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**“Writing is a journey” – a study of post-graduate students’ perceptions of
academic writing in English**

Versão corrigida

São Paulo
2020

Gabriella Sieiro Pavesi

“Writing is a journey” – a study of post-graduate students’ perceptions of academic writing in English

“Escrever é uma jornada” – um estudo das percepções de alunos de pós-graduação sobre a escrita acadêmica em Inglês.

Versão corrigida

Dissertação de Mestrado apresentada ao Programa de Pós-Graduação em Estudos Linguísticos e Literários em Inglês do Departamento de Letras Modernas da Faculdade de Filosofia, Letras e Ciências Humanas da Universidade de São Paulo, como parte dos requisitos para a obtenção do título de Mestre.

Orientadora: Profa. Dra. Marília Mendes Ferreira.

São Paulo
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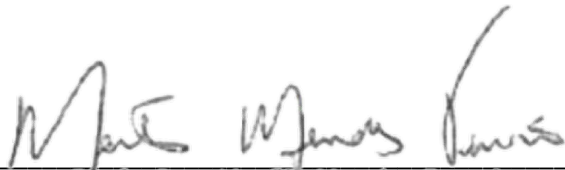
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To my beloved grandparents,
Estácia and Diamantino (*in memoriam*).
Thank you for everything.
Wieczna Miłość

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¹In English: Coordination for the Improvement of Higher Education Personnel

RESUMO

PAVESI, Gabriella Sieiro. **Escrever é uma jornada** – um estudo das percepções de alunos de pós-graduação sobre a escrita acadêmica em Inglês. Dissertação (Mestrado). Faculdade de Filosofia, Letras e Ciências Humanas, Universidade de São Paulo, 2020.

Com o crescente reconhecimento internacional do Inglês como língua dominante (ALTBACH, 2013) em publicações acadêmicas e o processo de internacionalização pelo qual as Universidades brasileiras têm passado, estudantes universitários no Brasil se encontram, cada vez mais, frente à pressão de publicar em Inglês. No entanto, as iniciativas de promoção de letramento acadêmico em Inglês em universidades, como por exemplo, através de centros de escrita, ainda não são suficientes (CRISTOVÃO; VIEIRA, 2016), e há questionamentos com relação às melhores formas de suprir esta crescente necessidade dos alunos (FERREIRA; LOUSADA, 2006). Considerando-se que estudos (WHITE; BRUNING, 2004; SANDERS-REIO et al, 2014) demonstram que há relação entre as crenças de alunos sobre escrita e seus desempenhos nesta habilidade, o uso de análise de metáforas para investigar crenças e percepções de alunos com relação à escrita acadêmica tem se tornado popular (e.g. PAULSON; ARMSTRONG, 2011; ARMSTRONG, 2007; WAN, 2014; HART, 2009). Este estudo, portanto, buscou investigar as percepções que alunos de pós-graduação da Universidade de São Paulo (USP) têm com relação à escrita acadêmica em Inglês, através de uma análise comparativa de metáforas referentes à escrita acadêmica em Português e em Inglês. Foram utilizadas duas metodologias distintas de coleta de dados, de forma a coletar: a) metáforas produzidas espontaneamente (através de entrevistas) e b) metáforas criadas pelos participantes através do preenchimento de um formulário. Os resultados, de uma forma geral, demonstraram uma grande variedade de percepções e de metáforas originais para escrita acadêmica nas duas línguas. Foi

possível notar também, nos resultados individuais de cada participante, uma quantidade significativa de metáforas similares para a escrita acadêmica em Português e Inglês, o que pode indicar padrões na forma como estes alunos entendem o aprendizado da escrita, independentemente do idioma-alvo. Conhecer as percepções e crenças que alunos têm da escrita acadêmica, e a forma como estas crenças se relacionam com o seu aprendizado, podem ajudar no desenvolvimento de projetos pedagógicos de letramento acadêmico mais eficientes e conscientes das necessidades de cada aluno.

Palavras-chave: Letramento Acadêmico; Escrita Acadêmica; Análise de Metáforas; Metáfora; Percepções.

ABSTRACT

PAVESI, Gabriella Sieiro. **Writing is a journey** – a study of post-graduate students' perceptions of academic writing in English. Dissertação (Mestrado). Faculdade de Filosofia, Letras e Ciências Humanas, Universidade de São Paulo, 2020.

With the increasing recognition of English as the dominating (ALTBACH, 2013) language in academic publications and the internationalization processes that Brazilian Universities have been going through, higher education students in Brazil are under growing pressure to publish in English. Nevertheless, initiatives to promote academic literacy in English, such as through writing centers, are still limited (CRISTOVAO; VIEIRA, 2016), and questions remain on the best approaches to fulfill this growing student need (FERREIRA; LOUSADA, 2006). Considering that studies (WHITE; BRUNING, 2004; SANDERS-REIO et al, 2014) demonstrate a connection between students' beliefs about writing and their actual performance, the use of metaphor analysis to investigate students' perception of academic writing has gained popularity (e.g. PAULSON; ARMSTRONG, 2011; ARMSTRONG, 2007; WAN, 2014; HART, 2009). Therefore, this study aimed at investigating the conceptualizations that graduate students at Universidade de São Paulo (USP) have regarding academic writing in English, through a comparative analysis of metaphors for academic writing in both English and Portuguese. Two distinct data-collection methodologies were used in this study, in order to collect both spontaneously generated metaphors (through interviews), and elicited metaphors (through a prompt- completion task). Overall, the results demonstrated a plethora of conceptualizations and novel metaphors regarding academic writing. It was also possible to identify similar metaphors for academic writing in English and Portuguese in students' individual results, which can indicate patterns in the way these students understand academic literacy learning. Knowing

students' conceptualizations and beliefs of academic writing, and how these beliefs influence their learning process, may help towards the development of more efficient pedagogical practices in higher education.

Key words; Academic Literacy; Academic Writing; Metaphor Analysis; Metaphor; Conceptualizations; Perceptions.

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ABBREVIATIONS

BIMOR – Burke Interview Modified for Older Readers

CAPES – Coordenação de Aperfeiçoamento de Nível Superior

CM – Conceptual Metaphor

CMT – Conceptual Metaphor Theory

CNPQ – Conselho Nacional de Desenvolvimento Científico e Tecnológico

ESP – English for Specific Purposes

EFL – English as a Foreign Language

L1 – First Language

L2 – Second Language

LSP – Language for Specific Purposes

MLE – Metaphorical Linguistic Expression

NS – Native Speaker

N-NS – Non- Native Speaker

ZPD – Zone of Proximal Development

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1. Introduction

Students' academic journey when pursuing a Master's or Doctorate degree is marked by different challenges. One of the most important ones, common to students worldwide, is the ability to write academic texts in English. Considering that the number of published articles and citation indexes may determine one's professional future in academia, it is of no surprise that students – both native (NS) and non-native (N-NS) speakers – frequently struggle to master academic writing in English.

Scholars have taken different perspectives to analyze the outspread of English as the preferred language to be used in academic publication. Altbach (2013), for example, discussed the origins of what he considers to be the “hegemony” (p. 02) of English in academic publication, pointing out, among other facts, that the most prominent and influential countries in terms of academic production are wealthy, English-speaking nations, such as the United States, Canada, the United Kingdom and Australia. Mauranen (2010), in a data-centered study of the ELFA (English as a Lingua Franca in Academic Settings) database, defends that it is essential to consider English as a Lingua Franca to truly “understand the use of English in present-day communities” (p. 6-7). Finally, using an empirical approach, Bocanegra-Valle (2014) investigated the motivations behind ESP (English for Specific Purposes) scholar's choice to publish in English in a multilingual journal that not only accepted, but also “encourage[d] submissions in five languages (English, French, German, Portuguese and Spanish)” (p. 67). Nevertheless, in spite of the different terms used to refer to the English language, such as “the dominating academic language” (ALTBACH, 2013, p. 2), “lingua franca in the Academia” (MAURANEN, 2010, p. 6), or “international language of academic publication” (BOCANEGRA-VALLE, 2014, p. 66), there is a clear agreement among scholars that English has monopolized the academic publishing industry.

In the Brazilian academic context, particularly graduate school, students who wish to further their academic careers are expected to have a good command of the English language. In addition to allowing easier access to international literature and facilitating the network with international scholars, it permits that the students' own research be readable worldwide.

Brazilian universities – University of São Paulo (USP) included – have been going through an extensive internationalization process. After the end of the *Ciência sem Fronteiras*

(CsF)² program, CAPES (Coordenação de Aperfeiçoamento de Pessoal de Nível Superior), one of the most important research development institutions in Brazil, has launched PrInt (Programa Institucional de Internacionalização), an initiative that aims at promoting the “development, implementation and consolidation³” (PRINT, para. 03) of internationalization strategies, while allowing for a more autonomous work of the participating institutions. Moreover, institutions have also been implementing individual internationalization actions. At USP, for example, a selection of the University’s graduate programs has included the GRE (Graduate Record Examination) as part of the application requirements since 2017 (YAMAMOTO, 2017).

The combination of both internationalization processes and the consolidation of English as the dominating language in academic journals entails, as one of its consequences, the ever-growing tendency that most scientific articles be written and published in English, regardless of the Journal’s country of origin. This is recognized, for example, by Swales (2004), when he acknowledges the changes in publication standards in journals in Europe and Japan which, beginning in the 1990s, started to require English to be the publication language of its articles, instead of the countries’ native languages. Bocanegra-Valles (2013), analyzing an European multilingual LSP (Languages for Specific Purposes) journal, identified that, even though the journal accepts manuscripts in four other languages besides English, the majority (69.1%) of the submitted articles between 1999 and 2002 was in English. Among the reasons offered by the researchers interviewed in the study, “hav[ing] a wider readership (...) around the globe” (p. 69) stands out as the most relevant one. Both the choice of writing in English and the offered justification can be interpreted as an example of how the academic community is responding and adapting to the increasing preeminence of the English language in academic publication.

This tendency can also be observed in Brazil, with increasing expectations that scientific articles be written in English. In 2014, the international electronic library SciELO, administered by FAPESP (Fundação de Amparo à Pesquisa do Estado de São Paulo)⁴ announced a series of changes in the platform’s journal indexing policies, aiming at internationalization. Among the new requirements, it was established that, starting in January 2016, health science journals needed to publish 80% of their articles (both original and review articles) in English (FREIRE,

² CsF (Science without Borders) was an international academic mobility program funded by the Brazilian Government that operated between 2011 and 2017. For more information see <http://cienciasemfronteiras.gov.br/web/csf/o-programa>.

³ Translated by the author

⁴ FAPESP is a state-funded research development institution in São Paulo state.

2014). Furthermore, research on this movement includes, for example, scholars who have discussed the internationalization of Brazilian scientific journals in Business (e.g. ALCADIPANI, 2017; FARIAS, 2017; GOULART; CARVALHO, 2008), Psychology (e.g. FRADKIN, 2017), Linguistics (e.g. FINARDI; FRANÇA, 2016), and Public Health (ANTUNES; BARROS; MINAYO, 2019).

In response to these expectations, Brazilian graduate students have to face the challenge of either *publishing* (in English) or *perishing*, regardless of having had little or even no previous experience with the language in academic contexts. Nevertheless, it is important to clarify that proficiency in a language does not automatically translate into proficiency in academic discourse, or in academic writing. On the contrary, as argued by Ferreira and Lousada (2016), “[...] it is hard to learn academic discourse in both first and second languages.”⁵ As proposed by Bakhtin (1997), we develop the ability to communicate effectively in a specific discourse community based on the experience we acquire and develop in this community. It is the context of the utterance that dictates how we communicate. We may be linguistically proficient in a given language, but how we mold and organize this language depends on the speech community of which we are part at the moment we speak. Therefore, it can be extremely difficult – and almost impossible - for an individual with no experience in a specific speech community to effectively communicate within this community. As Bakhtin (1997) exemplifies, a person can be exceptionally articulate and able to engage in discussions and debates within the scientific community, and not be as successful in a colloquial, social context.

Although Bakhtin (1997) is referring specifically to spoken communication in the example above, the same can be observed in the context of academic writing for Brazilian students. In an exploratory study of the academic literacy practices in Portuguese of undergraduate students in a Brazilian university, Marinho (2010) observed that, while college professors criticize students’ inability to read and write academic texts satisfactorily, some of them believe that it is the primary and secondary schools’ responsibility to teach students to read and write. Additionally, some of the institution’s professors demonstrated unfavorable views in face of the creation of a Reading and Production of Academic Genres discipline in a Pedagogy major. The professors’ expectation was that, since students are assessed through the *vestibular*⁶

⁵ Translated by the author

⁶ Vestibular is the entrance exam for Brazilian universities. Traditionally, each University has its own test, with specific characteristics.

before being accepted, they should enter the University with the necessary abilities to comprehend (read) and produce (write) academic texts.

In addition to not being familiarized with the academic discourse in English or Portuguese, more often than not Brazilian students are not linguistically prepared to write texts in English. Even though language schools are recognized places to learn and practice this language, writing is not usually an ability that receives extensive focus in these institutions (FERREIRA; LOUSADA, 2016). In an analysis of a popular series of English textbooks' approach to teaching writing, Ferreira (2011) identified that, for all learning levels, several of the writing activities in the book used the skill as a means to practice other abilities (such as speaking), and to consolidate the grammar and vocabulary learned in the unity. The author also observed that even the exercises she classified as "mechanical" (Ferreira, 2011, p. 80), such as taking notes during a listening practice or filling in gaps, were under the *writing* category in the book's index. In fact, the study's results demonstrated that less than 50% of the activities that involved writing had the specific promotion of this skill as its main objective. Thus, as a consequence of not having the appropriate instruction to promote and practice writing, students tend to simply memorize and replicate what is done in the classroom, without truly assimilating concepts for future autonomous production. It is also relevant to mention, as described by Ferreira and Lousada (2016), that the teaching practices of writing in Portuguese in secondary schools in Brazil tend to follow the same path, with students being 'trained' to produce genres that are common to *vestibulares*. This practice, considered by Bonini (2002) as "prescriptive and centered in rules"⁷ (p. 26), hinders students' independence and autonomous work. They can become so dependent on pre-conceived models and the teacher's extensive monitoring, that they may not see that they are, indeed, able to write authentic, original texts, frequently limiting themselves to reproducing the teacher's voice (BONINI, 2002).

In spite of the factors that indicate a need for more investment and the expansion of initiatives that promote academic literacy in Brazilian universities, there is still a lack of recognition from a great part of the academic community. In 2015, Brazil counted 295 public universities (INEP, 2018). However, a study conducted by Cristovão and Vieira (2016) in the same year, identified that only five public universities offered Writing Center services to students

⁷ Translated by the author

(Figure 1). The study's results also indicated institutional demands for the expansion of academic literacy initiatives, alongside interest and expectations from both students and professors.

Figure 1- Universities in Brazil that offered writing centers to students in 2015

Quadro 1: Relação de universidades, Centros de Escrita (CE) e seus líderes

Universidade	Centros de escrita	Líderes
Universidade Federal de Santa Maria – UFSM	LabLeR – Laboratório de Pesquisa e Ensino de Leitura e Redação	Désirée Motta-Roth e Graciela Hendges
Universidade de São Paulo – USP	Laboratório de Letramento Acadêmico	Marília Mendes Ferreira e Eliane Gouvêa Lousada
Universidade Estadual de Ponta Grossa – UEPG	Laboratório de Estudos do Texto	Djane Antonucci Correa
Universidade Federal de Santa Catarina – UFSC	Cátedra Unesco	Emérita Leonor Scliar-Cabral
Universidade Federal da Paraíba – UFPB	Cátedra Unesco	Regina Celi Mendes Pereira

Fonte: ILEES Brasil, 2015 (<http://portuguese.ilees.org/>)

Source: (CRISTOVÃO; VIEIRA, 2016)

Ferreira and Lousada (2016) also question the issue of responsibility when it comes to planning and promoting initiatives towards academic literacy: “(. . .) who is responsible for this literacy (. . .)? The advisor? The writing center? The student? Everyone? (. . .) These questions need to be answered so that adequate policies can be developed towards academic literacy⁸” (p. 127). Despite the unquestionable importance of defining who is responsible for the students’ literacy, there is a more immediate demand: understanding who these students are, their expectations, and their views regarding academic writing.

Previous research (WHITE; BRUNING, 2004; SANDERS-REIO et al, 2014) has identified a connection between students’ implicit beliefs about writing and their actual writing performance. Kramsch (2003) also affirms that “the articulation and ascription of beliefs constructs and enacts the social reality it refers to” (p. 113). Therefore, exploring students’

⁸ Translated by the author

beliefs about academic writing can assist in better understanding their expectations and identify what their “starting point” in terms of academic writing is.

One way to approach views and beliefs is through metaphor analysis. As Paulson and Armstrong (2011) propose, there is “rich conceptual information that is embedded in students’ metaphors for academic literacies” (p. 494). De Guerrero and Villamil (2002) also recognize metaphors as “vehicles for reflection and consciousness raising among educators” (p. 95). Thus, metaphor analysis has become a common methodological approach in educational research, being used to explore teachers’ conceptualizations of teaching (e.g. YUNG, 2001; FARRELL, 2015) and teaching and learning (e.g. DE GUERRERO; VILLAMIL, 2002); pre-service/prospective teachers’ conceptualizations of teaching and learning (e.g. LEAVY; MCSORLEY; BOTÉ, 2007; CASEBEER, 2015; SABAN; KOCBEKER; SABAN, 2007); and students conceptualizations of language learning (e.g. FARIAS; VELÍZ, 2016; FANG, 2015), mathematics (e.g. MARKOVITS; FORGASZ, 2017) and writing in the primary school level (e.g. LEVING; WAGNER, 2006). Metaphor analysis has also been used, albeit in a considerably small number of studies, in research on academic literacy, namely on writing and reading in English as a first language (PAULSON; ARMSTRONG, 2011), writing in English as a first language (ARMSTRONG, 2007); and writing in English as a second language (WAN, 2014).

Thus, the main objective of this study is to explore the metaphorical conceptualizations that Graduate students at University of São Paulo have regarding academic writing in English. I believe that this work may contribute with the development of pedagogical practices in academic literacy, working as an important tool to help educators better understand students’ implicit beliefs and motivations, and how these factors may affect their relationship with writing in the academia. Even though each student experiences learning in an individual and particular way, attempting to understand what these particularities are can be helpful to guide future pedagogical actions towards teaching writing in higher education.

Through a comparative analysis of metaphors produced by the students regarding academic writing in both Portuguese (L1) and English (L2), this study aims at answering the following questions:

- a) What are the conceptualizations that graduate students at USP have regarding academic writing in English?

- b) Are these conceptualizations similar or different from their conceptualizations regarding academic writing in Portuguese?
- c) What can be inferred from these conceptualizations in regard to the ways students understand and learn academic writing in English?

It is important to clarify the use of the term “conceptualizations” in this study. As explained by Wan (2012), the term *conceptualization* has been widely used in metaphor studies to indicate “someone’s beliefs, conceptions, and/or understanding as a set of mental constructions or representations” (p. 53). Hence, the terms *conceptualization*, *beliefs* and *perceptions* will be used interchangeably in this study to refer to individual representations that one may carry regarding academic writing.

This Master’s dissertation is organized in six Chapters. While this Chapter (Chapter 01) contextualized the research and demonstrated its relevance, Chapter 2 presents the theoretical references on which this study is based. The methodologies applied in data collection and data analysis are explained in Chapter 3. Chapter 4 presents the study’s results, followed by a discussion on Chapter 5. Finally, in Chapter 6, the final considerations of this study are presented.

2. Literature Review

This chapter will discuss the theoretical background of the present study. First, it will explain Conceptual Metaphor Theory (CMT), focusing on its main aspects and elements. Second, it will briefly discuss the approaches of previous studies in applying metaphor analysis in academic literacy contexts. Next, it will provide an overview of Vygotsky's Sociocultural Theory (SCT), focused on the theory's aspects which are relevant to this study, and emphasizing the concept of Mediation. Finally, it will discuss the association between Metaphors and mediation, as it will be considered in this study.

It is important to highlight that, based on this Literature Review, it was not possible to find any studies in Brazil that use metaphor analysis in educational contexts to explore students' conceptualizations. After an extensive search in different databases (Portal Capes, Web of Science, Directory of Open Access Journals, SciELO), to the best of my knowledge, there are no previous studies to date exploring students' conceptualizations / beliefs of academic writing in English or in Portuguese using metaphor analysis. This study, thus, aims at fulfilling a gap present in both fronts. While the main objective is to explore graduate students' beliefs of academic writing in English, it does so through a comparative analysis of metaphors of writing in both Portuguese (L1) and English (L2).

2.1. *Conceptual Metaphor Theory (CMT)*

As described by Lakoff (1993), classical metaphor theory sees metaphors as “instances of novel poetic language” (p. 202), which is, in fact, the ‘common view’ of metaphor held by most people. Within this approach, metaphor is exclusively a linguistic tool, used to embellish the text or to fulfill a specific rhetorical purpose (CAMERON; LOW, 1999; LAKOFF; JOHNSON, 1980), and it is analyzed with “sentence-level” (CAMERON; LOW, 1999, p. 78) emphasis, with no consideration to context and possible specific discourse characteristics. Moreover, Vereza (2010) adds that the function of metaphor under this perspective would be that of “illustrating, clarifying or even ‘avoiding the topic’ or ‘hiding one’s ignorance’ about something⁹” (p. 200).

⁹ Translated by the author

The Conceptual Metaphor Theory (CMT), developed by Lakoff and Johnson and introduced in their book *Metaphors we live by* (1980), opposes this traditional view, arguing that metaphors are not a phenomenon of language, but of thought. The authors claim that “human thought processes are largely metaphorical” (1980, p. 06); thus, metaphors are a large part of not only what we say, but also how we think, behave and understand the world around us. To exemplify, the authors use the conceptual metaphor (CM) ARGUMENT IS WAR¹⁰. When talking about arguments, we often use expressions such as “Your claims are *indefensible*”, “I have never *won* an argument with him”, and “He *attacked every weak point* in my argument” (LAKOFF; JOHNSON, 1980, p. 04). These linguistic examples demonstrate how we partially¹¹ conceptualize ARGUMENTS through another concept, that of WAR. This association affects not only the way we talk about arguments, but also how we experience and understand how they function in real life. Thus, we not only *say* that we defend a claim when we are arguing, we in fact perform the action of defense; we also attack our opponents and change strategies when necessary. We win or lose arguments (LAKOFF; JOHNSON, 1980). When someone uses the metaphorical expression “He attacked every weak point in my argument”, they are not purposely speaking metaphorically. The expression may be metaphorical, but there is no conscious intention of speaking metaphorically (as the traditional view of metaphor would propose, for example). This occurs because, according to CMT, the way we think, act, and perceive the world is metaphorical by nature. Cameron and Low (1999), for example, describe how “fundamental concepts, such as times, actions or purposes” (p. 78) are almost always discussed, and therefore, “conceptualized” (p. 78) through metaphorical expressions. The authors exemplify that, certain expressions, such as “How are we going for time?”(p. 78), do not have a non-metaphorical counterpart.

Kovecses (2006) explains that CMs are conceptualized through the association of two elements, called *domains*. These domains are associated in the form of A IS B, where B is the *source domain*, and it is usually more concrete, and A is the *target domain*, more abstract. In the CM LIFE IS A JOURNEY (KOVECSES, 2006), for example, JOURNEY (more concrete) is the *source domain* and LIFE (more abstract) is the *target domain*. The expressions we use to talk about LIFE through the perspective of a JOURNEY, such as “Some people *carry a lot of*

¹⁰ The convention of the area is to represent conceptual metaphors in capital letters

¹¹ The use of this term will be explained in the following paragraph

baggage” and “He does not know where *he is going in life*” are called Metaphorical Linguistic Expressions (MLEs), and are manifestations of CMs in discourse (BERBER SARDINHA, 2007; KOVECSES, 2006). It is important to highlight that *source domains* can be associated with different *target domains*, and vice versa. Therefore, for example, we have the CMs LIFE IS A JOURNEY and LOVE IS A JOURNEY (same *source* for different *targets*). Moreover, the use of the expression “partially conceptualize” in the above paragraph should also be clarified. Kovecses (2006) and Lakoff and Johnson (1980) argue that the association between the two concepts in a CM is not absolute, otherwise, one concept would actually “*be* the other, not merely be understood in terms of it” (LAKOFF; JOHNSON, 1980, p. 13). This is to say that, using the CM TIME IS MONEY as an example, not all aspects of TIME can be associated with all aspects of MONEY, but only part of them. One can, for instance, “give [someone else] a lot of time” (LAKOFF; JOHNSON, 1980, p. 13) and a lot of money, but they will not get their time back, as they would with the lent money. Likewise, the target domain LOVE, as demonstrated by Kovecses (2010), can be associated to a number of sources, such as “FIRE (*burning* with love), PHYSICAL UNITY (We are as *one*), INSANITY (I’m *madly* in love), [and] ECONOMIC EXCHANGE (She *invested* a lot in that relationship)” (KOVECSES, 2010, p. 36). Still, love, fire, physical unity, insanity and economic exchange are, clearly, different things. If love was to be conceptualized *entirely* in terms of fire, for example, it would not be possible to associate it with any other term, since love and fire would, following Lakoff and Johnson’s (1980) rationale, be the same thing.

In CMT, it is through a process called *mapping* that we can recognize and systematize how the two concepts of a CM associate with each other (KOVECSES, 2006). Through *mapping*, it is possible to define the correspondences that occur between some of the characteristics of each domain, and also better understand the relationship with the manifested MLEs. Considering LIFE IS A JOURNEY, Figure 02 demonstrates how we can organize this CM’s mapping (KOVECSES, 2006, p. 116):

Figure 2 – LIFE IS A JOURNEY mappings

JOURNEY ¹²	→	LIFE
Traveler	→	Person leading the life
Journey toward a destination	→	Lead a life (with a purpose)
Destination	→	Purpose of life
Obstacles in the path	→	Difficulties in life
Distance covered	→	Progress made

Source: (KOVECSES, 2006)¹³

Thus, the MLE “He does not know where he is going in life” manifests several elements from the previous mapping, such as the traveler (he), the fact that he does not have a clear destination (he does not have a clear purpose in life), the lack of awareness about the journey (he does not know where he is leading his life to).

Another important concept of CMT, which is also essential to this study’s data analysis, is that of *metaphorical entailments*. Kovecses (2006; 2010) defines metaphorical entailments as the additional knowledge that a person has about the source domain that is also “mapped onto a target [domain]” (KOVECSES, 2010, p. 122), and which assists in the process of understanding and conceptualizing the target. Using the CM LOVE IS A JOURNEY, for example, Kovecses

¹² The mappings from the CM LIFE IS A JOURNEY were adapted from Kovecses (2006)’s original mappings.

¹³ It is important to highlight that Kovecses (2006) indicates that “much of the discussion in the chapter [where these mappings can be found] is based on Lakoff and Johnson, 1980, and Kovecses, 2002” (p. 115).

(2006) demonstrates how entailments are identified. The basic mapping of this CM would provide, for example:

Figure 3 – LOVE IS A JOURNEY mappings

JOURNEY → LOVE
travelers → lovers
vehicle → love relationship
destination → purpose of the relationship

Source: (KOVECSES, 2006, p.122-123)

Considering, then, that the vehicle is mapped as the relationship, the extra information we have about vehicles can help to understand how relationships work. As illustrated by Kovecses (2006), if we have a functional problem with our vehicle during our journey, for instance, there are a few options to solve it, such as having it fixed, or finding a different type of transportation. Likewise, if a love relationship is not working as expected, we have the options of trying to solve the issues or leave the relationship altogether. Hence, these ‘extra’ associations made between the target and the source mains are *metaphorical entailments*.

Within CMT, cultural, historical and social aspects play a vital role in the construction of people’s conceptual system and, consequently, in the metaphorical concepts that exist in this system. Kovecses (2010), for example, states that “metaphorical understanding can also be (...) a result of a long-term historical-cultural process.” Berber Sardinha (2007) illustrates the relevance of social and cultural aspects in CMT with the CM LOVE IS A JOURNEY, clarifying that “(...) thinking that a romantic relationship is like a journey would be natural in our culture (western, capitalist, monogamic¹⁴)” (p. 33). As a consequence, we commonly use expressions such as “We took a break and decided to go our separate ways¹⁵” (p. 33). Nonetheless, not all individuals

¹⁴ Translated by the author

¹⁵ Translated by the author

experience arguments in terms of wars, or romantic relationships in terms of journeys. To emphasize the role that culture plays in metaphorical conceptualizations, Lakoff and Johnson (1980) use the example of a possible culture where arguments are understood in terms of a dance, and not war. They argue that “in such a culture, people would view arguments differently, experience them differently, carry them out differently, and talk about them differently” (p. 05). If an individual who is not part of said culture was to observe such an event, they would most likely not recognize it as an argument. Instead, to them, it would be something else, something that would not refer, in any sense, to the idea of an argument (LAKOFF; JOHNSON, 1980). Another example is the CM TIME IS MONEY. Although very common for western, capitalist societies, this CM would not make sense in the cultural context of indigenous people (BERBER SARDINHA, 2007), who do not experience time as having financial value.

Lakoff and Johnson (1980) classify MLEs such as the ones in the paragraph above as *conventional*, that is, they “structure the ordinary conceptual system of our culture” (p. 139). Kovecses (2006), when explaining *conventionality* in metaphors, distinguishes conventional and unconventional metaphors based on how rooted they are in everyday language and discourse. Moreover, Berber Sardinha (2007) adds that CMs are considered to be “conventional” because they are not consciously used. We do not use – or access them – with the purpose of creating linguistic or rhetorical effects. We do it unconsciously, automatically even, as we culturally understand and experience elements of a romantic relationship, for example, through the perspective of a journey.

2.2. Metaphor analysis studies in academic literacy

As described in Chapter 1, metaphor analysis has been used extensively in education studies of different stages (e.g. elementary school, higher education), and involving different actors (eg. teachers and students). Nevertheless, for the purposes of this research, the most relevant studies are the ones which involve students’ metaphorical conceptualizations of academic literacy, most specifically writing. This section presents a brief outline of the relevant studies found both through an online search in *SciElo*, *Web of Science* and *Portal Capes*, and through in-

text references and citations. The key words used in the online platform research were: *academic writing+metaphor analysis*; *academic writing+metaphor*; *writing+metaphor analysis*; *conceptualization*+writing+metaphor**; *metaphor+writing*; *conceptualization*+academic writing*; *belief*+academic writing+metaphor*. It is important to clarify that, in this search, a series of studies have appeared that do involve academic writing and metaphors, and which at first seemed significant. However, they approach the topic through a textual perspective, that is, they investigate the use of textual metaphors in academic writing, rather than the students' perception. Therefore, they are not consistent with this research's parameters.

In a study conducted with 128 students in a transitional academic reading and writing course, Paulson and Armstrong (2010) elicited metaphors from students regarding their conceptualizations of reading and writing in college, and the course in which they were registered. Data were collected through the completion of prompts in the form of "College writing is like _____. How or why? _____" (PAULSON; ARMSTRONG, 2011, p. 406), and the results indicated that students' conceptualizations, albeit very diverse, did show a few similarities and patterns. The collected MLEs were categorized under three aspects: "product/ process;" "negative/ nonnegative" and "semantic categorization" (PAULSON; ARMSTRONG, 2011, p. 497). An interesting aspect of the results was the identification that, from a total of 218 MLEs, there were considerably more nonnegative MLEs (152) than negative ones (62), which the authors considered surprising, considering the "popular assumption" (p. 498) that students feel negatively about college literacy. Moreover, the researchers also identified that several students saw literacy learning as an internalization of models and patterns, dismissing their individual role of active learners.

In her doctorate dissertation, Armstrong (2007) investigated the conceptualizations of freshmen college students regarding academic writing through the time period of a course. Using a multiple-approach methodology that included interviews, class observations and samples of writing assignments, and collecting both elicited and spontaneous metaphors, she was able to identify a variety of different conceptualizations among the students. For instance, through the elicited metaphor "It's like being in a race and I'm in the back of the group not knowing where the front is" (p. 84), which provided the CM ACADEMIC WRITING IS A RACE (p. 144), Armstrong noticed issues of agency and lack of control. Another student provided the metaphor

“like swimming...you can either float or sink”(p. 146), which the author connected with Lakoff and Johnson’s (1980) orientational metaphors CONTROL IS UP and LACK OF CONTROL IS DOWN (LAKOFF; JOHNSON, 1980, p. 15; ARMSTRONG, 2007; p. 147). Moreover, the results demonstrated that the students’ perceptions changed throughout the course, suggesting a correlation between their conceptualizations and their development as writers.

Wan (2014) used elicited metaphors to investigate whether sharing beliefs about ESL academic writing with colleagues and classmates could affect how students understood and perceived the writing tasks they had to complete in a workshop. The study was set in a University in the UK, and the seven participants were MA Chinese students. The metaphors were collected through prompt completion (e.g. writing in the academia is like....because), and the students shared and discussed their metaphors in group meetings. Wan’s (2014) results indicated that some of the students’ metaphors (such as “getting lost in forest” and “writing is a driving test” (p.65)) had a direct connection to their writing anxiety and lack of confidence. Thus, the final considerations suggested that sharing metaphors among peers can be a positive approach to assist students with the academic writing process in a second language.

Approaching metaphor analysis a bit differently, Hart (2009) allowed both teachers and students to create, share and discuss their personal metaphors for writing. The four participant teachers recognized “pedagogical conflicts” (p. 03) in their classrooms, and “developed ‘metaphor solutions’ to deal with these issues” (p. 03). One of the most interesting aspects of this study is that it provided the teachers to reflect upon their own practices, while also provided them a new tool to understand their students’ perspectives on the act of writing, through the metaphors they created. While teachers commonly referred to the ‘coach’ metaphor in regards to their roles in the classroom, their students provided a variety of different metaphors to writing, including “eating a sandwich” (p. 349), “learning how to drive a car” (p. 347); “like calm before a storm” (p. 345) and “like American Idol (...) the only time I write, I am being graded” (p. 323). Participants were requested to provide metaphors at the beginning and end of the study, with the purpose of investigating the “change[s]” (p. 289) in their perceptions. At the end of the study, Hart observed that the metaphors indeed changed, but not exclusively in the sense of “exchanging one metaphor for another” (p. 289), but also of “gaining flexibility” and “broadening one’s perspective on writing” (p. 289).

2.3. L.S. Vygotsky's Sociocultural Theory

Before explaining Vygotsky's Sociocultural Theory, it is important to clarify that the scope presented here is not a comprehensive, detailed presentation of the theory, but yet one that focuses on the aspects and elements relevant to this study.

Sociocultural Theory originated from L.S. Vygotsky's principle that human cognition is constructed socially and culturally, through the individual's interactions with the world. Vygotsky believed that the emergence of what he named *higher mental functions*, such as "memory, attention, rational thinking, emotion, and learning and development" (LANTOLF; THORNE, 2006, p. 59), occurs due to the mediated interactions of people with the social and cultural environment in which they are part of. These functions, thus, are not 'pre-programmed' into the brain to be accessed at a specific age or stage of development, or as put by Vygotsky (1978), "awaiting the proper moment to emerge" (p. 24). On the contrary, they are developed after a process of "external, materially based, social actions" (LANTOLF, 2000, p. 14).

The mediated interactions between the individual and the world are dialectical (VYGOTSKY, 1978), that is, not only does a person change and influence the environment around them, but they are also changed and influenced by it. Moreover, Vygotsky considered these dialectical interactions "a specific organizing function that penetrates the process of tool use and produces fundamentally new forms of behavior" (VYGOTSKY, 1978, p. 24). The concept of dialectical relationship can be illustrated by the act of hammering a nail on the wall. By doing so, I (an individual) am able to alter the environment around me (the wall is now different than it was before. I can, for example, hang a picture), while being also changed by it (I am able to do something I could not do without the help of this tool, and I am also aware of how it can help me). Considering that a hammer is a tool that has been culturally and historically created with the purpose of assisting humans to act in the world, in a sociocultural perspective, this tool is a *mediation* artifact in this dialectical relationship that we, humans, have with our environment.

2.3.1. Vygotsky's Mediation and Zone of Proximal Development (ZPD)

One of the most important concepts developed by Vygotsky in Sociocultural Theory, and which is relevant to this study, is *Mediation*. As discussed previously, within the development of

human cognition, Vygotsky defines that higher mental functions can only be achieved through mediated - or “symbolic” (VYGOTSKY, 1978, p. 23) - activity. This *mediation* is possible through what he defines as physical (e.g. a pen, a book, a teacher) and psychological (or symbolic) tools (e.g. music and, most importantly, language). Lantolf and Thorne (2006) do clarify that the relationship between a person and the world can be direct, that is, not mediated. If we consider, for example, the automatic activation of memories caused by a familiar song or smell, or the reflex of reacting to a sudden noise, we can consider these actions to not be mediated (LANTOLF; THORNE, 2006). Still, it is the mediated relationship with the world that allows for the development of the human ability of “voluntarily organiz[ing] and control[ing] (i.e. mediate) mental activity and bring[ing] it to the fore in carrying out practical activity in the material world” (LANTOLF; THORNE, 2006, p. 62).

Lantolf (2000) also describes how these mediation artifacts are culturally and socially constructed, and suffer modifications and adaptations throughout time to better fit the needs and the socio-cultural context of each generation. The author uses the example of computers, physical tools which have gone through intense changes as technology developed, and are still used as mediation artifacts by people all over the world. Nevertheless, the same happens to psychological tools, namely language. A valid example is the English language itself. Someone with the intention of reading, for instance, Chaucer’s *The Canterbury Tales* original version in Middle English, would certainly need a dictionary, due to the intense changes the English language has gone through since the 14th Century.

It is important to highlight that language - or “speech” (VYGOTSKY, 1978, p. 19) - is the most important mediation tool under Vygotsky’s perspective. Language is in the root of development, since “prior to mastering his own behavior, the child begins to master his surroundings with the help of speech” (VYGOTSKY, 1978, p. 25). This fact will be of great importance to this study to associate the concept of mediation and linguistic metaphors, as it will be discussed further in this section.

The ZPD is another essential Vygotskian concept, and which can help to understand the importance of mediated activities. Vygotsky (1978) defines ZPD as

The distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers (p. 86)

When Vygotsky mentions “adult guidance” and “collaboration”, he is referring to mediation. Thus, it is in the process between what the individual can do alone and what they can do with mediation that development occurs, through the use of material tools and psychologically mediated activities. Once the process is internalized, the individual achieves the ability to conduct the activity by themselves, with internal - or no - mediation. A representation of this process occurs, for example, when an EFL (English as a Foreign Language) student learns to pronounce a new word. At first, the student is at the beginning of its ZPD – alone, they cannot pronounce the word correctly. Different tools and signs can mediate the activity (e.g. the teacher, a song or a video), helping the student to “move” through their ZPD and internalize how the word is pronounced in order to be understood and promote communication in the context of the target foreign language. In an ideal development process, through mediation, the student will eventually achieve the ability of pronouncing the word without external mediation.

2.4. Sociocultural Theory and Metaphor Analysis

According to Cameron (1999), “Vygotskian notions of the interactive nature of the relation of language and thought (...) can be used to construct theory-level frameworks for metaphor” (p. 12) in such a way that both cognitive and sociocultural aspects are taken into consideration. This view is supported by other researchers, who agree with a more dynamic approach to metaphor analysis, arguing that metaphors are socially-constructed “cognitive mediational tool[s]” (WAN, 2014, p. 55) which “function as mediational means acquired in the intermental plane for intramental use in knowing, meaning making, and guiding behaviour” (DE GUERRERO; VILLAMIL; 2002, p. 97), and that “metaphor performance is shaped by discourse processes that operate in a continual dynamic interaction between individual cognition and the social and physical environment”(GIBBS; CAMERON, 2008, p.65). In addition, Lantolf and

Thorne (2006) characterize metaphors as an essential “feature of communicative interaction” (p. 113).

As presented previously, CMT defines that metaphors are thought-originated, and determine how we observe and understand the world around us, which would imply a unidirectional relationship ‘brain → action in the world’. Sociocultural theory, on the other hand, understands that the individual’s relationship with the world is dialectical, which implies a perspective such as ‘person → action in the world → person’. Thus, through a sociocultural understanding, metaphors do not simply determine how we relate with the world, but are in fact both “products and determinants of the social environment” (DE GUERRERO; VILLAMIL, 2002, p. 96). Considering that metaphors are “linguistically organized mediational artifacts” (LANTOLF, 2000, p. 13), they are part of the dialectical relationship of the individual with the world. I have showed, previously in this section and by offering examples, how theorists agree that cultural and social aspects are of major importance in metaphorical conceptualizations. Hence, as metaphors originate in specific cultural, social and historical contexts, and are appropriated by those who are part of this context, they function as important tools that mediate the creation of meaning, shaping of beliefs and the understanding of more abstract concepts.

As explained previously in this chapter, metaphors are part of natural language, the most important mediational tool in Sociocultural theory. Wertsch (2007) argues that mediation can be distinguished as *explicit* or *implicit*. Explicit mediation is the intentional use of tools to interfere with an activity, and which is usually conducted by “an external agent, such as a tutor” (p. 185). Implicit mediation, on the other hand, is unintentional, and can be best represented by naturally-occurring language (WERSTCH, 2007). Finally, Kovecses (2006) and De Guerrero and Villamil (2002) agree that metaphors are part of people’s individual process of creating meaning in and from the world around them. Therefore, metaphors, as linguistic expressions, will be understood in this study as implicit forms of mediation occurring naturally in ongoing communication, with no intentional purpose of organizing or modifying it (WERSTCH, 2007), but yet of promoting understanding and negotiating meaning.

3. Methodology

3.1. Research context and participants

The study was conducted at Universidade de São Paulo (USP), in the School of Philosophy, Letters and Human Sciences (FFLCH¹⁶). Founded in 1934, and located in São Paulo's campus, FFLCH is USP's largest school, and houses courses in the Social Sciences, History, Geography and Languages (SOBRE A FFLCH). The participant students were part of an Academic Writing in English for Scientific Purposes discipline at FFLCH, but which was open for registration for students from any of USP's schools. The consent form (APPENDIX A) was submitted to all 11 registered students, seven of which responded positively for participation in the research. Nevertheless, one of the students did not reply to any of my attempts of contact by email to actively start their participation.

All of the remaining six students answered the first online questionnaire. At the moment of scheduling the interviews, however, one student did not reply to my contact attempts and the other contacted me to justify they would leave the study for personal reasons. Thus, only four students completed all phases of the research, and were considered the final participants.

It is also important to clarify that this study's sample does not aim at being a representation of a whole population, but a focused exploration of a few students' conceptualizations of academic writing in English instead

Participants

All four participants are graduate students at University of São Paulo, in four distinct areas, as presented in Table 1. All names used in this study are fictitious, in order to protect students' anonymity and privacy.

¹⁶ FFLCH stands for Faculdade de Filosofia, Letras e Ciências Humanas in Portuguese.

Table 1 - Participants' information

PARTICIPANTS	GENDER	DEGREE	AREA OF STUDY
Bia	Female	Masters	Health Sciences
Letícia	Female	PhD	Arts
Paulo	Male	PhD	Engineering
Joana	Female	PhD	Languages and Literature

3.2. Data collection methodology

As described by Wan (2014), there are two main methodologies that are commonly used to collect participants' metaphors in metaphor analysis' studies. The first method aims at identifying spontaneous metaphors in discourse, usually collected in situations such as "conversations, interviews or personal narratives" (p. 55). The other method involves collecting metaphors through prompts, which usually have the format *Learning/ writing/ teaching is like ___ because ___*. The metaphors, in this context, are called *elicited metaphors*, or OEM (Overall Elicited Metaphor), and participants are invited to complete the prompt, creating a metaphor in terms of A is like B that better represents their conceptualizations of the explored topic. There are two points regarding OEMs which I find important to clarify. First, I recognize that the prompts traditionally provided to research participants for metaphor elicitation, as the one described above, contain the word *like* which, grammatically, indicate similes and not metaphors. Nevertheless, researchers in the field (e.g. ARMSTRONG, 2007; DE GUERRERO; VILLAMIL, 2002; HART, 2009; KRAMSCH, 2003; PAULSON; ARMSTRONG, 2011; WAN 2014) have traditionally used this type of construction to elicit metaphors. Hart (2009) recognizes that the use of a prompt in the form of, for example, *Learning is...* or *Writing is...* may lead participants to produce non-metaphorical statements...such as "Writing is difficult because I don't like it" (p. 51). I believe, then, that the addition of the word *like* in the prompt facilitates subjects' comprehension of what is requested of them. Second, OEMs, as put by Armstrong (2007), are "specific type[s] of MLE[s]" (p. 13); therefore, in spite of the initial impression that they may represent Conceptual Metaphors due to the direct association between

two distinct domains, they are considered MLEs, and are analyzed and mapped in order for their specific CMs to be identified.

For this study, I adopted a combination of both methodologies described in the previous paragraph, following Armstrong's (2007) proposal of multiple data sources, and Hart's (2009) recognition that qualitative studies benefit more from "multiple data sources, triangulating, or checking those sources against each other" (p. 44). I believe that this blended approach to data collection can allow for a more profound view of participants' conceptualizations, besides partially working as a form of data triangulation in itself. The possible repetition of similar conceptual metaphors across methods, or the observation of absolutely different conceptualizations for the same participant can point to any discrepancies in the study, helping to guide and organize the data analysis.

As the purpose of the study is to explore and understand personal - often implicit - conceptualizations of academic writing, it was important to make participants feel as comfortable as possible, besides offering them the opportunity to be spontaneous. Thus, all instruments used for data collection were in Portuguese. Moreover, all instruments were previously piloted with two graduate students who were not involved with the project, with the objective of asserting the clarity, objectivity, validity, feasibility, and time duration of each phase.

It is important to highlight the possible difficulties and problems proposed by both methodologies. The most common issue pointed out in the literature is the reliability of the data collected. The argument is based on the researchers' subjectivity when interpreting data. Thus, Armstrong (2011) proposed two different triangulation approaches to help "supplement the trustworthiness of the findings" (p. 151), allowing for a more transparent process in metaphor research: a) Metaphor checking, and b) Triangulation through dual-analysis approach. For the purposes of this study, I triangulated the data (collected through both spontaneous and elicited method) using the first approach, metaphor checking. The method will be discussed in more detail further ahead in this chapter.

Specifically for the *spontaneous metaphors* approach, the main problem lies in metaphor identification, as researchers can – and most likely do – have different interpretations and assumptions of what constitutes and does not constitute a metaphorical expression in spontaneous discourse (PRAGGLEJAZ GROUP, 2007). This inconsistency can lead not only to a lack of standard practices in metaphor research, but it can also raise questions regarding the

veracity and reliability of the data and what it means for further research in the field. For this study, in order to avoid this issue and provide a systematic identification of what is considered a metaphorical linguistic expression in the collected data, I used the methodology proposed by the Pragglejaz Group (2007) with a few adaptations, which will be described in the *Data analysis* section.

The following four subsections explain in detail each of the instruments used for data collection. Table 2 differentiates which instruments were used for each type of data.

Table 2 – Data collection instruments

INSTRUMENT	DATA
Online Questionnaire	Personal background and writing history
Semi-structured interviews	Metaphorical Linguistic Expressions (MLEs)
Form - prompt completion	Overall Elicited Metaphors (OEMs)

3.2.1 Online Questionnaire

The first draft of the questionnaire was submitted to members of the research group of which I am part for their notes and observations on objectivity and feasibility. The final version (Appendix B) was submitted to the participants via Google forms, and they were given five days to submit their answers. The questions were divided in two sections:

- a) A set of questions regarding the participant’s profile;
- b) Questions that traced a timeline of the participant’s experience with writing in English and Portuguese, from high school to Graduate school. In this section, for each experience with writing (e.g. writing in Portuguese in the undergraduate level, writing in English in the undergraduate level), students were asked to select the feelings – from a provided list – that better represented their own feelings for the referred experience.

The use of the questionnaire and the questions that evoked feelings had the purpose of a) shedding an initial light into the history of the relationship participants had with writing throughout their education, and b) serve as the background for the interview that would follow

(second phase of data collection), allowing for an opportunity for students to discuss their perceptions and beliefs regarding academic writing and for the possible emergence of metaphorical linguistic expressions (MLEs).

3.2.2. First interview

The first interviews were conducted approximately one to two weeks after the participants' completion of the online questionnaire, and their main purpose was to allow participants to explain and discuss their answers to the questionnaire more deeply, permitting the emergence of MLEs. The interview was semi-structured (Appendix C), with guiding questions that were progressively adapted to each participant's interview, and adapted questions from the BIMOR (Burke Interview Modified for Older Readers), following Armstrong's model (2007).

3.2.3. Elicited metaphor prompt completion - Form

This phase involved the collection of OEMs. Following the example of previous studies (ARMSTRONG 2007; PAULSON; ARMSTRONG, 201; WAN, 2014), participants were requested to complete a prompt in order to describe their conceptualizations of academic writing in English and Portuguese.

To provide participants with maximum privacy and certify anonymity, the meetings were individual, at distinct dates and times. However, differently from Wan (2014), for example, whose study included a workshop that provided participants with information on metaphors, this research had no such moment. Thus, participants were provided with a written, concise – albeit clear – definition of metaphors and of what was expected of them at this phase (Appendix D). The adoption of a written definition in opposed to an oral explanation certified that all participants received the same input of information at this stage, so that the data they provided would originate from the same 'point'. The form (Appendix E) requesting the elicited metaphors also included three examples of metaphor constructions not related to writing, academia or education, to serve as reference (as observed in Paulson and Armstrong, 2011). Participants were also invited to ask any questions and clarify any misunderstandings they may have had from the form – which did not happen for any of them.

Finally, participants had to complete the following prompts:

- a) Escrever em Português na Pós-Graduação é como _____ porque _____.¹⁷
- b) Escrever em Inglês na Pós-Graduação é como _____ porque _____.¹⁸

3.2.4 Final interview

The final interview (Appendix F) was conducted based on participants' MLEs and the answers they provided for the questions in the first interview. Thus, in order for this final interview to be possible, I conducted a pre-analysis of the first interview, going through the recording several times to identify possible MLEs, comments or information where I was not certain what the participant meant.

Following Armstrong's (2011) discussion on data triangulation in metaphor analysis, I conducted this interview with the purpose of discussing answers from the first interview and the elicited metaphors participants created. According to the author, the Metaphor Checking triangulation method "involves systematically checking researcher's interpretations directly with the participants to ensure a common understanding" and it "can be built into a single interview session" (ARMSTRONG, 2011, p. 153- 154).

Thus, during this final phase, I referred participants back to their answers and comments of the first interview, verifying if my interpretation of their words and my perception of the relationship they created between concepts were correct. For example, when interviewing Bia, I made a reference to her comment, from the previous interview, that she "suffers and battles a lot" in regards to writing in English in the academia – this is one of the many references she makes to pain and suffering when discussing writing in English. I then asked if a relationship between writing and fighting was what she had in mind: "Is this a correct interpretation? Does it make sense? Was it what you meant?", to which she answered: "This was exactly what I meant." It is important to clarify that before – and at times during - the interviews, I made clear to participants that they should feel free to correct my interpretation of their answers. Moreover, I explained that it was extremely important that they clarify any misunderstandings whenever necessary, as the

¹⁷ Writing in Portuguese in Graduate School is like _____ because _____

¹⁸ Writing in English in Graduate School is like _____ because _____

interviews were crucial moments to triangulate the data and certify the validity and reliability of the study.

3.3. Data Analysis Methodology

As I mentioned previously in this chapter, a pre-analysis of the data occurred right after the first interviews. I transcribed the interviews and read them several times, in order to identify potential MLEs. Following Armstrong's (2011) metaphor-checking triangulation method, these MLEs, along with the OEMs provided by the students in the prompt-completion phase of data collection, were discussed and triangulated in the second interview.

Considering that data was collected in two distinct forms - elicited and spontaneous -, the analysis was also conducted through two different methods, which will be discussed in detail in this section. The next Chapter (Chapter 04) introduces the results' analysis, while Chapter 05 will present a discussion of the data of in the form of a narrative, as proposed by Armstrong (2007), De Guerrero and Villamil (2002), Hart (2009) and Wan (2014). This narrative will involve both metaphorical and non-metaphorical language (from the interviews) to help contextualize and situate the data within the students' discourse.

3.3.1 Data Analysis Methodology - spontaneous metaphors.

The only study I have found that uses metaphor analysis in the academic literacy context, and which analyzes *spontaneously generated* metaphors, is Armstrong's (2007) doctorate dissertation. Even though the author provides a detailed description of how she analyzed the data, there is no explicit indication of the methodology used for metaphor identification in discourse. Thus, I conducted a database research to identify a scientific methodology that I could adopt - and, if necessary, adapt - to identify spontaneous MLEs in the interviews I conducted for this study.

The two initial steps in spontaneous metaphors data analysis are a) the identification of MLEs in the discourse, and b) the mappings of the MLEs into CMs. In order to triangulate MLE identification, I adopted the method developed by the Pragglejaz Group (2007).

The Pragglejaz Group (2007), a group of ten metaphor researchers from different fields, developed a "metaphor identification procedure" (MIP) (p. 02), a methodology that can be

applied in different research contexts to identify metaphorical expressions in discourse. The methodology aims at being “explicit, reliable, and flexible”(p. 02), and adding to the efforts of creating a systematic form of metaphor identification that can be used by different scholars, helping to validate results and data analyses in studies in the field of metaphor. Figure 4 describes the steps of the procedures, as explained by the Group (2007, p. 03):

Figure 4 – Steps for Metaphor Identification Procedure

1. Read the entire text-discourse to establish a general understanding of the meaning.
2. Determine the lexical units in the text-discourse
3. (a) For each lexical unit in the text, establish its meaning in context, that is, how it applies to an entity, relation, or attribute in the situation evoked by the text (contextual meaning). Take into account what comes before and after the lexical unit.

(b) For each lexical unit, determine if it has a more basic contemporary meaning in other contexts than the one in the given context. For our purposes, basic meanings tend to be
 - More concrete; what they evoke is easier to imagine, see, hear, feel, smell, and taste.
 - Related to bodily action.
 - More precise (as opposed to vague)
 - Historically olderBasic meanings are not necessarily the most frequent meanings of the lexical unit

(c) If the lexical unit has a more basic current-contemporary meaning in other contexts than the given context, decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it.

4. If yes, mark the lexical unit as metaphorical.

Source: Praggeljaz Group (2007, p.03)

One of the examples used by the Group to illustrate an application of the method in discourse was a newspaper article. The sentence chosen was: “For years, Sonia Gandhi has struggled to convince Indians that she is fit to wear the mantle of the political dynasty into which she married, let alone to become premier” (p. 04). Figure 5 offers an example of the analysis conducted by the Group, using the lexical unit *struggled* (for a detailed analysis of the remaining units, see Praggeljaz Group, 2007). This demonstration is important to contextualize how I analyzed the interviews and made the choices on what constituted metaphorical discourse, especially when deciding which were the instances where basic and contextual meanings contrasted, but could still be comprehended when compared to each other.

Figure 5 – Analysis example - Struggled

STRUGGLED

(a) *contextual meaning*: In this context, “struggled” indicates effort, difficulty and lack of success in achieving a goal, namely changing other people’s negative views and attitudes.

(b) *basic meaning*: The basic meaning of the verb *to struggle* is to use one’s physical strength against someone or something, as in *She picked up the child, but he struggled and kicked*. The evidence cited in the etymological dictionary consulted, the Shorter Oxford Dictionary on Historical Principles, also suggests that this

meaning is historically prior (p.2,157).

(c) *contextual meaning versus basic meaning*: The contextual meaning contrasts with the basic meaning and can be understood by comparison with it: We can understand abstract effort, difficulty, opposition and conflict in terms of physical effort, difficulty, opposition and conflict.

Metaphorically used? Yes

Source: Pragglejaz Group (2007, p. 5-6)

For the purposes of this study, I have decided to make a few adaptations to the method developed by the Group (2007), based mainly on the fact that the corpus I analyzed was composed of two interviews with over 5,000 lexical units each. Analyzing each individual lexical unit of each interview through the procedure developed by the Group (2007) would be unachievable in the timeline I had available for this study. Thus, the changes I made to the Groups's (2007) method in order to identify spontaneously generated metaphors in this research were as follows:

1. I read the interview transcripts in detail (more than once), and divided the text into sentence units, as opposed to lexical units. This decision allowed me to optimize my analysis, focusing exclusively on the parts of the text that were relevant for this phase;
2. I focused on the sentence units of the interview where participants were discussing their experience with writing, or sharing comments / ideas about the writing process. Sentences that did not fulfill this requirement were not considered in this phase;
3. In each of the sentences, I identified the words or expressions that were being used to refer to / discuss / describe academic writing;
4. I investigated if these words had specific contextual meaning, based on the discussed topic (academic writing / writing / academic literacy/ education) and any other contextual details referring to the moment of the interview;
5. For each word / expression, I verified if there was a more basic meaning through which

the word could be understood. In a different paper, Steen (2007), one of the participants of the Pragglejazz Group and developer of the method, acknowledges the issue in considering historical meanings as determiners of basic meanings. Although frequently recurrent, “not all historically older meanings are also the more concrete ones.” (p.15). Thus, similarly to the approach Steen (2007) adopts in his paper, I focused on a procedure that “privileges concrete, human-experience related meanings” (p. 15) as the basic meaning of the words, while also considering the other basic meanings suggested by the Group’s method (see Figure 4)

6. I determined if the two meanings (contextual and basic) contrasted, while having the possibility of being associated with each other, being “understood in comparison” (PRAGGLEJAZZ GROUP, 2007, p. 03) with one another.
7. If the answer to the previous verification was yes, then I determined that the words in the sentence were being used metaphorically.

An example of how this procedure worked and helped me to avoid a misinterpretation of data involves the verb *to train*, in Bia’s data analysis. After reading her transcript and noticing how she constantly used this verb when discussing writing, my initial perception was that these utterances could be metaphorical, perhaps a manifestation of the CM WRITING IS COMPETING. However, as I performed steps 05 and 06 above, and reviewed the transcripts, it came to my attention that all of Bia’s uses of the verb *train*, as in for example “it was the obligation of training to the *vestibular*¹⁹,” occurred within the context of high school writing classes in Portuguese preparing her to the *vestibular* test. Culturally, in Brazil, *vestibulares* are, indeed, seen as competitions. In the context of USP’s *vestibular* - also known as FUVEST -, for example, there is a very limited number of available openings for most majors, students need to achieve a specific score to move on to the second phase (MANUAL DO CANDIDATO²⁰), and the students’ acceptance results are determined and ranked based on their scores. Thus, in this specific case, taking into consideration how, for brazilian students, *vestibulares* are historically and culturally understood as competitions, there was no contrast between both meanings - basic

¹⁹ Translated by the author

²⁰ Manual do Candidato is a guideline / resource for students who wish to apply for USP’s vestibular. It can be found at <https://www.fuvest.br/fuvest-2020-manual-do-candidato/>

and contextual - when Bia used *train* in reference to writing in high school, preparing her to take the *vestibular*. As a result, I did not consider these sentences to be metaphorical.

The next step in the analysis was to map the identified MLEs into the CMs that originated them. This process, as indicated by Cameron (2003), has to be done “cautiously” (p. 241) as it inevitably involves a certain level of “inferencing” (p. 241) by the researcher. Armstrong (2007) agrees, pointing out how metaphor analysis is a process that demands constant decision-making.

Thus, I conducted this part of the analysis very carefully, orienting myself with examples and descriptions of Conceptual Metaphors provided by researchers such as Cameron (2003) and Armstrong (2007) themselves, in addition to Kovecses (2006; 2010) and Lakoff and Johnson (1980). Finally, Kovecses (2006) mapping system, which has been described in the previous chapter, was used for each MLE and CM as a form of triangulating the data.

3.3.2. Data analysis methodology- elicited metaphors (OEMs)

As pointed out in the previous chapter, OEMs are specific types of MLEs requested from the participants, who purposefully create a metaphor in the form of “Writing is like ___ because”. To analyze the OEMs in this study, I followed Armstrong’s (2007, p.83) procedure, as shown in Figure 6:

Figure 6 – OEM Analysis procedure

01. Identified target and source domains for the OEMs [identification of CM]
02. Drafted notes regarding the source’s features and qualities
03. Mapped source knowledge onto OEM targets (entailments)
04. Examined the OEMs entailments (Kovecses, 2002)

Source: Armstrong (2007, p. 83)

Metaphorical entailments are an essential component of this phase of analysis, as it is through the transfer of knowledge from one domain (source) to the other (target), that the OEMs are constructed. It is important to reinforce that, following Armstrong's (2011) process of metaphor-checking to triangulate the data, the characteristics of the source and the entailments of the OEMs were verified with the students' in the second interviews before being used in the analysis.

4. Results

In spite of having obtained a great amount of data from each participant, I noticed that I would not be able to conduct a deep, proper analysis of all four participants due to time constraints and the schedule I had available for this research. Thus, I opted for analyzing and discussing the data provided by only two of the participants: Bia (whose data had already been partially analyzed for my qualification exam) and Leticia.

As previously explained, the interviews were conducted in Portuguese (both mine and the participants' first language), and the prompts (for the elicited metaphors) were provided and completed in Portuguese too. Thus, the participants' MLEs (which were identified from the transcripts in Portuguese) and OEMs were translated by me to be presented in this study. It is important to clarify that I have chosen to be as literal as possible in my translations to try and maintain the original meaning of the participants' sentences, with any necessary linguistic adaptations explained in details in footnotes (such as the expression *freeze*, in Bia's case).

This chapter, therefore, presents the results and analysis of Bia's and Leticia's data, and is divided in two sections - spontaneously generated and elicited metaphors.

4.1. Spontaneously generated MLEs

Each participant's spontaneously generated MLEs and their corresponding suggested CMs were organized in tables (see Appendix G for Bia and Appendix H for Leticia), following the model used by Armstrong (2007), with the addition of the translation of the excerpts from Portuguese to English. The metaphorical linguistic expressions (MLEs) are represented in italics, as it is the convention of the area²¹, and extracts were transcribed with parts of non-metaphorical language in order to help to clarify the context. It is important to highlight two factors regarding the CM analysis: a) during the first interview, there was no mention to metaphors whatsoever, in order to not influence the participants' spontaneous discourse; and, b) initially, I expected CMs would be mapped only with the target domain WRITING (such as in WRITING IS A JOURNEY). Nevertheless, as I analyzed the interviews and identified all the language extracts that counted as MLEs, I realized that, in order to include all relevant MLEs in the analysis, I

²¹ Another convention of the area is to underline MLEs

would have to include other targets in the results, such as A TEXT, THE WRITER, and AN ESSAY. Thus, the CMs below present different target domains, but all of which reference elements involved in academic writing.

From the final list of CMs for each participant, I opted for organizing them by frequency, that is, demonstrating how many incidences of each CM was identified in relation to academic writing for each language - Portuguese and English. I believe that this type of data organization is helpful to answer this study's first ("What are the conceptualizations that graduate students at USP have regarding academic writing in English?") and second ("Are these conceptualizations similar or different from their conceptualizations regarding academic writing in Portuguese?") research questions. These results were organized in tables, and are presented in the next two sections. The tables' first columns introduce the CMs; the second columns indicate how many incidences of this CM were mapped regarding academic writing in Portuguese and, the third columns, the incidences for academic writing in English.

4.1.1. *Bia's Conceptual Metaphors*

Table 3 presents the CMs mapped from Bia's spontaneously generated MLEs

Table 3 - Bia's Conceptual Metaphors

CONCEPTUAL METAPHOR	ACADEMIC WRITING IN PORTUGUESE	ACADEMIC WRITING IN ENGLISH
WRITING IS A JOURNEY	06	01
IDEAS ARE OBJECTS	01	02
WRITING IS WAR	03	02
THE WRITER IS A MACHINE	02	02

KNOWLEDGE IS AN OBJECT	01	0
THE TEXT IS A BUILDING	02	0
THE TEXT IS MOVING WATER	02	0
UNDERSTANDING IS SEEING	01	0
PROGRESS IS MOTION FORWARD	01	0
WRITING IS FIGHTING	0	02
WRITING IS BUILDING	0	01
DIFFICULTIES ARE BURDENS	0	01
WRITING IS BUYING	0	01
WRITING IS ACTING	0	04
LANGUAGE IS A PERSON	0	01
THE MIND IS A CONTAINER	0	01
RE-WRITING IS NOT SEEING	0	01
AN ESSAY IS A CONTAINER	0	01
LANGUAGE IS A CONDUIT	0	01
THE TEXT IS A PERSON	0	01

In addition to the CMs from the table above, there were three more which were mapped from discourse regarding general academic writing, that is, not specific to neither English nor Portuguese. These three CMs are:

- PRE-WRITING IS PLANTING
- PRE-WRITING IS EATING
- THE WRITER IS A MACHINE

Although Bia's results demonstrate a variety of conceptualizations regarding academic writing (henceforward AW) for English and Portuguese, it was possible to identify a few interesting patterns for each language. The CMs mapped only for AW in Portuguese are, in general, non-negative, and tend to refer to movement/displacement, such as THE TEXT IS MOVING WATER and PROGRESS IS MOTION FORWARD. It is possible to also include here the CM WRITING IS A JOURNEY, since the incidence of this CM for AW in Portuguese was greater than for English (6:1 ratio). UNDERSTANDING IS SEEING is a conventional metaphor discussed by Lakoff and Johnson (1980), and Bia's MLE "when I did something wrong it was easier *to see* why" is an example of a very common way through which people refer to the concept of understanding.

On the other hand, while the identified source domains for AW in English tended to refer to physical actions (FIGHTING / BUILDING / ACTING / BUYING), they did not relate to movement in the sense of displacement from one place to another as the ones for AW in Portuguese did. A possible reason for this difference can be Bia's experience with writing in the two languages: while writing in Portuguese has been part of her life since elementary school, she explained to me that her experience with writing in English is quite recent ("I started very recently"). It is possible, then, that her conceptualizations of AW in Portuguese in terms of a journey are determined by her having had longer exposure to this practice when compared to English. Moreover, she constantly referred to her lack of familiarity with the English language, and how writing in Portuguese is something she is more comfortable with, especially because of how she "dominates" de language. Thus, her conceptualizations of AW in English as acting, building, fighting may be her response to the difficulties she has with the English language, but which she believes are not as intense and frustrating in Portuguese.

Some of Bia's CMs for AW in English present a negative connotation, as in WRITING IS FIGHTING and DIFFICULTIES ARE BURDENS ("a major conceptual metaphor for difficulties", according to Kovecses (2010, p. 64)). It is important to explain the choices I made in order to map the CMs WRITING IS WAR and WRITING IS FIGHTING. The source domain FIGHTING was mapped from Bia's MLEs "I *hit my head* a lot in this article, to write it" and "when it started to get agitated, laziness *hit me*", which make reference to physical violence. The source WAR, however, was mapped from MLEs such as "I already *dominate* the language", "by *dominating* the language", "differently from English, that I don't *dominate*", and "I suffer and *battle* a lot". In this case, the sentences with the metaphorical use of the verb *dominate* do not involve violence, but yet the act of conquering, an entailment associated with the WAR domain (KOVECSES, 2010).

One of the most interesting results of Bia's metaphors for AW in English is WRITING IS ACTING, which was mapped from three different MLEs. Bia's OEM for AW corroborates this perspective, which is not necessarily negative, as it will be discussed in more depth in the next chapter.

Finally, the CM THE WRITER IS A MACHINE was mapped from MLEs referring to AW in all contexts: Portuguese, English, and not specific for any of the two languages. Two of the MLEs that manifested this CM, "it's more *automatic* (about writing in Portuguese)" and "things started to become more *automatic*", contextualized *automatic* as something positive, that facilitated her work as a writer. On the other hand, in the other two MLEs, "I still *freeze* a little bit" and "I always *freeze*," *freeze*²² is used with a negative connotation, indicating an impediment for her to write. Considering these elements, then, it is possible to imply that this CM represents her belief that the ideal writing practice is effortless and fast (automatic), and problem-free (it does not freeze during the process), characteristics that may indicate a view of writing as product, and not process. In fact, one of the issues Bia repeatedly references throughout her interviews is how lazy she always feels when she has to review and rewrite her texts - especially in English -, and how frustrating that is for her.

²² Bia used the verb *travar* in portuguese, which is commonly used to refer to machines / devices / computer softwares that suddenly stop working (but which are not, necessarily, broken). The closest translation I found with this meaning was *freeze* (<https://dictionary.cambridge.org/dictionary/english/freeze?q=FREEZE>)

4.1.2. *Leticia's Conceptual Metaphors.*

Table 4 presents the CMs mapped from Leticia's spontaneously generated MLEs.

Table 4 - Leticia's Conceptual Metaphors

CONCEPTUAL METAPHOR	ACADEMIC WRITING IN PORTUGUESE	ACADEMIC WRITING IN ENGLISH
IDEAS ARE OBJECTS	01	01
WRITING IS A JOURNEY	05	01
A TEXT IS A CONTAINER	01	01
WRITING IS SPEAKING	05	01
A TEXT IS A BUILDING	06	01
WRITING IS BUILDING	01	02
IDEAS ARE PEOPLE	01	0
ARGUMENT IS WAR	01	0
LANGUAGE IS A PERSON	03	0
WRITING IS SOLVING A PUZZLE	02	0
LEARNING IS BUYING	01	0
A TEXT IS A PERSON	01	0
LANGUAGE IS A MACHINE	0	01

LANGUAGE IS AN OBJECT	0	01
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In addition to the CMs from the table above, there were eight more which were mapped from discourse regarding general academic writing, that is, not specific to neither English nor Portuguese. These eight CMs are:

- WRITING IS SPEAKING
- LANGUAGE IS A PERSON
- WRITING IS DRIVING
- IDEAS ARE OBJECTS (2)
- WRITING IS SOLVING A PUZZLE (2)
- WRITING IS DEBATING

The first important thing to highlight in Leticia’s data analysis is the considerably low number of CMs mapped for AW in English only, which would help to differentiate how she conceptualizes AW in the two languages. The results show only two CMs exclusive for AW in English, none of which has WRITING as a target domain. Interestingly, when I revised Leticia’s questionnaire before our first interview, I noticed she answered that she had had no experience with AW in English. I found this information to be odd, as she was attending an Academic Writing in English course. When I asked her about it during the first interview, she answered that, so far, she had only written a summary in English (a task from the course), and so we discussed her experience based on the summary. After revising the first transcript and my notes, I asked her during the second interview why she had not considered writing a summary to be a part of her experience with AW in English. She replied that she did not consider a summary as AW because she “associate(s) academia to the production of knowledge” and, for her, a summary did not fit this requirement. As I was revising the transcripts and analyzing her data, it led me to wonder if this individual perspective of what characterizes a piece of writing as academic influenced her discourse, and affected how she discussed AW in English during the interviews.

In general, Leticia’s CMs did not reflect any negative conceptualizations of AW. There were several MLEs - across both languages - that manifested personification metaphors, such as

WRITING IS SPEAKING (“I wonder if what I’m *saying* is innocent”), LANGUAGE IS A PERSON (“the argument *sounded* better or worse”), A TEXT IS A PERSON (“my article ended up being very *weak*”) and IDEAS ARE PEOPLE (“I was *introduced* to the idea”). WRITING IS A JOURNEY was also present in Leticia’s data and, curiously enough, the ratio was also higher for AW in Portuguese (5:1). My interpretation is that the reason is similar to the one suggested in Bia’s analysis, since Leticia also had significantly less experience with AW in English than in Portuguese. Therefore, it may be possible for AW in Portuguese to be more easily conceptualized as a journey than English.

An interesting fact that occurred during the interviews was Leticia’s own awareness that she was speaking metaphorically, without my intervention. In the second interview, as I was triangulating the data from the first one, I asked her about her use of the expressions “fit” and “fit pieces” in regards to AW in Portuguese. In her response, she referenced the puzzle metaphor, and confirmed that that was her view in terms of how to organize the text: “(...) if you use the metaphor of fitting pieces, which is the puzzle, the order through which you fit them produces a certain logic.”

A recurrent CM in Leticia’s data - for both English and Portuguese - was A TEXT IS A BUILDING, and all MLEs that were mapped onto this CM discuss the *structure* of texts. A related CM, WRITING IS BUILDING, was mapped from the metaphorical use of the verbs *build* and *construct*, and was also mapped for AW in both languages. Both CMs reflect a recurrent theme in Leticia’s interview, which seems to indicate a need of being aware of the *format* of the text and the *structure* that must be followed, while at the same time not neglecting the development of ideas and content.

4.2. Overall Elicited Metaphors (OEMs)

As explained in the previous chapter, the participating students completed prompts in the form of “Academic writing in Portuguese / English in graduate school is like __, because __” to elicit metaphors for academic writing in English and academic writing in Portuguese. This section presents the OEMs (*in italics*) produced by the participants, which were translated from

Portuguese to English (for the original Portuguese OEMs, see Appendix I for Bia and Appendix J for Letícia), followed by each OEM's Conceptual Metaphors, source domain aspects and entailments identified through the analysis. As explained in Chapter 03, the aspects of the source and the entailments of the OEMs were verified with the students' in the second interviews before being included in the analysis. Finally, a more detailed discussion of the OEMs will be provided in Chapter 05.

4.2.1. Bia's OEMs

- *Writing in Portuguese in graduate school is like walking through the red carpet of the Oscar's ceremony because both in Graduate school's academic writing and in the Oscar's ceremony, rigor and formality are indispensable elements to catch the other participants' attention, and to have the chance to transmit your message.*

Conceptual Metaphor: ACADEMIC WRITING IN PORTUGUESE IS PARTICIPATING IN AN AWARD CEREMONY

Source (Oscar's ceremony) aspects to be mapped onto the target (academic writing in Portuguese):

- formality
- competitiveness
- winning the grand prize

Entailments:

- Writing in Portuguese in academia is formal and full of rigor,
- Writers/researchers are competing with each other
- Being published and recognized for your writing is the grand prize

- ***Writing in English in graduate school is like participating in a costume party because academic writing in English happens in a totally different way from academic writing in Portuguese, once the sentences' structure in English are more objective, with the goal of transmitting ideas more clearly. This way, the writer that speaks Portuguese has to develop a 'writer's profile' of a native English speaker to be able to write well in English. During the process of 'disguise', there is also the fun part.***

Conceptual Metaphor: ACADEMIC WRITING IN ENGLISH IS A COSTUME PARTY.

Source (costume party) aspects to be mapped onto the target (academic writing in English):

- Participants must wear costumes
- Costume parties are fun
- In costume parties, you pretend to be someone / something you are not

Entailments:

- To write in English in academia, you have to pretend to be someone else in order to do a good job
- Academic writing in English has its issues, but it can also be fun
- When you write in English in the academia, you cannot be your true self.

4.2.2. Leticia's OEMs

- ***Writing in Portuguese in Graduate school is like digging a tunnel that I don't know where it's going, because I write texts that involve a lot of reflexion, where thoughts organize themselves through writing. This way, I end up reformulating paths that, reconduct the conclusions. It is only through writing (digging) that I find out my own ideas.***

Conceptual Metaphor: ACADEMIC WRITING IN PORTUGUESE IS GOING THROUGH A MYSTERIOUS TUNNEL

Source (digging a tunnel) aspects to be mapped onto the target (academic writing in Portuguese):

- Physically challenging
- The destiny is unknown
- It is scary and dark
- The digger wants to reach the end fast
- You may have to change the path along the way

Entailments:

- Writing in Portuguese is hard work
 - The outcome of writing in portuguese is not always clear, but the writer wants to finish the work
 - Writing in portuguese involves changing thoughts and reformulating ideas
 - Writing in Portuguese is a lonely process
-
- *Writing in English in Graduate school is like entering a sea with many holes [on the ground²³] that you can't see, and with waves that pull you from all sides, **because** everything is harder from the beginning: I have to discover how I can reformulate the sentences, grope the vocabulary that is adequate to the rules and, still, not let this stop the flow of thinking that allows me to generate knowledge at the moment of writing. I have to pay attention to the balance of several vectors so the text is, somehow, an academic contribution.*

Conceptual Metaphor: ACADEMIC WRITING IN ENGLISH IS AN AGITATED SEA WITH AN UNEVEN GROUND.

Source (agitated sea with an uneven ground) aspects to be mapped onto the target (academic writing in English):

- Physically challenging
- Many challenges to overcome (the waves, the holes on the ground, the sea itself)

²³ "on the ground" was added by the researcher to help clarify the participant's metaphor.

- Harder than digging a tunnel
- The deeper you go in the sea, the easier it gets

Entailments:

- Writing in English is more challenging than writing in Portuguese
- Writing in English involves dealing with several elements
- With time and experience, writing in English gets easier

5. Discussion

As pointed out in the previous chapter, Bia's results show a variety of different conceptualizations for AW in English and in Portuguese. The CMs mapped for both languages were WRITING IS A JOURNEY, IDEAS ARE OBJECTS, WRITING IS WAR and THE WRITER IS A MACHINE. This demonstrates that she may hold certain standard, common beliefs to AW, regardless of the language in which she is writing. For instance, her answers show that the idea of *dominating* a language (which mapped the CM WRITING IS WAR) is essential for someone to be successful in AW, which can also indicate that Bia perceives grammar as a vital mediational tool to her writing process.

The idea that linguistic knowledge translates into proficiency in writing is a common myth of EFL learning. However, as I argued in Chapter 01, language is not the only necessary skill for someone to be a proficient writer in the Academia. This notion may, in fact, hinder students' awareness of the importance of exploring, understanding and becoming active participants of the discourse community of which they wish to participate. Bia, for example, during the interview, recognizes the importance of knowing the disciplinary culture of her area; however, she also seems to believe that *dominating* the language in which she is writing will directly lead her to being able to follow "the rules" of her discourse community. She comments: "in Portuguese, (. . .) since I already dominate the language, I can follow these rules" and "if I dominate the language, I can keep myself in the formal structure required in the texts." Moreover, when discussing AW in English, she admitted that the main reason why she *freezes* during her writing process is "grammatical structure." This is not to say that language proficiency is not an important element in AW. However, knowing a language and being an active participant of a specific discourse community are different things, and Bia's answers seem to indicate that she believes that one ("since I already dominate the language") directly leads to the other ("I can follow these rules"). Even though WRITING IS WAR is not - to the best of my knowledge - a conventional metaphor, the belief that *dominating* a language (especially in the EFL context) leads to AW proficiency and success is quite common (HYLAND, 2016).

To Bia, not *dominating* English is a determinant factor in seeing AW in English as something quite unnatural, where she has to "restructure all her neural connections." During her first interview she described AW in English as "going against who she really was". Her OEM confirmed this view, as she described AW in English as a costume party, where writers has to

transform into someone else, and “wear a costume” to “disguise” themselves as “native speakers.” During the second interview, as I was triangulating the data, Bia reinforced that she feels she has to transform herself into a native speaker in order to write in English, so she can clearly convey her ideas. This conceptualization indicates that she does not feel ready to be a participating actor in this specific community because she lacks the linguistic ability, and mediates her writing through the creating of a ‘native-speaker *persona*’. Moreover, it reinforces the importance she places on language proficiency, as she believes she will not be understood by her peers unless she presents herself to them – *acts* - as a native speaker.

It is also interesting how Bia’s justification for describing AW in English as a costume party in her OEM also refers back to language proficiency. She starts her justification stating that writing in Portuguese and English are quite different, since “the sentences’ structure in English are more objective”. She then continues by saying that the writer that speaks Portuguese has to develop a ‘writer’s profile’ of a native English speaker to be able to write well in English.” It is possible to see, thus, how Bia automatically connects the image of a native speaker to that of someone who is a successful writer because (under her perceptions) they ‘know’ the language.

Bia’s beliefs that she has to perform as someone else in order to be successful in AW in English can be understood socioculturally. Wertsch (1995) explains that mediation “build[s] a link between social and historical processes, on the one hand, and individual’s mental processes, on the other” (p.178). Thus, her beliefs that writing in English in Academia means performing as a native speaker are mediating her learning and understanding of AW in English, and helping her construct a new meaning for her role as a student-writer of English in academia.

An important entailment of Bia’s OEM for AW in English originated at the end of her explanation of the “costume party” metaphor. She wrote that “During the process of ‘disguise’, there is also the fun part.” When I asked her about what she considered *fun* in the process, she explained that it came from a feeling of accomplishment once she finished writing, of doing her job “well,” in spite of all the “sweat” and all the “work” that came before. I found this to be curious initially, since one of the CMs mapped from her spontaneously generated MLEs for AW in English was negative (WRITING IS FIGHTING). These two perspectives, however, can co-exist, as her negative conceptualization is in the writing process, and the achievement of the task she proposes herself to complete translates into a positive moment, or as she puts it, “fun.” Moreover, her OEM for AW in Portuguese also visits the idea of the satisfaction of being

recognized by her work (and the importance that publications have in academia). When checking the entailments for the “Oscar ceremony” metaphor, I asked her what “winning an Oscar” would be in this metaphor, to which she replied: “being recognized by your written production (...) winning the Oscar is like joining the *Academia Brasileira de Ciências*²⁴.”

Leticia’s results showed a high number of personification metaphors, for different sources: writing, language, ideas, the text. Cameron (2003) refers to an “affective social explanation” (p. 242) to these types of metaphor, explaining that personification may be a strategy used by individuals to allow themselves to become more familiarized with the world and with the concepts they are discussing. When I asked Leticia about the parts of her interview that compared writing in English to speaking, she explained how the two elements were obviously two different processes, but which shared basic similarities that helped her to understand how to properly organize her texts.

Our discussion of her OEM for AW in English offered an interesting example of how people appropriate socially-constructed metaphors to mediate their own thinking processes. The OEM compared AW in English to entering a sea full of waves and holes on the ground. During the second interview, as we were triangulating the data, she explained to me that she had chosen the sea metaphor due to a Ted Talk she had watched about learning foreign languages. The speaker had used the sea metaphor to illustrate that lot of students give up on language learning because of the hardships of the beginning, or the strong waves that hit them in the shallow end. However, he described that the deeper you go into the ocean (the more you persist in your studies), the easier it gets. De Guerrero and Villamil (2002) argue that “[m]etaphor appropriation is not a simple process of copying” (p. 97) metaphorical conceptualizations shared by the “social group” (p. 97). Each person is part of a unique personal, social and cultural context, which influence how socially-shared metaphors are appropriated and used to either conceptualize a new metaphor, or to use a conventional metaphor to mediate thought and action.

When discussing the entailments of her OEM for AW in Portuguese, Leticia mentioned that, even though the process is somewhat scary, there is an element of anxiety that keeps her writing: the curiosity to see the final result. She also characterized certain parts of her literacy learning in Portuguese as very lonely, especially because she did not feel that she had proper guidance and feedback from her teachers. She comments how, in her fourth year in college, her

²⁴ Brazilian Academy of Sciences (ABC).

teacher requested that the class write an article reporting on a project they had been developing. The class, however, had never received any instruction on how to write an academic article (in fact, she claims that they did not even know how to conduct proper research). Even though another teacher offered a 40-min class in articles, the information was not enough, and she claimed she had to “run after” the necessary information alone in order to complete the task. Thus, she had to use other mediational tools – the internet and other articles – to achieve understanding of what was requested of her, and learn how to write an article. Moreover, this shows Leticia’s awareness of her own learning process, and her ability to mediate her own learning in order to produce what was requested of her.

6. Conclusion

With a theoretical background that approached metaphor analysis through both a cognitive and sociocultural perspective, this study aimed at investigating students' conceptualizations of academic writing in English through a comparative analysis of metaphors for academic writing in English and Portuguese. Data was collected both spontaneously and through a prompt-completion task to elicit metaphors from students.

The study's results indicated a plethora of different metaphors. The entailments and mappings originating from these metaphors show that, while both students recognize AW in English as being demanding and hard, their perspectives on what makes it harder differ. While Bia made constant references to language and grammar, Leticia seemed to be more concerned with combining different factors (form, content, development of ideas, vocabulary) that involve writing in the proper way. Individual conceptualizations showed that Bia believes she must reinvent herself when she writes in English, wearing a "costume" of a native speaker that will help her succeed. Leticia, on the other hand, feels that, writing in English in academia is like entering an agitated sea; nevertheless, she believes that persistence will get her to "calmer waters", and writing will become an easier process.

Each participant's individual results demonstrated several repeated Conceptual Metaphors for both languages. As discussed before, Bia's main difference lays on her belief of having to pretend to be someone she is not in order to succeed in AW in English, which is something she does not have to do in Portuguese. Other relevant differences were a few negative CMs and two personification CMs, LANGUAGE IS A PERSON and THE TEXT IS A PERSON for English, and none for Portuguese. Leticia's main difference between her conceptualizations for English and Portuguese was that it was only possible to map two CMs exclusively for English which, as commented before, can be related to her personal understanding of the types of texts that she considers as academic.

I was surprised by the fact that some of the students' individual perceptions for AW in English and Portuguese entailed the same Conceptual Metaphors. In fact, my initial hypothesis was that the data would indicate major differences between students' beliefs. Nevertheless, the fact that some of these metaphors, such as WRITING IS WAR, THE WRITER IS A MACHINE and IDEAS ARE OBJECTS for Bia, and A TEXT IS A CONTAINER, IDEAS ARE OBJECTS, and A TEXT IS A BUILDING for Leticia, may indicate that, in spite of the differences in

language, culture, writing conventions and sentence structure (**what** they learn), the way they perceive their *literacy learning process* (**how** they learn) may be similar, resulting in similar difficulties, frustrations, and easinesses.

Leticia's appropriation of the sea metaphor, and our discussion of her understanding of it, let me to wonder how often students' appropriate socially-constructed metaphors in order to develop their own understandings and mediate their development. Moreover, an analysis of Bia's constant connection between automatic writing and success, the result-focused entailments of her OEMs, and her frustration with re-writing and revising her texts, indicates a product-centered view of writing. Her entire relationship with her writing *process* is dependent on the *product*, and not on her own development; writing is a means to an end: showing she is able to produce. This also leads to the question of whether she has culturally built this metaphorical understanding herself through a combination of factors – social, historical, economic, personal -, or she only appropriated this metaphor from her social context, especially as a student (but not only as a student, as the relationship is dialectical, so her other social roles are equally relevant). This may seem – and it is, indeed - a complex question, and which needs to be explored in future studies, but it is also important. Metaphorical conceptualizations such as Bia's, that do not recognize the importance and value of revision, of skill development, and which values speed and a 'machine like' process are problematic in literacy learning, and can lead to an incorrect perception of one's lack of capacity and ability to write.

Learning more about how students see, understand and perceive academic writing through metaphor analysis can approximate teachers and tutors to the 'starting point' of their students. Knowing, for example, that students understand academic writing in terms of language proficiency only, or that they appropriate of other metaphors to mediate their own understanding of what academic writing and learning is, allows teachers and tutors to consider developing classroom strategies and activities that can help students deconstruct and revise some of their beliefs (such as changing their views on writing into a process-focused one), or present them with different metaphors that can assist them in becoming more autonomous, confident and proficient writers in academia.

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APPENDIX A

Termo de Consentimento Livre e Esclarecido

Eu, Gabriella Sieiro Pavesi, aluna de Mestrado do Programa de Pós-Graduação em Estudos Lingüísticos e Literários em Inglês da FFLCH -USP, sob orientação da Prof. Dra. Marília Mendes Ferreira, pretendo realizar uma pesquisa para identificar e comparar as percepções e crenças que alunos da Pós-Graduação da Universidade de São Paulo tem em relação à escrita acadêmica em Português e Inglês. Essa comparação será feita através da metodologia de análise de metáforas produzidas pelos alunos participantes. Os resultados dessa pesquisa poderão colaborar para a compreensão das dificuldades que alunos de Pós-Graduação têm com a escrita acadêmica em Inglês.

Para tal, o procedimento de coleta de dados a ser realizado será dividido da seguinte forma:

- Preenchimento de questionários online (Google forms) e impressos;
- Entrevistas de triangulação dos dados obtidos nos questionários, com gravação de áudio.

Ao concordar em participar da pesquisa, será solicitado do(a) senhor(a) que participe das coletas de dados descritas acima, em datas e horários a serem combinados com esta pesquisadora, de forma que seja o mais conveniente possível para o(a) senhor(a). O tempo a ser dispensado nessas atividades será distribuído, aproximadamente, da seguinte forma:

- Questionários 1 e 2 – a serem respondidos virtualmente (Google Forms) – aproximadamente 20 minutos.
- Primeira entrevista de triangulação de dados: aproximadamente 30 minutos.
- Aplicação do questionário 03: aproximadamente 30 min.
- Entrevista final de acompanhamento e triangulação de dados: aproximadamente 30 minutos.

Total aproximado de tempo a ser dispensado pelo (a) participante: 2 horas.

A participação nesta pesquisa é protegida pela resolução do Conselho Nacional de Saúde - 466/12, relacionada à Pesquisa com Seres Humanos, assegurando ao(à) senhor(a) o seu direito e liberdade de:

- Participar ou não do estudo, sem que isso lhe traga nenhum prejuízo ou risco, e sem que afete de forma alguma sua participação na disciplina “FLM5577-1 Redação Científica em Inglês com Foco na Publicação Internacional: do Texto ao Contexto”;
- Manter seu nome em sigilo absoluto, utilizando nome fictício (apelido) escolhido pelo(a) senhor(a), sendo que o que disser não resultará em qualquer dano à sua imagem e/ou integridade;
- Interromper sua participação na pesquisa a qualquer momento, sem qualquer dano ou consequência à sua imagem e/ou integridade, e sem que isso afete, de forma alguma, sua participação na disciplina “FLM5577-1 Redação Científica em Inglês com Foco na Publicação Internacional: do Texto ao Contexto”;
- Receber respostas e retorno dessa pesquisadora referente a quaisquer dúvidas, antes, durante ou após o período de coleta de dados.

A pesquisa não oferece risco psicológico, é voluntária e sem qualquer tipo de remuneração para a mesma. Os resultados deste estudo poderão ser publicados em textos científicos ou apresentados em eventos científicos, sem que sua identidade seja revelada. A participação nesta pesquisa e as informações provenientes das respostas oferecidas não influenciarão, de nenhuma forma, a participação do(a) senhor(a) na disciplina “FLM5577-1 Redação Científica em Inglês com Foco na Publicação Internacional: do Texto ao Contexto”.

Contatos para eventuais dúvidas ou informações:

- Gabriella Pavesi: (11) 950851986 – gabriella.pavesi@usp.br
- Professora Dra. Marília M. Ferreira: (11) 3091-5051
- CEPH – IPUSP (Comitê de Ética em Pesquisa com Seres Humanos – Instituto de Psicologia USP) – Av. Prof Mello Moraes, 1721, bloco G, sala 27, Cidade Universitária/SP. Telefone: (11) 3091.4182. E-mail: comite.etica.ipusp@gmail.com

Declaro que, após ter os termos esclarecidos pelo pesquisador, e ter compreendido o que me foi explicado,

Consinto

Não consinto

em participar do presente projeto de pesquisa. Estou ciente que este documento será emitido em duas (02) vias, sendo que, uma das vias ficará comigo e a outra com a pesquisadora.

Nome do(a) participante

Assinatura do(a) participante

Endereço de e-mail do

participante para contato: _____

Gabriella Sieiro Pavesi

gabriella.pavesi@usp.br

Prof. Dra. Marília Mendes Ferreira

FFLCH - Sala 29 - Prédio da Letras

mmferreira@usp.br

São Paulo, _____ de _____ de _____.

APPENDIX B

24/07/2019

Pesquisa de Mestrado Gabriella Pavesi- Estudos Linguísticos e Literários em Inglês / Universidade de São Paulo

Pesquisa de Mestrado Gabriella Pavesi- Estudos Linguísticos e Literários em Inglês / Universidade de São Paulo

*Obrigatório

Questionário 01

1. E-mail *

2. Idade *

Marcar apenas uma oval.

- Entre 18-25
- Entre 26-30
- Entre 31-40
- Entre 41-50
- Acima de 50

3. Apelido (como você deseja ser identificado (a) na pesquisa) *

4. Nível da Pós-Graduação em que está matriculado(a) *

Marcar apenas uma oval.

- Mestrado
- Doutorado
- Pós-Doutorado

5. Grande área: *

Marcar apenas uma oval.

- Ciências Exatas e da Terra
- Ciências Biológicas
- Ciências da Saúde
- Ciências Agrárias
- Ciências Sociais Aplicadas
- Ciências Humanas
- Linguística, Letras e Artes

6. Tema de pesquisa: *

7. Semestre / ano que está cursando: *

Questionário 02

As perguntas deste questionário focam na sua experiência como estudante e no seu aprendizado e prática de escrita desde o período de escola regular até a pós-graduação. Procure ser o (a) mais sincero (a) e detalhado (a) possível em suas respostas. Lembre-se: não há resposta certa ou errada e esses questionários não têm relação com a disciplina "FLM5577-1 Redação Científica em inglês com Foco na Publicação Internacional: do Texto ao Contexto." Suas respostas não afetarão suas notas de forma alguma. O objetivo é conhecer sua experiência com a prática da escrita.

As perguntas 01 - 07 fazem referência ao período escolar como um todo. Quando a questão se referir a um período específico, será identificado no enunciado.

8. 1 - Relembre as aulas de redação / escrita que você teve no Ensino Médio. Como eram essas aulas? Tente lembrar como a professora apresentava as tarefas e dava as explicações. Pense também em como foi, para você, a experiência de participar dessas aulas. *

9. 2 - Quais tipos de texto você se recorda de ter aprendido a escrever no Ensino Médio? Assinale mais de uma alternativa se for o caso. *

Marque todas que se aplicam.

- Dissertação
- Narrativa
- Descrição
- Outro: _____

10. 3 - Quais das opções abaixo descrevem melhor os sentimentos que surgiam ao ter que escrever esses textos em Português durante o Ensino Médio? Selecione todas com as quais você concorda. *

Marque todas que se aplicam.

- Ansiedade
- Frustração
- Medo
- Insegurança
- Preguiça
- Curiosidade
- Empolgação
- Prazer
- Obrigação (sentir-se forçado (a) a fazer)
- Outro: _____

11. 4 - Antes de entrar na faculdade, você teve a experiência de escrever textos em inglês? *

Marcar apenas uma oval.

- Sim
- Não *Ir para a pergunta 15.*

12. 5 - Em quais situações você teve essa experiência? (ex: curso de inglês, aula de inglês na escola) *

13. 6 - Quais tipos de texto você se recorda de ter escrito em inglês nesse período? *

Marque todas que se aplicam.

- Redações
- Pequenos parágrafos
- Respostas em provas
- Outro: _____

14. 7 - Quais das opções abaixo descrevem melhor os sentimentos que surgiam ao ter que escrever esses textos em inglês? Selecione todas com as quais você concorda. *

Marque todas que se aplicam.

- Ansiedade
- Frustração
- Medo
- Insegurança
- Preguiça
- Curiosidade
- Empolgação
- Prazer
- Obrigação (sentir-se forçado (a) a fazer)
- Outro: _____

As questões 08-12 fazem referência ao período de Graduação.

15. 8 - Durante os anos de graduação, quais tipos de texto você se recorda de ter escrito em Português? *

Marque todas que se aplicam.

- Resumos
- Resenhas
- Artigos científicos
- Trabalhos acadêmicos
- TCC
- Relatórios
- Outro: _____

16. 9 - Quais das opções abaixo descrevem melhor os sentimentos que surgiam ao ter que escrever esses textos em português durante a Graduação? Selecione todas com as quais você concorda. *

Marque todas que se aplicam.

- Ansiedade
- Frustração
- Medo
- Insegurança
- Preguiça
- Curiosidade
- Empolgação
- Prazer
- Obrigação (sentir-se forçado (a) a fazer)
- Outro: _____

17. 10 - Durante os anos de graduação, você teve que escrever textos em inglês? *

Marcar apenas uma oval.

- Sim
 Não *Ir para a pergunta 20.*

Untitled Section**18. 11 - Quais tipos de texto você escreveu em inglês durante a graduação? ***

Marque todas que se aplicam.

- Resumos
 Resenhas
 Artigos Científicos
 Trabalhos Acadêmicos
 TCC
 Relatórios
 Outro: _____

19. 12 - Quais das opções abaixo descrevem melhor os sentimentos que surgiam ao ter que escrever esses textos em inglês durante a Graduação? Selecione todas com as quais você concorda. *

Marque todas que se aplicam.

- Ansiedade
 Frustração
 Medo
 Insegurança
 Preguiça
 Curiosidade
 Empolgação
 Prazer
 Obrigação (sentir-se forçado (a) a fazer)
 Outro: _____

As perguntas 13 - 17 fazem referência ao período atual de Pós-Graduação.

20. 13 - Quais tipos de texto você tem que escrever em português na Pós-Graduação? *

Marque todas que se aplicam.

- Resumos
- Resenhas
- Artigos Científicos
- Trabalhos acadêmicos
- Tese
- Dissertação
- Relatórios
- Outro: _____

21. 14 - Quais das opções abaixo descrevem melhor os sentimentos que surgem ao ter que escrever esses textos em português na Pós-Graduação? Selecione todas com as quais você concorda. *

Marque todas que se aplicam.

- Ansiedade
- Frustração
- Medo
- Insegurança
- Preguiça
- Curiosidade
- Empolgação
- Prazer
- Obrigação (sentir-se forçado (a) a fazer)
- Outro: _____

22. 15 - Você escreve textos em Inglês na Pós-Graduação? *

Marcar apenas uma oval.

- Sim
- Não *Pare de preencher este formulário.*

Untitled Section

23. 16 - Quais tipos de texto você escreve em inglês na Pós-Graduação? *

Marque todas que se aplicam.

- Resumos
- Resenhas
- Trabalhos Acadêmicos
- Tese
- Dissertação
- Relatórios
- Outro: _____

24. 17 - Quais das opções abaixo descrevem melhor os sentimentos que surgem ao ter que escrever esses textos em inglês na Pós-Graduação? Selecione todas com as quais você concorda. *

Marque todas que se aplicam.

- Ansiedade
- Frustração
- Medo
- Insegurança
- Preguiça
- Curiosidade
- Empolgação
- Prazer
- Obrigação (sentir-se forçado (a) a fazer)
- Outro: _____

APPENDIX C

ENTREVISTA 1

Vamos começar aprofundando algumas questões do questionário que você respondeu online, ok?

- 1) Vamos focar primeiramente nas questões referentes à sua experiência com escrita no Ensino Médio. Quando perguntado quais sentimentos surgiam quando você tinha que escrever textos em Português no ensino médio, você selecionou: _____. Por que você escolheu esses sentimentos? Pode me explicar com mais detalhes porque você se sentia assim?
- 2) Quando perguntado quais sentimentos surgiam quando você tinha que escrever textos em Inglês no ensino médio, você selecionou: _____. Por que você escolheu esses sentimentos? Pode me explicar com mais detalhes porque você se sentia assim?
- 3) Vamos falar agora sobre as suas respostas referentes ao período de Graduação ok? Quando perguntado quais sentimentos surgiam quando você tinha que escrever textos em Português na Graduação, você selecionou: _____. Por que você escolheu esses sentimentos? Pode me explicar com mais detalhes porque você se sentia assim?
- 4) Quando perguntado quais sentimentos surgiam quando você tinha que escrever textos em Inglês na Graduação, você selecionou: _____. Por que você escolheu esses sentimentos? Pode me explicar com mais detalhes porque você se sentia assim?
- 5) Agora vamos falar sobre o período de pós-graduação, que você está cursando atualmente, ok? Quando perguntado quais sentimentos surgem quando você tinha que escrever textos em Português na Graduação, você selecionou: _____. Por que você escolheu esses sentimentos? Pode me explicar com mais detalhes porque você se sente assim?
- 6) Quando perguntado quais sentimentos surgem quando você tem a que escrever textos em Inglês na pós-graduação, você selecionou: _____. Por que você escolheu esses sentimentos? Pode me explicar com mais detalhes porque você se sente assim?

As próximas questões são adaptadas do questionário BIMOR

- 7) Em sua opinião, quais são as características e práticas de um bom escritor?
- 8) De uma forma geral, você se considera um bom escritor? Porque sim/ não?

9) Como você descreveria, para alguém de fora do meio acadêmico (como um amigo ou familiar, por exemplo), o que é a experiência de escrever textos acadêmicos em Inglês?

APPENDIX D

Prezado(a) participante

Obrigada por sua participação e colaboração nesta pesquisa.

Nesta fase da coleta de dados, será solicitado do(a) senhor(a) que escreva/crie uma metáfora que descreva o que é escrita acadêmica em Português e outra que descreva escrita acadêmica em Inglês, para você.

Metáforas são tradicionalmente vistas como figuras de linguagem que tem a função principal de "embelezar" o texto. No entanto, utilizamos metáforas o tempo todo em nossa linguagem; é uma ferramenta essencial para descrevermos ou discutirmos assuntos ou tópicos que possam ser mais difíceis de racionalizarmos. Como apontado por Sardinha (2007): “[. . .] podemos usar qualquer palavra com um sentido diferente daquele que é o literal”¹. Quando dizemos, por exemplo, que “*suamos para finalizar o projeto*”, que alguém “*não construiu um argumento sólido*” ou que um time “*destruiu o outro no jogo*”, estamos falando metaforicamente. Podemos também fazê-lo utilizando metáforas diretas, como ao dizer, por exemplo, “*ela é uma leoa*” (pois é forte e corajosa como o animal) ou “*a vida é uma caixa de surpresas*” (pois nunca sabemos o que esperar). O uso de metáforas também é extremamente comum em áreas como a política, jornalismo e literatura. Muitas vezes, elas são utilizadas para que a fala ou o texto produzido ganhem mais “cor” e “força”.¹

Lakoff and Johnson, considerados como os “pais” da metáfora conceptual (e observe que aqui também estou falando metaforicamente), argumentam que existe uma grande abrangência de conceitos que, apesar de importantes e necessários, são muito abstratos, ou não estão claramente delineados dentro da experiência que vivemos². Disto, portanto, nasce a necessidade frequente de utilizarmos metáforas para nos referirmos a estes termos.

Sendo assim, podemos afirmar que falamos metaforicamente (mesmo que sem o intuito consciente de fazê-lo) para conseguir dialogar de forma mais objetiva e concreta com certos conceitos – estes, muitas vezes, abstratos demais para serem trabalhados de outra forma.

O objetivo deste questionário é, portanto, possibilitar que o(a) senhor(a) fale sobre o que é a escrita acadêmica para você de forma mais aberta e subjetiva, trazendo a liberdade de utilizar conceitos mais concretos e/ou familiares para a discussão.

¹ Tony Berber Sardinha, “Metáfora”, 2007.

² George Lakoff and Mark Johnson, “Metaphors we live by”, 1980

A primeira parte do questionário apresenta 03 (três) exemplos de metáforas não relacionadas a aprendizado, educação, ou escrita acadêmica. Estes exemplos tem o intuito de exemplificar o que é

esperado do(a) senhor(a) neste questionário. Em seguida, é solicitado que o(a) senhor(a) complete as frases relacionadas à escrita acadêmica em Português e em Inglês com metáforas, justificando em seguida o porquê das escolhas.

Obrigada por sua participação.

GabriellaPavesi

APPENDIX E

- **Se apaixonar, pra mim, é como jogar na loteria.** Quando você joga na loteria, se você escolher os números certos, você ganha. Mas se só um número for diferente, já não ganha nada. Se apaixonar é mais ou menos assim...você aposta na relação, quer que dê certo, mas se você não escolher a pessoa “certa”, não dá certo. É realmente um jogo de sorte.
- **Ter que fazer exercícios, pra mim, é como ter que pagar minhas contas.** Porque eu sofro quando tenho que fazer as duas coisas, preferia estar usando meu dinheiro (e minha energia e meu tempo) para fazer outras coisas, mas sou obrigada porque, se eu não fizer, as conseqüências são piores (eu posso engordar, ou podem cortar minha energia elétrica).
- **Viver um relacionamento amoroso é como estar em uma viagem.** Porque você tem um destino em vista, que é a felicidade com a outra pessoa, e no caminho você tem momentos bons e ruins, mas a vontade de chegar ao seu destino faz com que todos os percalços da viagem valham à pena. E mesmo se a viagem for ruim e não der tão certo, ela te ensina a ser um viajante melhor para a próxima vez.

Agora é a sua vez.

1) Pense agora nos textos que você tem escrito **para a pós-graduação, em Português**. Pense no processo de preparação e produção do texto pelo qual você passa e complete a descrição abaixo:

Escrever em Português na Pós-Graduação é como

Porque _____

2)Pense agora nos textos que você tem escrito para a **Pós-Graduação, em Inglês**. Pense no processo de preparação e produção do texto pelo qual você passa, e complete a descrição abaixo:

Escrever em Inglês na Pós-Graduação é como

Porque _____

APPENDIX F

Entrevista Final

- 1) Confirmar com o participante as construções metafóricas que surgiram durante a entrevista anterior.
- 2) Confirmar com o participante as metáforas produzidas no questionário 03 – elicited metaphors.
- 3) Questionar com o participante se as idéias e percepções dele (a) com relação à escrita acadêmica mudaram desde o começo da pesquisa e após a participação no curso

APPENDIX G

BIA'S MLEs and CMs

Table 1 presents metaphorical linguistic expressions (MLEs) about writing in Portuguese and Table 2 shows the MLEs about writing in English. As the first interview included an adaptation of BIMOR, which allowed for the discussion of academic writing in a more general form, some MLEs were identified in the discourse that do not refer to either Portuguese or English. These specific MLEs are presented in Table 3, and refer to the participants' conceptualizations of academic writing in general.

The key used is described below. As it can be observed, *N/A (not - applicable)* is being used as a component of the **level** category. The code is used for MLEs produced when the participant was not discussing academic writing in a specific level of education. Nevertheless, it is possible to imply that the MLEs referring to this code are most likely regarding the participants' current Post-Graduate level, as these utterances were discussed in the present tense, and all participants were Graduate students at the time the interviews occurred.

KEY
<ul style="list-style-type: none">● Interview: if the MLE was extracted from the first or second interview● Page: page of the transcript where the MLE can be found● Level - the stage of school education which the student was <u>discussing</u>
HS: high school
UG: undergraduate level
GR: graduate level

N/A: not related to a specific study level

- **Original MLE:** the original MLE in Portuguese
- **Version MLE:** the translated version (English)
- **SCM:** The suggested CONCEPTUAL METAPHOR (CMs are described in all capital letters)
- **(continua) / (continues):** indicates that the extract is the exact continuation of the extract above it.
- **[]** – indicates that the information inside the brackets was added by the researcher to contextualize / clarify the sentence

Bia's MLEs for Academic Writing in Portuguese

Interview	Page	LEVEL	ORIGINAL MLE	TRANSATED MLE	SCM
1	02	HS	“é a frustração de tentar escrever e não conseguir, <i>não fluir o texto</i> ”	“it’s the frustrations of not being able to write, <i>the text not flowing</i> ”	A TEXT IS MOVING WATER
1	02	HS	“insegurança por não conseguir <i>chegar ao que se deveria</i> , ao objetivo da escrita”	“the insecurity of not being able to <i>arrive at/ get to where you should</i> , the writing’s [the task’s] objective”	WRITING IS A JOURNEY
1	03	UG	“aqui o sistema é totalmente diferente [comparando com o cursinho] você tem uma <i>estrutura diferente dos textos</i> ”	“here is a totally different system [comparing with her previous experience at the “cursinho”], <i>the texts have a different structure</i> ”	A TEXT IS A BUILDING

1	03	UG	“(continua) que independente <i>de onde eu vou</i> , se vou fazer um relatório, se vou fazer um TCC”	“(continues) so no matter <i>where I go</i> , if I’m doing a report, a TCC”	WRITING IS A JOURNEY
1	03	UG	“(continua) eles se assemelham na <i>estrutura</i> ”	“(continues) they are similar <i>in structure</i> ”	A TEXT IS A BUILDING
1	03	UG	“mas insegurança de escrever, <i>não alcançar</i> , não entender o que seria”	“but the insecurity of writing, <i>not reaching it</i> , not understanding what it would be”	WRITING IS A JOURNEY / KNOWLEDGE IS AN OBJECT
1	03	UG	“(continua) e ficar <i>patinando em cima</i> ”	“(continues) <i>and to be spinning your wheels</i> ²⁵ ”	WRITING IS A JOURNEY
1	03	UG	“[escrever] era obrigatório para eu concluir a graduação, ou continuar <i>avançando nas etapas dela</i> ”	“[writing] was mandatory in order for me to finish college or <i>keep moving forward on the stages</i> [of the undergraduate level]”	WRITING IS A JOURNEY / PROGRESS IS MOTION FORWARD
1	04	GR	“eu meio que <i>caminhei sozinha para escrever só com umas correções aqui ou acolá</i> ”	“I kind of <i>walked alone to write</i> with only a few corrections here and there”	WRITING IS A JOURNEY

²⁵ In Portuguese, the expression *patinar*, in this context, is derived from *patinhar*, which means “turning the wheels in a vehicle, without it moving” (<https://michaelis.uol.com.br/moderno-portugues/busca/portugues-brasileiro/patinar/>). I have translated it to the expression “spin one’s wheels”, which has the same meaning in English. The expression is used by Lakoff (2018) as an example of linguistic metaphor for the JOURNEY domain.

1	05	GR	“porque eu já estudei bastante o tema, então <i>flui mais</i> ”	“because I have already studied the topic, so it <i>flows more</i> ”	A TEXT IS MOVING WATER
2	09	N/A	“como eu já <i>domino</i> a língua eu consigo seguir essas regras ²⁶ ”	“since I already <i>dominate</i> the language, I can follow the rules”	WRITING IS WAR
2	09	N/A	“mas eu <i>dominando</i> a língua, eu consigo me manter na estrutura formal”	“but <i>by dominating</i> the language, I can keep myself in the formal structure”	WRITING IS WAR
2	09	n/a	“diferente do inglês, que como eu não <i>domino</i> ”	“differently from english, that I don’t <i>dominate</i> ”	WRITING IS WAR
2	10	N/A	“[sobre escrever em português] é mais <i>automático</i> ”	“[about writing in Portuguese] it’s more <i>automatic</i> ”	THE WRITER IS A MACHINE
2	10	N/A	“quando eu fazia algo de errado era mais fácil de enxergar porque que aquilo <i>não cabia</i> , e corrigir isso”	“when I did something wrong it was easier to see why that <i>didn’t fit</i> , and fix it”	IDEAS ARE OBJECTS
2	10	N/A	“quando eu fazia algo de errado era mais fácil de <i>enxergar</i> porque que aquilo não cabia, e corrigir isso”	“when I did something wrong it was easier <i>to see</i> why that didn’t fit, and fix it”	UNDERSTANDING IS SEEING
2	10	N/A	“eu ainda <i>travo</i> um	“I still <i>freeze</i> a little	THE WRITER IS A

²⁶ *seguir as regras* (*follow the rules*) was not considered an MLE in this excerpt as it was a repetition of a part of data triangulation. When checking a previous MLE, I asked the participant: “Is this how you see it? Do you have to follow rules in order to write?” From that moment on she used the expression “follow rules”. Thus, these utterances will not be considered MLEs.

			pouco”	bit”	MACHINE
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Bia’s MLEs for Academic Writing in English

Interview	Page	LEVEL	ORIGINAL MLE	VERSION MLE	SCM
1	04	GR	“foi a primeira vez que eu escrevi então não sabia como fazer, <i>bati muito a cabeça nesse artigo para escrever</i> ”	“it was the first time I was writing it, so I did not know how to do it, <i>I hit my head a lot in this article to write it</i> ”	WRITING IS FIGHTING
1	05	GR	“então quando começou a ficar bem tumultuoso, a preguiça <i>veio batendo</i> ”	“so when it started to get agitated ²⁷ , <i>lazyness hit me</i> ”	WRITING IS FIGHTING
2	07	GR	“eu consegui <i>ir contra ao que eu...como eu sou na verdade</i> ”	“I was able to <i>go against what...who I really am</i> ”	WRITING IS ACTING
1	05	N/A	“eu não domino a língua, então eu <i>sempre travo</i> , na gramática, ou no jeito de escrever mesmo”	“I don’t have a grasp over the language, so <i>I always freeze</i> , in grammar, or just the way of writing”	THE WRITER IS A MACHINE
1	07	N/A	“a língua tem um jeito específico de <i>mostrar idéias</i> ”	“the language has specific ways to <i>show ideas</i> ”	LANGUAGE IS A LIVING ENTITY / IDEAS ARE OBJECTS

²⁷ The translation for “tumulto” is *turmoil*, but I chose *agitated* to offer a better context of the use of *tumultuoso* in Portuguese.

1	07	N/A	“apesar de eu sofrer e batalhar bastante”	“although I suffer and battle a lot”	WRITING IS WAR
1	07	N/A	“Porque eu acho que escrever em inglês e academicamente é <i>ir contra</i> aquilo que você já ta formado na sua cabeça”	“Because I think that writing in English, and academically, is to <i>go against</i> what you have already established in your head”	WRITING IS WAR
1	07	N/A	“Porque eu acho que escrever em inglês e academicamente é <i>ir contra</i> aquilo que você <i>já ta formado na sua cabeça</i> ”	“Because I think that writing in English, and academically, is to go against what you have <i>already formed in your head</i> ”	IDEAS ARE OBJECTS / THE MIND IS A CONTAINER
1	07	N/A	“então eu descreveria que [escrita acadêmica em inglês] <i>é um mundo novo</i> ”	“so I would describe that [academic writing in English] <i>it's a new world</i> ”	WRITING IS A JOURNEY
2	08	N/A	“reescrever, e tentar melhorar, e mesmo assim <i>tateando de olhos fechados</i> porque ainda não tenho...”	“Re-writing, and trying to improve, and even so, doing it <i>blindly</i> ²⁸ , because I still don't have...”	RE-WRITING IS NOT SEEING

²⁸ *Tateando de olhos fechados* comes from a Brazilian idiomatic expression originated in the visual image of a person who is unable to see and so has to touch things in order to make sense of the world around them.

2	08	N/A	“para <i>construir todos os textos</i> ”	“to <i>build all of the texts</i> ”	WRITING IS BUILDING
2	08	N/A	“tive que <i>colocar</i> muita energia e me esforçar muito”	“I had to <i>put</i> a lot of energy and effort”	AN ESSAY IS A CONTAINER
2	09	N/A	“pra mim eu to só copiando, [o texto] <i>não ta vindo de mim...</i> ”	“to me, I’m Just copying, [the text] <i>is not coming from me...</i> ”	A TEXT IS A LIVING ENTITY
2	10	N/A	“como <i>transmitir</i> minha mensagem de uma forma clara...”	“how to <i>transmit my message</i> in a clear way”	LANGUAGE IS A CONDUIT
2	12	GR	“eu acho que escrever em inglês, eu estou num momento de <i>se fantasiar mesmo</i> ”	“I think writing in English, I’m at a point of <i>wearing a costume</i> , really”	WRITING IS ACTING
2	12	GR	“ <i>deixar de ser quem eu sou naturalmente e ter que me transfigurar em outra pessoa, sabe?</i> ”	“ <i>not being who I am naturally, and transforming into someone else, you know?</i> ”	WRITING IS ACTING
2	12	GR	“eu tenho que <i>me fantasiar de uma outra pessoa</i> para poder escrever e dar essa clareza”	“I have to <i>dress up as somebody else</i> in order to write and give clarity”	WRITING IS ACTING

2	12	GR	“quando eu <i>adquiro</i> algo pra escrever eu me mantenho no mesmo padrão”	“when I <i>acquire</i> something to write I maintain myself in the same pattern”	WRITING IS BUYING
2	12	GR	“ai sim as coisas começam a ficar mais <i>automáticas</i> ”	“then things start to become more <i>automatic</i> ”	THE WRITER IS A MACHINE
2	13	GR	“eu acredito que a partir de agora ela vai começar gradativamente, essa <i>carga pesada, a ficar um pouquinho mais leve</i> ”	“I believe that from now on it will start, slowly, this <i>heavy weight, to get a little lighter</i> ”	DIFFICULTIES ARE BURDENS

Bia's MLEs – No specific language

Interview	Page	LEVEL	ORIGINAL MLE	VERSION MLE	SCM
1	06	N/A	“tenho que passar muito tempo <i>colhendo</i> informações”	“I spend a long time <i>harvesting</i> information”	PRE-WRITING IS PLANTING
1	06	N/A	“[continua] <i>digerir</i> essas informações para poder começar a escrever”	“[continues] <i>digest</i> this information in order to start to write”	PRE-WRITING IS EATING
2	08	N/A	“e isso que eu acho que <i>me trava mais</i> pra escrita”	“and this is what I think <i>freezes</i> me the most in writing”	THE WRITER IS A MACHINE

APPENDIX H

Table 1 presents metaphorical linguistic expressions (MLEs) about writing in Portuguese and Table 2 shows the MLEs about writing in English. As the first interview included an adaptation of BIMOR, which allowed for the discussion of academic writing in a more general form, some MLEs were identified in the discourse that do not refer to either Portuguese or English. These specific MLEs are presented in Table 3, and refer to the participants' conceptualizations of academic writing in general.

The key used is described below. As it can be observed, *N/A (not - applicable)* is being used as a component of the **level** category. The code is used for MLEs produced when the participant was not discussing academic writing in a specific level of education. Nevertheless, it is possible to imply that the MLEs referring to this code are most likely regarding the participants' current Post-Graduate level, as these utterances were discussed in the present tense, and all participants were Graduate students at the time the interviews occurred.

KEY
<ul style="list-style-type: none">● Interview: if the MLE was extracted from the first or second interview● Page: page of the transcript where the MLE can be found● Level - the stage of school education which the student was <u>discussing</u>
HS: high school
UG: undergraduate level
GR: graduate level
N/A: not related to a specific study level

- **Original MLE:** the original MLE in Portuguese
- **Version MLE:** the translated version (English)
- **SCM:** The suggested CONCEPTUAL METAPHOR (CMs are described in all capital letters)
- [] – indicates that the information inside the brackets was added by the researcher to contextualize / clarify the sentence

Leticia’s MLEs for Academic Writing in Portuguese

Interview	Page	LEVEL	ORIGINAL MLE	TRANSLATED MLE	SCM
1	1	HS	“eu fui <i>introduzida</i> à idéia”	“I was <i>introduced</i> to the idea”	IDEAS ARE PEOPLE
1	1	HS	“eu fui <i>introduzida</i> à idéia de (...) <i>defender um ponto de vista</i> ”	“I was <i>introduced</i> to the Idea of (...) <i>defending a point of view</i> ”	ARGUMENT IS WAR
1	1	HS	“a ideia de uma <i>estrutura de uma redação</i> ”	“the idea of <i>the structure of na essay</i> ”	A TEXT IS A BUILDING
1	2	HS	“vocês estão com muito pouca noção <i>da estrutura da redação</i> [citando uma professora]”	“you have very little awareness of <i>the structure of the essay</i> [citing a teacher]”	A TEXT IS A BUILDING
1	2	HS	“e ela começou a formatar a gente bem para uma <i>estrutura</i> já esperada pro vestibular”	“and she started to format us for a <i>structure</i> expected in the vestibular”	A TEXT IS A BUILDING
1	2	HS	“foi um <i>percurso</i> meio <i>accidental</i> ”	“it was a bit of <i>na accidental route</i> ”	WRITING IS A JOURNEY

1	2	HS	“quando era pra fazer em casa [a redação], mudar as coisas, <i>colocar</i> uma coisa no início e outra no final...”	“when we were supposed to do it at home [the essay], change the things, <i>put</i> one thing <i>in</i> the beginning and another thing <i>in</i> the end”	A TEXT IS A CONTAINER
1	2	HS	“quando era pra fazer em casa [a redação], mudar as coisas, colocar <i>uma coisa no início</i> e <i>outra</i> no final...”	“when we were supposed to do it at home [the essay], change the things, put <i>one thing</i> in the beginning and <i>another thing</i> at the end”	IDEAS ARE OBJECTS
1	3	HS	“dependendo da palavra que eu usasse, o argumento <i>soava</i> melhor ou pior”	“depending on the word I used, the argument <i>sounded</i> better or worse”	WRITING IS SPEAKING / LANGUAGE IS A LIVING ENTITY
1	3	HS	“comecei a me interessar por <i>estrutura</i> da redação	“I started to become interested in the <i>structure</i> of the essay”	A TEXT IS A BUILDING
1	3	UG	“como eu já tinha desenvolvido no ensino médio essa paixão pela <i>estrutura</i> [da redação]”	“since I had developed this passion for the <i>structure</i> [of an essay] in high school”	A TEXT IS A BUILDING
1	3	UG	“eu ficava muito curiosa de aprender a <i>encaixar o texto</i> em outras necessidades”	“I was very curious about learning how to <i>fit</i> the text into other necessities”	WRITING IS SOLVING A PUZZLE

1	3	UG	“o prazer de <i>adquirir</i> mais uma habilidade”	“the pleasure of <i>acquiring</i> another ability”	LEARNING IS BUYING
1	3	UG	“o meu artigo acabou sendo super <i>fraco</i> ”	“my article ended up being very <i>weak</i> ”	A TEXT IS A PERSON
1	4	UG	“sem os professores terem se preocupado com essa <i>estruturação</i> da redação”	“without the teachers worrying about this <i>structuring</i> of the essay”	A TEXT IS A BUILDING
1	4	GR	“ali eu ficava pensando ‘será que o que eu estou <i>falando</i> é inocente?’”	“there, I would think ‘I wonder if what I’m <i>saying</i> is innocent”	WRITING IS SPEAKING
1	4	GR	“eu tive que <i>correr muito atrás</i> para suprir tudo isso [referente à falta de conhecimento dela]”	“I really had to <i>run after it</i> to fulfill it [in reference to her lack of knowledge]”	WRITING IS A JOURNEY
2	10	HS	“ela [professor] esperava que meu texto fosse apresentado de um modo tão específico, que a minha impressão sobre aquilo foi que eu não conseguiria <i>dizer</i> tudo que eu queria”	“she [the teacher] expected my text to be presented in such a specific form, that my impression was that I would not be able to <i>say</i> everything I wanted to”	WRITING IS SPEAKING
2	10	UG	“as minhas observações sobre o processo de uma forma que aquilo <i>conversasse</i> com algo de uma	“my observations in a way that it <i>talked</i> to something in a scientific research”	WRITING IS SPEAKING / LANGUAGE IS A LIVING ENTITY

			pesquisa científica”		
2	10	UG	“sabe...e como que aquilo eu fazia <i>conversar</i> com os autores que eu tinha lido”	“you know...and how I would make that <i>talk</i> to the authors I had already read”	WRITING IS SPEAKING / LANGUAGE IS A LIVING ENTITY
2	12	UG	“eu também não tinha noção do que é que tava me faltando pra <i>encaixar as peças</i> ali [no texto]”	“I also had not idea of what was missing to <i>fit the pieces</i> there [in the text]”	WRITING IS SOLVING ²⁹ A PUZZLE
2	12	UG	“um <i>movimento</i> muito individual, solitário e exploratório, sem saber <i>para onde ir</i> ”	“a very individual, lonely and exploratory <i>movement</i> , not knowing <i>where to go</i> ”	WRITING IS A JOURNEY
2	15	GR	“a <i>construção</i> do texto”	“the <i>construction</i> of the text”	A TEXT IS A BUILDING
2	15	GR	“eu tento às vezes fazer todo o <i>caminho</i> do texto na minha cabeça”	“I try sometimes to make the whole <i>path</i> of the text in my head”	WRITING IS A JOURNEY
2	15	GR	“e isso vai mudando os <i>caminhos</i> do texto”	“and this changes the text’s <i>paths</i> ”	WRITING IS A JOURNEY

²⁹ In Portuguese, one “assembles” a puzzle (*montar um quebra-cabeça*). To map this CM, I researched the word *puzzle* on the online collocation dictionary OZDIC (www.ozdic.com). In the context of a game, which is the reference used here, the dictionary offered the verbs *do* and *solve* as possible collocations. As discussed before, metaphor analysis demands constant decision-making; thus, I made the decision of using the verb *solve*, based especially on the context of difficulty and uncertainty that involved Leticia’s discourse in this part of the interview.

Letícia's MLEs for Academic Writing in English

Interview	Page	LEVEL	ORIGINAL MLE	TRANSLATED MLE	SCM
1	5	GR	“eu pensar que com certeza as <i>estruturas</i> das frases deveriam estar erradas”	“thinking that, surely, the <i>structure</i> of the sentences was wrong”	A TEXT IS A BUILDING
1	5	GR	“alguma coisa da gramática não devia estar <i>funcionando</i> ”	“something in the Grammar <i>wasn't working</i> ”	A TEXT IS A MACHINE
1	5	GR	“diferentes formas de você <i>construir</i> a mesma frase”	“different ways for you to <i>build</i> the same sentence”	A TEXT IS A BUILDING
1	6	GR	“se você quiser <i>colocar</i> uma piada, mesmo que seja <i>num</i> texto acadêmico”	“if you want to <i>put</i> a joke, even if it is <i>in</i> an academic text”	A TEXT IS A CONTAINER
1	6	GR	“se você quiser <i>colocar</i> uma piada, mesmo que seja <i>num</i> texto acadêmico”	“if you want to <i>put</i> a joke, even if it is <i>in</i> an academic text”	LANGUAGE IS AN OBJECT / IDEAS ARE OBJECTS
2	8	N/A	“como algumas coisas vão ser interpretadas dependendo da forma que eu, que eu <i>falei</i> ”	“how some things will be interpreted depending on how I <i>said</i> them”	WRITING IS SPEAKING
2	16	GR	“quando eu passo pro inglês, que eu não to certa de que, dessa <i>construção</i> da frase”	“in English, where I'm not sure about the <i>construction</i> of the sentence”	WRITING IS BUILDING
2	17	GR	“nesse momento tá	“right now this	WRITING IS A

			me parecendo um pouco mais longa essa <i>jornada</i> ”	<i>journey</i> seems a bit longer to me”	JOURNEY
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Leticia’s MLEs – no specific language

Intervi ew	Pag e	LEVE L	ORIGINAL MLE	TRANSLATED MLE	SCM
1	5	N/A	“tem textos acadêmicos que <i>soam</i> muito informais”	“there are academic texts that <i>sound</i> very informal”	WRITING IS SPEAKING / LANGUAGE IS A LIVING ENTITY
1	6	N/A	“de conseguir <i>direcionar</i> o texto para onde eu quiser”	“to be able to <i>direct</i> the text wherever I want”	WRITING IS DRIVING
1	6	N/A	“porque aí eu posso <i>pegar</i> esse ponto de vista”	“because then I can <i>pick up</i> this point of view”	IDEAS ARE OBJECTS
2	10	GR	“[sobre o que é mais importante no texto] falando mais específico do formato da academia, foi tão importante pra pessoa, que acabo percebendo que mais o formato do que uma pesquisa, do que um <i>debate</i> sabe”	“[about what is more important in the text] speaking more specifically about the academia’s format, it was so important to the person, that I end up noticing that is more the format that a research, a <i>debate</i> , you know”	WRITING IS DEBATING
2	13	GR	“você <i>encaixa</i> as	“you <i>fit</i> things in a	WRITING IS

			coisas de outra forma mesmo, <i>monta</i> de novo a idéia”	different way, you <i>assemble</i> the idea again”	SOLVING A PUZZLE / IDEAS ARE OBJECTS
2	13	GR	“a ordem em que você <i>encaixa</i> produz uma lógica. Se eu <i>encaixar</i> de outro jeito, a lógica é outra”	“the order in which you <i>fit</i> produces a specific logic. If I <i>fit</i> in a different way, it is a different logic”	WRITING IS SOLVING A PUZZLE

APPENDIX I

Bia's original OEMs (in Portuguese)

1) Escrever em Português na Pós-Graduação é como caminhar pelo tapete vermelho da cerimônia de premiação do Oscar

Porque tanto na escrita acadêmica da Pós-Graduação quanto na cerimônia de premiação do Oscar, o rigor e a formalidade são elementos imprescindíveis para se conquistar a atenção dos demais participantes e se poder ter a chance de transmitir sua mensagem.

2) Escrever em Inglês na Pós-Graduação é como participar de uma festa à fantasia

Porque a escrita acadêmica em inglês ocorre de uma maneira totalmente diferente do que a escrita acadêmica em português, uma vez que a estrutura das sentenças inglesas são mais objetivas com a finalidade de transmitir a maior clareza das idéias. Dessa maneira, o escritor falante da língua portuguesa deve desenvolver um “perfil” de escritor falante de língua inglesa para conseguir escrever bem em inglês. Durante seu processo de “desfarce” há também a diversão.

APPENDIX J

Leticia's original OEMs (in Portuguese)

1) Escrever em Português na Pós-Graduação é como cavar um túnel que eu não sei onde vai dar

Porque eu escrevo textos que envolvem muita reflexão, nos quais o pensamento se organiza de um modo próprio durante a escrita. Assim, acabo reformulando caminhos que, por sua vez, reconduzem as conclusões. É só escrevendo (cavando) que descubro minhas próprias idéias.

2) Escrever em Inglês na Pós-Graduação é como ir entrando em um mar com muitos buracos que não se vêem e com ondas que te puxam para todos os lados

Porque tudo é mais difícil desde o começo: tenho que ir descobrindo como posso formular as frases, tateando o vocabulário adequado à regras e, ainda, buscando não deixar que isso barre o fluxo de pensamento que me permite gerar conhecimento no momento da própria escrita. Tenho de estar atenta ao equilíbrio de vários vetores para que o texto seja de alguma contribuição acadêmica.