethan Coen. We defend that both works share a common structure, part of the tradition of the genre western, but with distinct developments. From this perspective, we intent to analyze in what way, and to what ends, distinctive categories of the western — and possible other genres such as: the noir, the thriller and the tragedy —, combine in their respective narratives. For that, we will make use of Cultural Materialism, a theory formulated by Raymond Williams. Through a comparative analysis, we will discuss aspects of the two narratives and its contradictions within the genre itself, also addressing, primarily in the film adaptation, the subversion, reemployment and transformation of their signs and their social outspread today.

Keywords: *No Country For Old Men*; Joel Coen; Ethan Coen; Cormac McCarthy; Cultural Materialism.

#### TRAUMA AND TESTIMONY IN THE LATIN AMERICAN FAIR OF OPINION

23 de outubro, 14h30min  
sala 266

Patrícia Freitas dos Santos  
Orientadora: Prof. Dra. Mayumi Denise Senoi Ilari

The Latin American Fair of Opinion was an event directed by the Brazilian playwright Augusto Boal in 1972 that got together eight one-act plays, fifteen films, musical concerts and art expositions. Such a fragmented form was not unprecedented in Boal's work. In 1968, when he was still the main director of the

acclaimed Teatro de Arena, Boal published an aesthetic manifesto defending the importance of the Primeira Feira Paulista de Opinião, a work in which several short plays were performed in order to create a reflection on the political situation Brazil was facing at that time. The idea of presenting another fair in 1972, while Boal was exiled in NYC, had social and aesthetic implications, since it is linked to a catastrophic atmosphere regarding Brazilian dictatorship and the possibilities left for the artists to resist against that panorama. Our presentation then aims to analyze the presence of torture and violence in the event. For that, it will be used the studies of Seligmann-Silva about trauma as well as the concept of testimony developed by Felman. It will be seen that the event presented fragmented individuals hurt by history trying to organize collective memories of a social trauma.

Palavras-chave: teatro brasileiro; teatro e violência; ditadura militar

## THE UNCANNY IN LISTENING COMPREHENSION

22 de outubro, 14h  
sala 266

Beatriz Herdy Raminelli Marques

Professor advisor: Deusa Maria de Souza-Pinheiro-Passos

In the Master research “Listening comprehension in textbooks: the enigma of alterity and the sense of uncanny in English as a foreign language”, I discuss the discursive functioning of listening comprehension in textbooks, teacher’s representations of listening comprehension activities, as well as the impact of listening comprehension exercises on learners of English as a foreign language. Based on the concept of foreigners according to Koltai (1998, p. 7) “the socio-political category that fix them on an alterity that often implies an exclusion”, I suggest that textbook represent non-native speakers from a colonialist perspective as “poor, less educated, degenerate approximations of the native” (ANCHIMBE e ANCHIMBE, 2005, p. 14). Moreover, I interview English teachers and I propose, from a semantic-discursive analysis of their utterances, that teachers provide students with training, rather than preparing them to understand spoken language in real-life contexts. Finally, I interview students and point out the elements that are bound to manifest the sense of uncanny in learners, regarding their relationship with listening comprehension practices.

Keywords: Discourse Analysis, listening comprehension, teaching English as a second language

A VISIBLE STORY HIDES A SECRET TALE: THE UNITED STATES OF THE  
NINETEENTH CENTURY IN SOME POE'S SHORT STORIES

22 de outubro, 14h30min  
sala 261

Hévin Andrade Estephan  
Orientador: Daniel Puglia

Several times, Poe's short stories have been analyzed under the shadow of "Poe Myth", who was known as a problematic, alcoholic and unsociable writer, whose characters resembled him. Although Cortázar was a great admirer of Poe's writings, he shared the same opinion: he believed Poe's short stories didn't have any connection to reality and attributed to Poe's personality the lack of psychological depth of his characters. By contrast, Baudelaire, who lived at the same time as Poe, besides considering him an extremely virtuous man, saw in his short stories the American society, which he considered evil and hypocrite. If Poe's short stories were analyzed in parallel to historical, social and environmental facts, which hypothesis would be true? The aim of this research is to analyze some Poe's short stories in the light of some information of that social environment which might be relevant for the hypothesis that some of his short stories could be interpreted as "photographies" of that society.

Key words: Poe, short stories, USA, historical facts, society.