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FL READING STRATEGIES FOR METAPHOR AND WORD GAME

INTERPRETATION IN A NON-SPECIALIZED MAGAZINE: A CASE STUDY

por

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To Guilherme, for only he knows what he is owed.

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ABSTRACT

FL READING STRATEGIES FOR METAPHOR AND WORD GAME

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The aim of this study is to contribute to the discussion on metaphor comprehension and to investigate the strategies EFL learners use when reading metaphorical language in the title of genuine magazine texts. Research in the field of reading comprehension has focused on the background knowledge the reader brings to the text as being crucial to information processing (Afflerbach, 1990; Daneman, 1991; Fincher-Kiefer, Post, Greene & Voss, 1988; Just & Carpenter, 1987; Pritchard, 1990; Spiro & Myers, 1984). Other theorists focused on metaphor formation (Lakoff & Johnson, 1980) and more recently, on how readers actually process metaphor (Steen, 1994; Vieira, 1999c). This study is based on the premise that EFL readers have difficulty in understanding word games in the titles of texts, which in turn has implications in the understanding of the text that follows. Therefore, this study shows the strategies used by EFL readers in order to comprehend metaphors in titles. A qualitative, ethnographic case-study interventionist approach was applied, through the

use of triangulation methods. The results showed that metaphor is neither automatically retrieved nor holds a single meaning. EFL learners find it difficult to unveil metaphorical meanings in titles, possibly due to three main variables: learners' proficiency level; cultural background differences between metaphor producers and receivers and readers' beliefs about specialists' and learners' role with regards to co-construction of meaning. The results indicate the need to incorporate genre studies and metaphor awareness in the FL classroom.

Nº de páginas: 101

Nº de palavras: 27.065

ESTRATÉGIAS DE LEITURA EM LÍNGUA ESTRANGEIRA PARA
INTERPRETAÇÃO DE METÁFORA E JOGO DE PALAVRA EM REVISTA NÃO
ESPECIALIZADA: UM ESTUDO DE CASO

O objetivo deste estudo é contribuir para a discussão sobre compreensão metafórica e investigar as estratégias usadas por leitores em língua estrangeira quando lêem linguagem metafórica em títulos de artigos genuínos de revistas na língua inglesa. Pesquisas na área de leitura focalizaram no conhecimento prévio que o leitor traz para o texto como sendo crucial para o processamento da informação (Afflerbach, 1990; Daneman, 1991; Fincher-Kiefer, Post, Greene & Voss, 1988; Just & Carpenter, 1987; Pritchard, 1990; Spiro & Myers, 1984). Outros teóricos focalizaram na formação da metáfora (Lakoff & Johnson, 1980) e, mais recentemente, em como os leitores realmente processam metáforas (Steen, 1994; Vieira, 1999c). Este estudo se baseia na premissa de que leitores em língua estrangeira têm dificuldades em compreender jogos de palavras nos títulos de textos, o que por sua vez tem implicações na compreensão do texto que se segue. Desta forma, este estudo mostra as estratégias utilizadas por estes leitores de forma a compreender metáforas em títulos. Um enfoque qualitativo, etnográfico de estudo de caso foi utilizado, através do uso de métodos de triangulação. Os resultados mostraram que a metáfora não é nem acessada automaticamente nem possui um único significado. Os leitores têm dificuldade em observar significados metafóricos em títulos possivelmente devido a três variáveis principais: nível de proficiência dos leitores; diferenças culturais entre produtores e receptores de metáforas; e crenças dos leitores sobre o papel do especialista e do leitor na co-construção de significado. Os resultados indicam a necessidade de se incorporar, na sala de aula em língua estrangeira, estudos de gênero e conscientização da existência de metáforas .

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Down from the door where it began.
Now far ahead the Road has gone,
And I must follow, if I can,
Pursuing it with eager feet,
Until it joins some larger way
Where many paths and errands meet.
And whither then? I cannot say.

J.R.R. Tolkien. The Lord of The Rings (1954, p.48).

CHAPTER I

Context of Investigation

One of the deliberate manipulations of standard language are word games. They depend on similarity of sound and/or difference in meaning, and are extensively used in the English language in several different text genres. William Shakespeare was greatly given to word games and punning, both in comic and in serious contexts: as an example of the latter, see Sonnet 138: "Therefore I lie with her and she with me, / And in our faults by lies we flattered be" (Wells & Taylor, 1988). In these verses, there are two clear word games: the first one is the verb "to lie", which in the first verse means to "to lay down, to be flattened" but in the second verse might also mean the noun "a falsehood". The adjective "flattered" may be interpreted either as "in a horizontal position" or as "pleased and proud". Word games are also referred to as "puns" or "paronomasia", the use in the text of homonyms or near-homonyms to produce a humorous effect, both in speech and in writing. For example, in the sentence "Is life worth living? - It depends on the liver." the amusing effect is obtained by inferring double meaning from the word "liver". It could be interpreted as an internal organ of the human body or someone who has the ability to live, thus, "the liver". In this context, word games are in fact akin to metaphors since they are also used to refer to something else that is considered to possess similar characteristics to the person or object one is attempting to describe. For instance, the idiomatic expression "To make a storm in a teacup" (or its variation "a tempest in a teapot") is in fact a metaphorical allusion to "great excitement about something not important". As metaphors are an intrinsic part of

the use of language, advertising generally taps into this resource to enrich the language used in ads.

Besides being used in advertisements, word games are widely used in titles of texts from commercial, non-specialized magazines currently published in the English Language such as *Popular Science*, *Good Housekeeping*, *Newsweek*, *The Economist* and *Scientific American.* These word games can stem from virtually any commonly known expression in a given English-speaking community, and are taken from idiomatic expressions, phrasal verbs, names of songs, movies, homophones, homonyms or quotes.

In an attempt to understand how readers make sense of text, for the last couple of decades research in the field of reading comprehension has focused on the background knowledge the reader brings to the text as being crucial to information processing (Afflerbach, 1990; Chiesi, Spilich & Voss, 1979; Daneman, 1991; Fincher-Kiefer, Post, Greene & Voss, 1988; Just & Carpenter, 1987; Pritchard, 1990; Spiro & Myers, 1984). It is believed that while readers tap into this background knowledge, i.e., their mental schemas (Aebersold, 1997), they find in the text something familiar and translate it through their own reading views, embedded in the culture of the community they belong to.

As an English teacher who has been in the field for over 14 years, I have noticed the difficulties EFL (English as a Foreign Language) readers have, regardless of their level of proficiency, in understanding these word games, which in turn has implications in the understanding of the text that follows the title. A preliminary study (Barreira, 2001) seemed to indicate that L2 readers at the intermediate level were in general able to understand how the title in texts from *Popular Science* were related to the text, even though titles were all in the form of puns. Nevertheless, it seemed that in fact it was the illustration which accompanied the texts that added significantly to the comprehension.

However, puns based on old movie quotes, colloquial or fixed expressions, common phrasal verbs, quotes from old songs, proverbs and informal oral language were not easily recognized by these Brazilian readers, even those from upper-intermediate or advanced levels. Another experimental study carried out in 2002 (unpublished) seemed to indicate that when poor readers come across metaphorical language in the form of word games in titles, these metaphors seem to hinder text comprehension. It seems that when there is a mismatch between these readers' mental schemas from metaphorical titles and the information in the text, readers do not realize the incongruence. Thus, their text comprehension is guided by the original schema formed from the title, and, as a consequence, text comprehension is greatly affected.

Moreover, it seems that coursebooks in general adopted both by private language schools and regular grade schools for EFL teaching fail to focus on this aspect of reading comprehension. A brief overview of seven locally published and foreign textbooks published for use in high school education in Brazil in the last three years has not yielded significant instances of the use of metaphorical language or word games for the purpose of language learning and awareness (Amos, Prescher, & Pasqualin 2001; Aun, Moraes & Sansanovicz, 2001; Costa, 2001; Ferrari & Rubin, 2000; Ferrari & Rubin, 2001; Littlejohn & Hicks, 1999; Marques, 1999). Some of the features of advertising in written form are briefly exploited in these books and only for advanced learners, although some kinds of word games used in titles could be considered simple enough and could be pointed out to learners ranging from lower to upper intermediate level. What seems to be evident is the utter lack of reading awareness or teaching resources in EFL coursebooks with regards to word games or metaphors used in real-life reading materials.

In view of the stated above, one is presented with the following assumption: Brazilian learners of English as a foreign language (FL learners) may find it difficult to interpret metaphors in word games since they might lack both linguistic mastery and cultural background in the target language. As a consequence, readers may interpret meaning through inferences they draw from their schemata and the text, not necessarily grasping the meaning that the writer intended .

In this study, the following research question will be pursued in an attempt to understand the cognitive processes that take place while readers tackle word games in texts: how do foreign language learners interpret meaning conveyed through the use of word games in the titles of articles from a non-specialized magazine, i.e.; what are the strategies used by English language learners in attempting to interpret metaphorical meaning in word games?

The results may contribute to enable EFL teachers to better understand the processes involved in the comprehension of the use of metaphorical language in titles and how these influence text comprehension. As a consequence, this research might facilitate language learning and teaching. Moreover, the strategies developed by metaphorical inference may aid both the use of literature in the FL classroom and the needs of English for Specific Purposes (ESP) classes.

In order to carry out this study, a qualitative, ethnographic case-study interventionist approach will be used, through the use of triangulation methods, from the perspective of classroom research.

In order to provide a more comprehensive view of the issue, this study is divided as follows: the next chapter reviews recent literature from three different, but integrated perspectives; first, word games used in advertising (2.1); second, metaphors in reading

comprehension theories (2.2) and third, metaphors in language (2.3), subdivided into definitions of metaphor (2.3.1) and metaphors as a function of reader processes (2.3.2).

After the discussion of literature, the methods used in this study are presented in detail, (Chapter 3) followed by results of the study and discussion (Chapter 4). At the end of this thesis, a brief conclusion and final considerations are included (Chapter 5). Appendixes and bibliographical references used are in the last part of this study.

CHAPTER II

Review of Literature

In order to better understand the processes that underlie the use and comprehension of metaphors and word games in the titles of articles from non-specialized magazines, a theoretical framework has been used. Three inter-related perspectives attempt to guide the present study: first, these metaphors and word games are analyzed from the point-of-view of advertising, that is, how choices are made by advertisers and publicists and the impact metaphors and word games may have on the reader. Then, metaphors and word games are analyzed from a cognitive perspective, using recent reading comprehension theories in an attempt to shed light onto readers' mental processes. The final analysis is on features of metaphorical language and how readers and writers construe meaning through the use of metaphors.

2.1 Word Games Used in Advertising

2.1.1 Advertising: a Powerful Tool

Advertising is ubiquitous in human life. Williams (1993) refers to the customary account of advertising history by referring first back to the process of specific attention and information, such as in the case of the fabled three thousand year old papyrus from Thebes, offering a reward for a runaway slave, and then to the current institutionalized system of commercial information and persuasion. The airwaves, printed advertisements, posters, packages, wrappings and labels, the internet, and even

salespeople, all of these attempt to communicate with us and eventually, to influence us. Mowen and Minor (2003) say that North American consumers receive on average 200 to 500 commercial messages per day, but only 15 per cent of them are remembered, and an even smaller amount is actively processed: about 5 per cent only. As a consequence of the intense competition in the advertising market, professionals in this area need to tap into as many resources as possible to be persuasive and effective. Williams (1993) highlights that it is impossible to look at modern advertising without bearing in mind that the material object being sold is not enough per se and that this is, in short, the crucial cultural quality of advertising in its modern form. Advertising is thus used to add value to a product.

Vestergaard (1985) inserts advertising in a cultural and economic environment, arguing that the "ultimate aim of all advertising is to sell the commodity" (p. 49), and obstacles must be overcome by the publicist in order to achieve this goal. One obstacle is that of readers who are reading newspapers or magazines not because of its advertising material, but because of its editorial material. An attempt to overcome this obstacle is particularly evident in the publicity found in the magazine *Popular Science*, where the first 22 pages of its 100-page issue (on average) are made up of editorial material that focuses on new technologies, mainly in the section "What's New". The core articles in this magazine, such as those about medicine, astronomy, paleontology and environment only come after the editorial material in the section "What's New" is presented. By doing so, the first articles the reader comes across are those that refer to the editors' opinion of new products which are currently or will soon be available for sale. Considering that the publicist's or editor's role is to make sure the text is noticed (see also Cabral, 1994; Carvalho 1996; Dormann, 2002; McQuarrie & Mick, 1996; Sandmann, 1993) and subsequently, that the reader's attention is held, the writer needs

to convince the reader that the subject of the text or advertisement is particularly interesting. This "attention grabbing" may be done through a surprise element of linguistic nature such as with rhetorical devices as metaphors, puns, rhyme or graphological deviance.

Drawing on Leech (1966), Vestergaard calls attention to another strategy used by advertisers to draw attention to the ad: by pretending that it is not an advertisement. Leech (in Vestergaard, 1985) calls this phenomenon "role borrowing", that is one textual genre has the features of another genre, also called "mixed genre" (McCarthy & Carter, 1994). He considers "role borrowing" (or "mixed genre") a paradoxical phenomenon because the advertisements try to shed light onto themselves by resembling other genres in the publication, although the common method for advertisers is to make the ad stand out from the editorial material. In the magazine articles analyzed for this study, (*Popular Science* magazine) there is clearly the element of mixed genres, as the texts do not resemble the advertisement genre, but the editorial material genre. New products are presented in textual format as the editors' opinion, not as standard advertisements, conveying to the reader the notion that the products have actually been tested and approved by the magazine staff. The magazine editors' text thus bring credibility to the product being described (Mowen & Minor, 2003).

Informing the public about a certain product through the editor's view is a marketing strategy called publicity. It can be defined as communication regarding an organization, product, service or idea that is not directly paid for or run under identified sponsorship. The editorial texts in *Popular Science* magazine are not overtly paid advertisements per se but publicity. This subtle publicity may make use of some of the same strategies used by advertisers, such as the use of figures of speech in the headlines

to grab the reader's attention, humor and presentation of the features and benefits of certain products.

2.1.2. Word Games: Intimacy in a Guessing Game

With regards to the relevance of word games as an advertising strategy, Carvalho (1996), for instance, argues that the choice of words in advertising is of extreme importance. As the advertising message must be short so as to be quickly decoded by the reader, the vocabulary chosen must be familiar to the target reader. However, it is more useful when it allows for multiple interpretations within word games. It is through these games that readers are amused and usually led to memorizing and desiring the product. As a consequence, the product is purchased or a specific belief or value is transmitted to the public. Features of language such as quotes, fixed expressions and proverbs in literature can be used to add value to a text as they use elements the reader is familiar with, something that triggers his or her memory. Readers then feel as if they shared knowledge with the author of the text since a certain partnership is created between reader and writer. Cohen (1992) calls this partnership a form of "intimacy", through which the creator and the receiver of a metaphor are approximated, in a process that involves three aspects: first, the speaker utters a covert invitation; second, the reader or listener makes an effort to accept this invitation and third, this transaction constitutes the recognition of a community. Cohen (1992) argues that all these aspects are present in any ordinary communication, but the use of metaphors highlights these aspects. He also argues that by presupposing a community, metaphors can create intimacy between speaker and hearer (or writer and reader), a view also shared by Cabral (1994).

A similar idea had been proposed by Hodge and Kress (1988). These authors, while discussing style as ideology, point out "any group of any size needs markers of group membership to give it identity and cohesion, and to differentiate it from other groups" (p. 90). The authors observe that the driving force behind semiotic change is the desire to express difference, which stems from the need of specific groups to create internal solidarity and to exclude others. Also, these differences can be expressed by marked choices and significant transformations at any level in a semiotic hierarchy, from the micro level (accent, style, grammar) through the macro level (topic, theme, genre).

This desire to express difference from other groups, which, at the same time creates solidarity with the reader, is precisely what takes place at both micro and macro levels through the use of word games or metaphorical expressions in the titles of articles that present publicity material. Producers of such articles attempt to look different from writers of other genres at the same time they make use of amusing language to create familiarity and solidarity with the reader, influencing attitudes and behaviors positively (Mowen & Minor, 2003). Moreover, word games are also used in advertising as an appeal to readers, who, in this case, are also potential customers, providing them with challenging puzzles to solve for their delight and intellectual pleasure. Goatly (1997) in a description of metaphors in advertising, notes that one of the purposes of humor in advertising is to lower the psychological defences, thereby opening the way for closer contact and intimacy. Humor and punning are used as tools that address mass audience as if talking to them intimately as individuals. These word games turn into humorous ads and thus are expected to blend pleasure and persuasion, providing an aesthetic reward to the audience by inviting the reader to solve the puzzle offered by the word games. When the reader is able to solve the puzzle, he or she feels rewarded and

"special" (Dormann, 2002). Cabral (1994) agrees with Dormann when she says that by using metaphors and breaking the written code the writer is creating a sort of complicity, or in Cohen's (1992) terminology, "intimacy" between him/herself and the reader. As the reader participates in this transgression, he or she is cooperating with the construction of meaning by understanding and accepting this new meaning offered by the metaphor. She calls these metaphors "interpersonal metaphors" (p. 51), usually performed in the following manner: the writer breaks certain conventions imposed by the system in order to lead to new meaning, without announcing this break beforehand. The writer thus expects the reader to reconstruct his or her intended meaning rather than the literal meaning conveyed by the sentence. By constructing the metaphor, the writer is challenging the reader to unveil his or her original meaning as if saying, "I know something of X which is related to Y and it is relevant to what I want to say. I hope you are smart enough to get it! There may be clues in my text." (Cabral, 1994 p.51). This view of metaphor comprehension as a "guessing game" was also described in Zanotto's study (1995) in which she concluded that the process of metaphorical comprehension resembles the structure of guessing games.

Besides their appealing use, either when they are used in its full original form or when modified by the writer, these word games are expected to facilitate comprehension, not only establishing a familiar element to the reader but also incorporating the surprise element in the fixed formula. This is why word games and metaphors are widely used in mass media, mainly in advertising. Further, the speed with which this kind of message is presented to the public adds to the importance of the strategy. After all, in the electronic age, the target reader's attention to a product might depend upon a slogan which brings to mind individual or collective memories. Word games thus reinforce the culture of a community, as they are part of people's heritage.

By the same token, one assumption is that when Brazilian readers come across word games in titles of articles from magazines such as *Popular Science*, they may easily miss the clues provided by the title or interpret them in a manner that is different from that intended by the author. This may happen because it seems to be more difficult for Brazilian readers to make assumptions either when they lack either linguistic mastery in the foreign language or when they lack sufficient knowledge of the culture of the foreign language and its people.

2.1.3 Incongruity Draws Attention

Advertising uses word games to get readers to infer something different from what is written. At the same time, it holds the reader's attention, but not necessarily with the objective of challenging the reader or listener, as suggested by Cabral (1994). The first objective in the advertising environment is to draw the reader's attention and motivate him or her to read the text. Sandmann (1993) makes the point that metaphors both attract the reader and perform the basic role of advertising: to provoke reactions from the reader so as to make him or her interested in the text and as a consequence, interested in the product being promoted. He also supports his view by adding that metaphors are not the only tools that serve this purpose. Unusual spelling, rhymes, alliteration, parallelism, ambiguity, fixed expressions and all those deviations from the norm are also used in advertising with the main goal of holding the reader's attention. By doing so, the reader will stop and read the message which was addressed to him or her. His view is in tune with Carvalho (1996) when he describes advertising techniques as based on the presupposition that the more an advertisement violates standard norms

of communication at the same time it subverts a rhetoric system, the more it attracts the attention of the public. The unusual is exciting for readers in general.

McQuarrie and Mick (1996) in a study of reader responses to complex versus less complex rhetorical figures in the titles of magazine articles, offer a broad perspective on the types and roles of rhetorical figures such as metaphor, metonymy, irony, and pun usually encountered in the advertising field. In their text, they attempted to develop a framework for classifying rhetorical figures distinguishing figurative from non-figurative text, between schemes and tropes and among the rhetorical operations that underlie the above figures. The authors present an advertising perspective to the use of rhetorical figures by the printed media. Nevertheless, they also point out that in general, consumer research fails to address the issue of rhetorical figures in a consistent fashion. The importance of the study of rhetorical figures is highlighted due to the pervasiveness of figuration in the language of advertising and also to the role of rhetoric in cultures other than North American or European. The authors' view stems from a rhetorical stance, that is, the argument that any proposition can be expressed in several different ways and that in a given situation one of these ways will be the most effective to win over the audience. In advertising, persuasion is the predominant goal thus, for McQuarrie and Mick, the manner in which a proposition is offered to the audience is more important than the content of this proposition.

From a pragmatic perspective, the manner in which a proposition is offered to the audience, was discussed by Grice (1975) who proposed the cooperative principle in communication and describes how a violation of one of these maxims can be used intentionally by the speaker, leading thus to implicatures, i.e., inferences to be made by the hearer or reader. Grice noted that much of the information conveyed in conversation is implied rather than asserted. He argued that speakers and listeners expect each other

to interpret their utterances as if they were acting in a rational and cooperative manner (the cooperative principle). From a Gricean perspective, by using word games and metaphors in the titles of texts as an advertising strategy, writers – who in the case of advertising may be the editors, publishers or designers - may flout, i.e., break these maxims in an attempt to be sarcastic, different or clever. Nevertheless, this view of "flouting conversational maxims" is no longer shared by metaphor analysts.

McQuarrie and Mick (1996) agree with Grice (1975) that metaphors violate conventions of use, although they do not share the notion that there is misunderstanding. For them, listeners and readers know exactly what to do when a speaker (or writer) violates a convention: they search for a context that will make this violation coherent and intelligible. This view of readers or listeners attempting to use context to arrive at meaning is partially present in Searle's (1979/1993) view of facing metaphorical language (or other tropes) in the following manner: they attempt first for a possible literal utterance, conclude that it is defective and then look for an utterance meaning that differs from sentence meaning. McQuarrie and Mick contend that if this search for a context restores understanding, the reader (in their case, the consumer) presupposes a figurative usage and responds accordingly. This deviation of the norm, or "violation" (Grice, 1975) caused by tropes such as metaphor, is dubbed by consumer researchers as "incongruity". This incongruity stems from the semantic concepts being molded into a false analogy, which is diverse from the code shared by the interpreter. As an example of incongruity present in one of the articles used in this study, take the text title "Look Ma, No Gears" [1] in Figure 1 below.

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[1] © 2000 *POPULAR SCIENCE* Magazine. All titles and articles reprinted by permission of Time4 Media, Inc. and © 2001 *POPULAR SCIENCE* Magazine. Reprinted by permission of Time4 Media, Inc.

The article shows a photograph of a new bicycle model that does not need shifting gears, using computer-controlled automatic transmission instead. A word game is present in the title, in the quote "Look ma, no gears" which in turn may remind the reader of the expression "Look ma, no hands", generally uttered by a child when learning how to ride a bicycle. Although the analogy between a child learning how to ride and riding a bike with computer-controlled automatic transmission is strictly speaking false, this analogy invites the reader to discover the underlying connection that makes the rhetorical figure comprehensible. In order to solve this incongruity, the reader must also read and interpret the text further (McQuarrie & Mick, 1992).

Figure 1. Look Ma, No Gears. *Popular Science* August 2001.

Look Ma, No Gears

WHAT COULD BE EASIER than the proverbial ride in the park? Not shifting. Shimano's $1,000 Di2 component group does everything but pedal. There are no gears, thanks to a computer-controlled automatic transmission. An electronic suspension stiffens when you start for maximum power, then eases with speed for comfort. You control everything from a handlebar-mounted dashboard. There's no American distributor yet, but the components will begin appearing on European bikes early next year. *www.shimano.com*

14   www.popsci.com   AUGUST 2001 Popular Science

Upon reading the text, the reader then is expected to understand that "Look ma, no gears" is a metaphor for a challenging product that entertains bicycle riders, something riders can be proud of. After reading the text, the reader is expected to link the concept of lack of gears in the bicycle with the lack of gears in the title "Look ma, no gears" and thus infer that the title is metaphorical.

For the purposes of advertising, McQuarrie and Mick (1996) contend that the use of rhetorical figures must be deliberate and designed to effectively adapt to the real life circumstances in which an advertisement will be read. The authors point out that since consumers are under no specific urge to start reading a headline or continue to read the remainder of the ad, rhetorical figures have the important role of motivating the reader to keep on reading (see also, Cabral, 1994; Carvalho, 1996; Dormann, 2002; Sandmann, 1993). Readers (in this case, consumers) are lured into reading the text through the use of incongruity in the title, that is, rhetorical figures.

Another factor that may affect reader response towards the titles or headlines of ads or publicity texts is the pleasure readers obtain from solving the puzzle offered in the title (see Dormann, 2002; Zanotto, 1995). Also, tropes such as metaphors and puns are memorable to the reader because they invite elaboration on his or her part, triggering a rich network of associations. Due to this positive affective effect on attention, rhetorical figures are expected to offer advantages to the publicist or advertiser. Nevertheless, McQuarrie and Mick (1996) point out that external factors such as the reader's distraction or inability to comprehend may minimize the elaboration provided by a trope. In cases like these, the trope risks not being comprehended at all. This view is particularly true in the case of EFL learner facing a text headline that contains metaphors or other rhetorical figures. This type of reader may neither take up the invitation to solve the puzzle offered by the trope, nor obtain any pleasure or aesthetic

reward from successfully processing deviant text nor understand the headline in the manner intended by the author. As a consequence, this reader may create his or her own interpretations of the headline. McQuarrie and Mick (1996) also note that the invitation posed by a trope may be enough to draw attention, but the reader's attitude and ability may or may not lead to accepting and following through this invitation. Therefore, persuasion will be most successful when the processing demands placed upon the reader are matched by the reader's available resources. Messages that place few demands (in their view, literal language) as well as messages that place too much demand (i.e., tropes which are not understood by the recipient of the message) are likely to fail in their goal of persuading the reader to the text. McQuarrie and Mick (1996) highlight the fact that complex rhetorical figures should be more memorable and pleasant *as long as* they are comprehended by the reader or listener. McQuarrie and Mick's (1996) view is in tune with Cabral's (1994) who had pointed out how shared knowledge plays an important part in the comprehension of metaphor. Cabral describes that since the reader has to construct the meaning of the metaphor, in some circumstances the superposition of the schemata of the concepts involved may not yield the same result intended by the writer. The reader may sometimes have a different understanding from what the writer originally thought, which may render a metaphor inappropriate or even incomprehensible for the reader. This possibility has to be acknowledged particularly in the case of the EFL learner, regardless of the level of proficiency. Word meaning thus can never be fully determined since each reader or listener brings a certain amount of personal interests and experiences that deeply impact convergence and idiosyncrasy in the communication process (McQuarrie & Mick, 1992).

McQuarrie and Mick also pointed out that one shortcoming of their study (1992) was the fact that it did not reveal the actual meanings consumers constructed for the ads,

nor did they show whether consumers' interpretations corresponded in any degree to the semiotic text analyses that had been presented while describing the materials of their study. Thus, even these authors contend that they were able to assess likeness and recall and provide their own meanings to the metaphors or word games, but they were not able to determine which meanings are actually construed by text readers. When the authors carried out interviews with the participants of the study, they were surprised at some responses, as some interpretations different from those anticipated in their semiotic text analysis emerged. From the perspective of semiotic text analysis, the meanings construed by readers represent legitimate readings as long as they are sensible and linked to the ad's signs. McQuarrie and Mick once again ratify the notion that meanings are not inherently inside the text, but are produced via an encounter between a real reader and a text. This view is in line with most current reading theories that see meaning as an interaction between what the reader brings to the text and the signs in the text (Afflerbach, 1990; Nuttall, 1996; ; Reddy, 1979/1993; Steen, 1994; Vieira, 1999a).

For McQuarrie and Mick (1996), it is artful deviation, irregularity and complexity that explain the effects of a headline or title with figures of speech, not the fact that this figure is a metaphor. In other words, in the field of advertising, figures of speech other than metaphor can be used to achieve the writer's desired effect. The authors' focus is thus on the *impact* that these rhetorical figures may cause on the reader or listener, not on the analysis of the figure per se.

McQuarrie and Mick's study also (1996) addressed the issue of whether undergraduates would give different ratings to simple versus complex and less versus more deviant rhetorical figures, and their results suggest that consumers are sensitive to differences in rhetorical structure of advertising. However, they acknowledged that their framework was restricted to headlines and taglines (the closing line in the text) in

magazine advertisements. They stress that this restriction should not be taken to mean that rhetorical figures are absent or insignificant in the other parts of the advertising text, such as the body copy or even in other modalities such as pictures.

Understanding how a non-native reader receives and comprehends metaphors in a particular type of media text, the advertisement headline, is precisely the aim of this study. The next section will briefly outline some current reading comprehension theories attempting thus to shed more light onto this issue.

2.2 Metaphors in Reading Comprehension Theories

This section will attempt to give an overview of recent theories and studies that describe the reading process, both in L1 and in L2. First, a description of current models of reading will be presented (2.2.1). The second part will discuss in detail a reading theory known as the schema theory, also relating it to metaphorical comprehension (2.2.2). After that, the next sections will discuss individual differences in reading (2.2.3) and how inferencing and contextual factors play a role in reading comprehension (2.2.4). The last two sections will deal with reading strategies (2.2.5) and particular aspects of L2 reading. Throughout this section, the focus will be on the process of metaphorical comprehension with regards to reading comprehension.

2.2.1. Bottom-up, Top-Down and Interactive Models of Reading

Davies (1995), describes briefly the main models of reading that attempt to account for what happens during the reading process. First, she starts by describing the main differences between bottom-up and top-down models of processing. The former stands for a process of reading that starts at the level of letters in the text and works towards meaning, going from the small parts of the text in order to reach the whole. The latter stands for a process of reading that starts with thinking and only later focuses on smaller units, i.e., in this model anticipation and prediction are the main elements.

Next, the author describes the interactive model, which proposes that both bottom-up and top-down processing take place at the same time, in which the reader draws from different sources such as visual, orthographic, lexical, semantic, syntactic

and schematic in order to process reading. This model was later enhanced by the proposal of schema theory, which is conceived as a changeable framework of prior experiences that readers draw upon so as to interpret the text.

2.2.2 Schema Theory

Schema theory is directly linked to a reader's ability to infer meaning from context, which in the case of this study is the use of metaphorical language in advertising. In this theory, readers are assumed to have certain experiences of the world, organized in such a form that his or her mind forms mental schemas, or frameworks, with which the text is compared while attempting to grasp meaning. In this sense, a schema is an organized mental structure, (Nuttall, 1996) a kind of frame that is constantly subject to change as new experiences come to the person. In other words, a type of abstract knowledge structure (Anderson & Pearson, 1988) that groups certain ideas in such a way that they form a whole self-contained notion. One example of this theory, with regards to reading comprehension, can be found when a reader comes across a text in which there are words he or she is not familiar with. By recognizing the text structure or text genre, this same reader can find it easier to grasp meaning from the text, since he or she can tap into a mental schema of what that sort of text is supposed to contain. The reader then fills in the missing gaps of information, trying to fit the features of that text into the schema he or she has constructed in mind. Pritchard (1990) also points out that the schemata are influenced by the culture in which one lives, by providing an interpretive framework which a reader may utilize when reading. In order to construe interpretation of textual meaning, readers tap into their background knowledge, the situational context, and the cues provided by an author.

This is why a passage dealing with a culturally familiar topic will probably be easier to understand than a culturally unfamiliar one.

Besides, the reader's interaction with the text is not made through a fixed, standard schema. One's past experiences are constantly being inserted into this mental schema which in turn adapts itself to contain new information. That is, an old schema needs to be changed so as to reflect new information obtained by the person or the reader, and this same effect takes place in any mental schema. In view of this, the notion of schema, or schemata in its plural form, attempts to represent the relationship among its component parts (Anderson & Pearson, 1988), not the individual parts per se, that is, a reference to one constituent part of a schema may not lead to the whole presumed schema, or may even lead to another different one. It is the interaction among the parts that composes the mental schema, not only the pure existence of the parts.

This grouping reflects one element of the schema theory, that is, the mental division of notions into *slots* (Anderson & Pearson, 1988). These divisions work in a fashion akin to files. These are mental files, or slots for different kinds of information, and when one accesses this mental slot to obtain information that is to be compared to what is in the text, the reader is activating this schema. In any case, if the reader fails to activate the correct schema, or if he or she does not have the proper schema in mind, text comprehension will not take place in the predicted manner (Tomitch, 1991). If the reader then lacks the mental schema for a certain idea contained in the text, meaning will be inferred differently or comprehension will be hindered, thus leading to a mismatch (Carrell, 1988) between predictions and incoming information. In other words, the way we interpret depends on the schemata activated by the text, and success in interpreting depends upon having a schema similar to the one the writer had in mind (Nuttall, 1996). In the same sense, in facing metaphorical language, accessing the

proper mental schema is a prerequisite for understanding the utterance in the manner intended by the speaker or reader.

On the next page you can find a diagram exemplifying a possible representation of a mental schema: a catholic wedding ceremony (based on Anderson & Pearson, 1988).

The diagram shows that the typical person's knowledge of a catholic wedding can be composed of six parts or more: that it represents a type of wedding ceremony, it takes place in a church, there are people in the role of bridesmaids, there is an exchange of rings, there is an exchange of vows, someone walks up the aisle and that the bride wears a white gown. In schema theory, these parts are called *slots*. When one hears or reads the expression *wedding*, this schema gets activated and is used to interpret some event, so the slots are "instantiated" with particular information. Nevertheless, these slots are not filled in with just any kind of information. For instance, the white gown slot could be filled in with a long or short gown, simple or more sophisticated, but not with the type of white gown worn by nurses or nuns. Also, in this notion of schemas, it is more likely that the mentioning of the schema (wedding) will evoke the slots (e.g. exchange of vows), but it does not necessarily follow that the mentioning of one slot (e.g. bouquet) will automatically bring to mind the wedding schema. The reason is that bouquet is a component of many other schemata (e.g. funerals, home decoration, courtship, thanking). Besides, Anderson and Pearson point out that "words mentioning the component have a high probability of bringing to mind the schema and only that schema and, therefore, these words have great diagnostic value for the reader" (1988, p. 44). That is to say, some components of a schema are particularly salient and relevant for reading comprehension.

Figure 4. Mental Schema for Catholic Wedding.
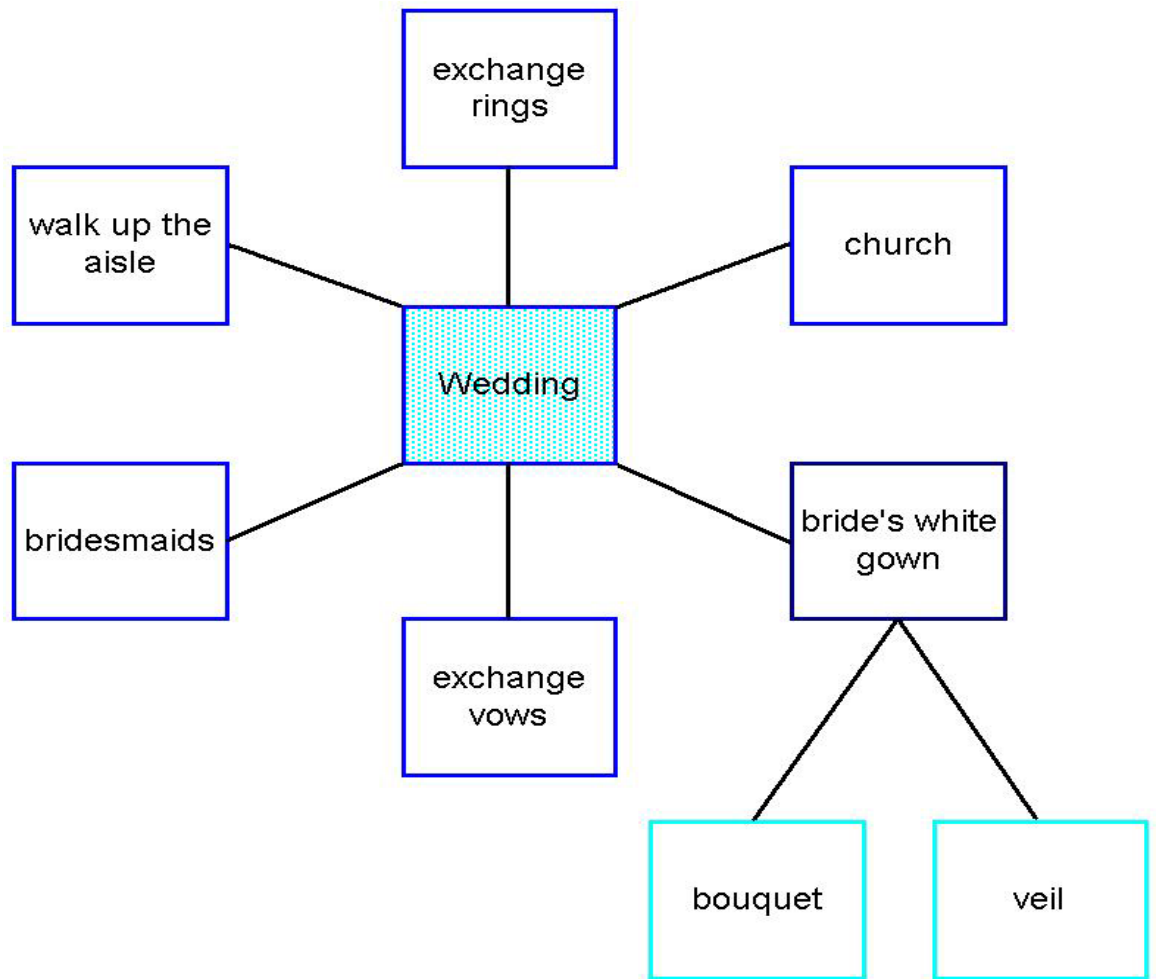
One aspect of the schema theory worth highlighting is that these mental schemas are formed from one's background culture and experiences. In other words, a catholic wedding will evoke different slots from those of a Jewish or gypsy wedding, at the same time that one's individual wedding experiences will be the basis for his or her own schemata.

Particularly in the case of reading comprehension, the notion of schema aids in understanding the mental processes that take place when readers face a text. Research has indicated that what the reader brings as prior knowledge to the reading task is more relevant to comprehension than previously acknowledged by bottom-up models of reading (Carrell, 1988). That is, the basic concept is that meaning is not only what is in the text, provided by the writer, but to a much larger extent what the reader him or herself has as part of his schematic knowledge (Carrell, 1988). Tomitch, (1991) has also shown that inducing or eliciting content schemata by means of pre-reading activities can greatly facilitate reading comprehension, especially at beginning and intermediate levels.

All these views of the schema theory are then intrinsically related to reading comprehension. Activating one's schemata, predicting what the text will contain and making use of either bottom-up or top-down processing strategies make reading comprehension happen.

Smith and Swinney (1992), in an analysis of the role of schema in reading text, concluded that when one has to read without a schema beforehand, a basic-level schema is created by the reader. After that, a "default" schema will be used to instantiate vague terms in the text, thus helping the reader create meaning out of the text. For the authors, the default schema strategy assumes that "rather than guessing a schema at a basic level,

the reader guesses a more superordinate level schema". Smith and Swinney (1992) add the following findings that characterize reading without a schema: first, reading time is slowed, compared to the case in which a schema is available; second, this reduction is constant throughout the story; and third, reading time is speeded to the extent the story line repeats concepts from previous lines, that is, the more the reader is sure of the schema formed, the faster his or her reading will be.

2.2.3 Individual Differences in Reading Comprehension

Along with the views offered by the schema theory, individual differences in reading comprehension also need to be accounted for while discussing how readers interpret metaphorical language. For Just and Carpenter (1987), individual differences among readers, mainly those that distinguish unskilled and good readers, are not all caused by a single process, but by a complex assortment of unique factors. First, clusters of slow or errorful processes tend to be associated with unskilled reading, not just one single error. And second, the nature of the individual differences varies with the population of readers under discussion. Besides, when comparing unskilled to good readers, the use of context by these readers differs significantly. It seems that good readers are better than unskilled readers at word recognition, both in and out of context. On the other hand, context helps unskilled readers recognize a word more than it helps good readers. Context has its effects when a high-level comprehension process – such as syntactic, semantic or referential analysis – partially activates a concept or word percept. From this perspective, unskilled readers seem to need more contextual clues to infer metaphorical meaning than good readers do.

Individual differences and underlying cognitive processes in reading were also analyzed by Spiro and Myers (1984). In their discussion of knowledge-based processes, the authors say that some individuals underutilize their knowledge while others over rely on preexisting knowledge to guide text processing. In this case, while tackling titles of text with word games or metaphors, readers may tap into a different schema than the one intended by the author, or over rely on their initial mistaken inference without checking its validity against the information contained in the text. This ability of monitoring comprehension, correcting their initial understanding, using general knowledge and associations, integrating information and interpreting a text (Block, 1986) are some of the strategies used by second language readers in order to comprehend a text. However, although it is generally assumed that L1 reading strategies transfer to L2 reading, this may not be the case when lexical and cultural issues are at stake, particularly when titles of texts contain word games or metaphors that can be missed by the Brazilian reader. Block (1992) showed that language based and/or text based problems may exist for good ESL readers, but that these problems do not interfere with their basic comprehension of the text when they have the resources to fix them. She argues that reading strategies are more important than specific linguistic knowledge for these readers.

Daneman (1991) describes the same issue in the following manner. Those readers who over utilize their background knowledge are faced with two problems: first, schema instantiation, that is, failure to adapt one's schema to specific text information and second, schema refinement, that is, failure to switch to another schema when the text demands it. These readers then would be regarded as too top-down, as they fail to incorporate any information that did not match their original schema. Besides, the authors (Daneman, 1992; Spiro & Myers, 1984) contend that it is not only the existence

of background knowledge that will automatically lead to better comprehension or processing. The available schemata need to be used correctly and efficiently. The same view was proposed by Steen (1994) and Gibbs (1992) who argued that metaphorical structures may be available to people when they think about texts but it does not imply that they are accessible and actually accessed during on-line comprehension. In other words, readers may be potentially able to understand a metaphor in the way intended by the creator of the metaphor, but they do not necessarily reach the same conclusions.

Aebersold and Field (1997) outline the key factors that influence reading in an L2/FL and point out issues teachers need to be aware of when dealing with reading tasks in class. Drawing on previous research by other writers, the authors go on to describe six categories of those factors that account for reading processes in the L2/FL environment. The first category is that of cognitive development and style orientation. Regarding the former, this view points out the fact that the age a learner starts reading will affect reading outcome, whereas in the latter, a learner's style (e.g. reflective or risk taking, field-dependent or field-independent or sensory oriented) will also account for differences in processing reading. The next category refers to reading performance and competence in the L1, to the extent that the level of reading proficiency a reader has in the L1 seems to transfer to L2 reading skills. The third category is metacognitive knowledge, that is, the learner's ability to analyze and discuss language itself in order to better perceive the structure of the target language. After that, Aebersold and Field point out that the level of L2/ FL proficiency will also affect reading processes and outcome. In this case, the more proficient the learner, the easier it will be for him or her to read in the target language. The other category highlighted is the degree of difference between the L1 and the L2/FL, that is, those learners who come from languages whose structure, writing systems and rhetorical structures are considerably different from those in the

target language will find it more difficult to cope with reading in L2. Finally, the authors list the issue of cultural orientation affecting areas such as attitudes toward text and purpose for reading, types of reading skills and strategies used in L1, beliefs about the reading process, formal schemata and content schemata as being cultural factors which impact reading in L2/FL and which teachers need to account for while developing reading skills in the classroom.

It seems thus that with regards to metaphorical comprehension, readers may be greatly affected by the last three factors listed by Aebersold and Field (1997): (i) level of L2 proficiency, (ii) the degree of difference between the L1 and L2 and (iii) cultural orientation. That is to say, their level of L2 proficiency may influence the meaning FL readers construct for the metaphors proposed by the author, since learners still struggling to grasp the basic structure of the language may find it difficult to cope with more complex structures such as metaphors or other figures of speech. As to the degree of difference between the L1 and L2, particularly in the case of rhetorical structures, the same problem may be encountered by Brazilian readers in a foreign language, even more evidently if readers are unaware of genre differences.

2.2.4 Inferencing and Contextual Factors in Reading

This reader's need to infer the message being conveyed is reported by Gagné, Yekovich, and Yekovich (1993) when they point out that inferential comprehension, that is, understanding beyond the literal information in the text allows the reader to grasp the information more deeply and broadly and is thus a key feature of the reading process. They also point out that readers not only infer meaning but also elaborate on it by bringing prior knowledge to their reading.

Daneman (1991) corroborated this need for revision of original inferences when she noted that plain knowledge of word meaning may not be enough to improve comprehension, because readers also need to interrelate the underlying conceptual structures after the individual word meanings are retrieved. This is precisely what readers need to do when they come across a metaphorical word meaning in the title of a text, particularly when the title is not clear. Considering that the title of a text generally summarizes the main idea of a text, when the main idea is not explicit at the outset of the text, that is, in the title, readers must construct a statement to represent the main idea. In a situation like this, readers with high prior knowledge of the content domain have better-developed schemata into which they assimilate the information from a text (Afflerbach, 1990; Pritchard, 1990). With regards to rate of connections in text, Pritchard's study (1990) also showed that most participants reported that they made more connections, that is, relating the stimulus to a different part of the text or to personal experience, more quickly when they were reading culturally familiar texts, not culturally unfamiliar ones.

This view concurs with Burgess and Chiarello (1996) whose research on idioms and metaphors concluded that figurative acts are understood more quickly and more effectively when there are top-down effects of supporting context. Whenever contextual factors cannot aid reader in reading metaphors, his or her comprehension system relies more on bottom-up strategies to reach comprehension.

Furthermore, while describing individual differences in bridging inference processes Singer et al. (1992) noted that readers need to access pertinent world knowledge during comprehension. They say that text ideas and relevant knowledge must co-occur in working memory for bridging to result. Due to the factors described above, particularly in the case of metaphorical comprehension, the same problem seems

to take place: there is a difference between availability of an adequate schema and its accessibility. In this sense, Brazilian readers may, in my view, find it difficult to bridge inference processes when they lack relevant knowledge either about lexis, cultural features or metaphors present in the titles of non-literary texts.

2.2.5 Reading Strategies

Scholars have yet to reach a consensus on the definition of FL learning strategies. The literature on the subject is vast and strategies are often described as techniques or processes. In this paper I will follow Cohen's (1998) definition of strategy, as follows: those conscious decisions language users – and readers – make when attempting to comprehend language. Whenever this behavior is so unconscious that the learners are unable to identify any strategies associated with it, this behavior is thus called a process, not a strategy. Thus, strategies are conscious processes for language comprehension and use.

Cohen (1998) also divides strategies into cognitive and meta-cognitive strategies. Cognitive strategies comprise those language learning strategies of (i) identification, (ii) grouping, (iii) retention and storage of language material, (iv) retrieval, (v) rehearsal and (vi) comprehension or production of words, phrases and any other element of the second language. Metacognitive strategies, on the other hand, are those that deal with (i) pre-assessment and pre-planning, (ii) on-line planning and evaluation, and (iii) post-evaluation of language learning activities and of language use events.

Cohen (1998) points out that higher-proficiency students tend to use more and more effective metacognitive strategies than the lower-proficiency ones. In fact, Paris, Wasik and Turner (1991) had already described some factors that affect lower-

proficiency or unskilled readers. These unskilled readers fail in their reading strategies for the following reasons: (i) they fail to monitor comprehension, (ii) believe the strategies will not make a difference in their reading, (iii) lack knowledge about text features, (iv) are disinterested in the text and unwilling to use strategies, and (v) prefer familiar yet less effective strategies. Besides, some unskilled readers show their failure by avoiding the reading challenge altogether. Paris et al. call this reaction "cognitive disengagement" (1991, pp. 624-625) that is, some learners either withdraw participation in the task, by giving up or remaining passive in their attempts to read. For these authors, it seems that these strategies of refusal minimize the effort and protect readers from loss of self-esteem when failure occurs, besides lowering students' anxiety, guilt and shame.

In a revealing study about comprehension strategies used by EFL learners rated as non-proficient readers, Block (1986) first highlighted that using L1 reading standards to analyze L2 reading may not be an appropriate procedure, as "questions of the influence of the readers' first language and first language literacy as well as their second language proficiency complicate investigations of second language reading and increase the difficulty of comparing the results of studies" (p. 466). Block used think-aloud protocols for data collection, and from the data the author was able to formulate two key categories of strategies: *comprehension gathering* and *comprehension monitoring* strategies. These strategies occurred in two main modes, named *extensive* and *reflexive* modes. In the reflexive mode, readers relate affectively and personally, direct their attention away from the text and towards themselves, and focus on their own thoughts and feelings rather than on the information from the text. Personal opinions and reports of experiences belong to this mode. On the other hand, in the extensive mode, readers

attempt to deal with the message conveyed by the author; their focus is on understanding the ideas of the author, not on relating the text to themselves.

Block (1986) reports that some strategies appeared in only one mode, whereas others appeared in both modes. The main EFL reading strategies used were as follows: (1) anticipating content; (2) recognizing text structure; (3) integrating information; (4) questioning information in the text; (5) interpreting the text; (6) using general knowledge and associations; (7) monitoring comprehension; (9) correcting behavior; and (10) reacting to the text.

When attempting to deal with specific linguistic units, readers use the following strategies: (1) paraphrasing; (2) rereading; (3) questioning meaning of clause or sentence; (4) questioning meaning of word; and (5) solving vocabulary problem. These strategies were identified by using participants' verbal protocols for analysis. Thus, an analysis of EFL readers' verbal protocols may bring insights into the processes and strategies they go through while attempting to construe meaning from a text, particularly if the readers are unskilled, non-proficient or if the text is culturally unfamiliar to them.

The next section, (2.3) will discuss in more detail the notions of metaphor definition and comprehension and reader processes of metaphor comprehension.

2.3 Metaphors

2.3.1 Definitions of Metaphor

Metaphors are generally known as figures of speech that point out similarities or commonalities between two ideas. They evoke meaning by transferring qualities from a referent to a new object through implied comparison, the resemblance being based on analogy. Metaphors are better described as a combination of two ideas presented in relationship to one another, in such a way that one idea is used to organize or conceptualize the other. Then, metaphorical meaning is obtained by this relationship between the two ideas.

McArthur (1992) offers a concise definition of metaphor, describing it as a rhetorical figure with two possible senses, both of which originated with Aristotle in the 4th century BC. Mc Arthur first points out that figures like antithesis, hyperbole, metonymy and simile are all species of metaphor, as they achieve their effect through association, comparison and resemblance. However, he goes on to say that this view is no longer current, as it conceptualizes metaphorical and figurative meanings as antonyms of literal meanings. A second definition offered by this author is plain: "a figure of speech which concisely compares two things by saying that one is the other" (p. 653). From a more pedagogical perspective, McArthur also describes how teachers tend to introduce the notion of metaphor to their students: first, the simpler figure of simile is presented, as in "He fought like a lion" and then, the more complex metaphor is presented "He was a lion in the fight" (p. 653). Keeping in mind the view that metaphors permeate our language and thought, this author also draws our attention to the presence of metaphors in the form of idioms and sayings, for instance "a stitch in

time saves nine"; "look before you leap", "don't count your chickens before they're hatched", all of which convey the idea of precaution thus possibly reflecting a significant element in a society and culture. Indeed, idioms like these, representing through metaphors certain cultural concepts or beliefs, are ubiquitous in the language of advertising, and one can find extensive examples of them in titles of articles from current variety magazines (see section 2.1).

The first and oldest analysis of metaphor to date is that offered by Aristotle (in Ross, 1946). Aristotle believed that metaphors were implicit comparisons, based on the principles of analogy, in which the metaphorical transference also presupposes a substitution of the literal expression actually intended. Classical semantic theory is strongly influenced by Aristotle's writings, and explains the construction of metaphor inside the semantic structure of the language. In this view, metaphor recognition depends on realizing an incongruence between the word used and the idea being referred to. For Aristotle, metaphors were a deviation of speech "On the other hand, the Diction becomes distinguished and non-prosaic by the use of unfamiliar terms, i.e., strange words, metaphors, lengthened forms, and everything that deviates from the ordinary modes of speech" (Ross, 1946 p. 1458a line 21) and although he believed that to use a metaphor was a sign of genius, one should avoid bad taste in metaphor, as these should be neither far-fetched nor too obvious, lest they achieve their rhetorical effect. However, Mahon (1999) claims that Aristotle's writings on metaphor have long been misunderstood, due to scholars' "failure to appreciate the context of the discussion of metaphor in the Poetics and to a confusion of the concepts of *coinage* and *usage*" (p. 79). Mahon defends the view that Aristotle actually held a position on the ubiquity of metaphor in conversation, supporting thus current views about the widespread ocurrence of metaphor in everyday discourse and the print media.

A more contemporary influence on the theoretical analysis of metaphor was the view proposed by Richards (1936) who proposed the first set of practical terms for describing metaphorical processes: (i) the "topic"or "tenor", i.e. the underlying idea; (ii) the "vehicle", i.e., the word used; and (iii) the "ground", i.e., the common characteristics between them. He also proposed a theory about how they function. In this theory, called the "tensive view" there is an emphasis on the conceptual incompatibility, that is, the "tension" between the terms (the topic and the vehicle) in a metaphor. Richards (1936) (later followed by Black, 1962) proposed the interaction view: the conjunction of the tenor and vehicle brings forth a particular selection of each constituent's semantic aspects and reorganizes them (Shannon, 1992). The interaction theory of metaphor suggests that understanding metaphor creates similarity and does not simply emphasize preexisting but unnoticed aspects of the meaning or similarity relationships. Black's (1962) view is revolutionary because it claims that metaphors have a specific and necessary function in human communication; metaphor is cognitive because it produces knowledge. Black then goes against reportedly Aristotelian views of metaphor as being purely ornamental and inserts it in the cognitive plane, not only in the poetic plane. (Santos, 2001)

Gibbs (1992) summarizes the various foci that have been given throughout the years to the study of metaphor, describing how the literature that approaches this subject is vast and diverse. Extensive debate has taken place on these issues: metaphorical meaning as a factor of speaker/author intentions; metaphorical meanings based on similarity, analogy or dissimilarity; the issue of whether metaphor is a linguistic or ontological matter; if there is actually violation of conversational norms; to what extent there are paraphrases to metaphorical meanings; and if metaphorical meanings belong to the domain of semantics or pragmatics and even whether metaphor can be said to

possess meaning at all. These different points-of-view show that so far there seems to be no common ground upon which a theory of metaphor can be built.

Despite current views that no longer draw a clear line between literal and metaphorical meaning, (Ortony, 1979/1993), Searle (1993) argues that metaphorical meaning should be understood as opposed to literal meaning: "Our task in constructing a theory of metaphor is to try to state the principles which relate literal sentence meaning to metaphorical utterance meaning" (p.84). Searle states that the main problem of metaphor is that of the relation between word and sentence meaning versus speaker's or utterance meaning. In his view, "whenever we talk about the metaphorical meaning of a word, expression, or sentence, we are talking about what a speaker might utter it to mean, in a way that departs from what the word, expression, or sentence actually means." (p. 84). For Searle, the knowledge that enables people to use metaphorical utterances is not only a matter of knowing literal meanings, thus a theory of semantic competence is not enough to explain metaphorical meaning comprehension. Searle then offers a pragmatic principle to the understanding of metaphors: it is what the speaker is trying to convey through the metaphor that matters, as sentence or word meaning are never only metaphorical, but speaker or utterance meaning can be metaphorical.

Searle offers an explanation that he calls the principles of metaphorical interpretation, drawing on Grice's (1975) cooperative principle or conversational maxims. Hearers (or readers) have to go through three stages in order to comprehend metaphorical meaning in utterances. First, he or she must have some strategy that allows him or her to determine when to look for a metaphorical interpretation. This strategy is to attempt, first, for a possible literal utterance, then conclude that it is defective, and, finally, look for an utterance meaning that differs from sentence meaning. Second, after

deciding to look for a metaphorical interpretation, the hearer or reader needs to have a set of strategies for deciding on possible interpretations for the metaphorical utterance. And third, strategies are also applied for restricting the range of possible interpretations, looking for salient and distinctive features of the speaker's utterance meaning being analyzed.

Nevertheless, this view of literal versus metaphorical meaning is not shared by all authors. Ortony (1979/1993) describes how literal language has often been regarded as the most adequate tool for the objective characterization of reality, as an effect of the doctrine of logical positivism pervasive in the first half of the twentieth century. Ortony reports that the core notion of positivism was that reality could be "precisely described through the medium of language in a manner that was clear, unambiguous, and, in principle, testable – reality could, and should, be literally describable" (p. 1). In the second half of the twentieth century, a new vision of metaphors arose, claiming that the issue of literal versus metaphorical meaning missed the main point: that we understand the world through our interactions with it, and that truth is relative to one's conceptual systems, that human conceptual system is metaphorical in nature. This view was defended in the 1980s by Lakoff and Johnson.

Lakoff and Johnson (1980), point out that despite the fact that we live by metaphors, language users are hardly ever aware of their existence, and some are so ingrained in our language that we do not notice them unless they are very unusual. In fact, Lakoff and Johnson's work on metaphors has brought new light to the study of metaphors, which were previously considered mere figures of speech that belonged only to literary studies. Lakoff and Johnson demonstrated in detail how our mental processes are guided by metaphors, that is, how we conceptualize the world and our experiences through metaphors. These authors argue that whenever we think of abstract concepts

like time, for instance, we do so through metaphors, because our conceptual system is fundamentally metaphorical in nature, a view that had been previously defended by Richards (1936) who argued that "thought is metaphoric" (p. 94).

The concept of domains in thought is crucial to understanding Lakoff and Johnson's claim: there are two basic levels in the creation of metaphors, the linguistic and the conceptual level. The former is the manifestation of the deeper conceptual level. Take the case of the conceptual metaphor EVENTS ARE ACTIONS[2], for instance. According to their view, there are two different domains, which are mapped onto each other: the first one is the domain EVENTS and the second one is the domain ACTIONS. The domain EVENTS is described as the target domain and the domain ACTIONS is described as the source domain. The source domain is understood as the metaphorical image whereas the target domain is the concept receiving metaphorical treatment. The Target Domain has also been called the *tenor* or the topic. The Source Domain has also been called the *vehicle* (Richards, 1936*)*. These domains are at the conceptual level, therefore they are conceptual metaphors, and language users are not usually aware of them. Mapping the concept from the source domain, ACTIONS onto the target domain, EVENTS, leads us to the conceptual metaphor EVENTS ARE ACTIONS. This conceptual metaphor is manifested in particular instances such as LIFE (event) IS A GAMBLING GAME (action); ARGUMENT (event) IS WAR (action); COMMUNICATION (event) IS SENDING (action). All these mappings are represented as linguistic metaphors such as in "The *odds are against* me" (LIFE IS A GAMBLING GAME); "He *shot down* all of my arguments" (ARGUMENT IS WAR); "His words *carry* little meaning" (COMMUNICATION IS SENDING). Unfortunately, Lakoff and Johnson's work lacks detailed diagrams that

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[2] Lakoff and Johnson (1980) use high case in a smaller font when referring to conceptual metaphors, and low case to linguistic metaphors. In this study, I will follow their standard.

could help the reader better comprehend these concepts. Due to this need, an attempt is made in Figure 2 below to illustrate these concepts:

Figure 2. Conceptual and Linguistic Metaphors

	Target Domain EVENTS	⇔	Source Domain ACTIONS
Conceptual Level	Basic Conceptual Metaphor EVENTS ARE ACTIONS		
	Cultural conceptual metaphor LIFE IS A GAMBLING GAME	Cultural conceptual metaphor ARGUMENT IS WAR	Cultural conceptual metaphor COMMUNICATION IS SENDING

	⇓	⇓	⇓

	Linguistic Metaphors		
Linguistic Level	"The *odds are against* me" "I'll *take my chances*"	"He *shot down* all of my arguments" "His criticisms were *right on target*"	"His words *carry* little meaning" "It's hard to *get* that idea *across* to him"

It is worth noting that for Lakoff and Johnson, the conceptual metaphor EVENTS ARE ACTIONS, for instance, is systematic, that is, it is manifested in a regular pattern through different metaphors such as LIFE IS A GAMBLING GAME; ARGUMENT IS WAR, COMMUNICATION IS SENDING and many other metaphors which follow a similar pattern. Particularly with the case of the conceptual metaphor COMMUNICATION IS SENDING, Lakoff and Johnson use it to point out that metaphors have the power to highlight or hide certain aspects of our experience and the authors acknowledge Michael Reddy's "conduit metaphor" (1979/ 1993) as an example of how metaphorical entailments can mask aspects of the communicative process. Reddy's "conduit metaphor" will be discussed in more detail in section 2.3.2.

Lakoff and Johnson (1980) justify their theory with a number of examples, the most famous of which is the concept ARGUMENT present in the conceptual metaphor ARGUMENT IS WAR (see figure 5 above). Lakoff and Johnson propose that this conceptual metaphor is reflected in our daily language through a number of expressions, such as "Your claims are *indefensible*"; "His criticisms *were right on target*"; "I've never *won* an argument with him" (p. 4). These expressions about arguments convey the notion of war, and, according to the authors, people do not just talk about arguments using the same language that is used to talk about war, they also conceptualize verbal arguments as if they were a form of war, that is, a verbal battle and as a consequence, the structure of an argument – using words such as attack, defense, on target, winning – reflects this conceptualization of arguments as if they were wars. For the authors, metaphors have little to do with objective reality since they are simply devices for understanding, inherent to our conceptual system. According to their view, we understand the world, think and function in metaphorical terms and thus, an adequate account of meaning can only be based on understanding. For Lakoff, "the locus of metaphor is not in language at all, but in the way we conceptualize one mental domain in terms of another. The general theory of metaphor is given by characterizing such cross-domain mappings" (1993, p. 203).

Indeed, Lakoff and Johnson argue that these metaphorical structures form a coherent system with the values in a culture, and even individual value systems are coherent with the major metaphors in the mainstream culture. It is in this sense that metaphors found in the titles of articles from certain magazines fit the values and beliefs of a given culture. For the authors, linguistic metaphors such as "The odds are against me" and "I'll take my chances" are speech formulas or fixed-form expressions that function in many ways like single words. In these cases, these lexical items are

coherently structured by a single metaphorical concept, namely, LIFE IS A GAMBLING GAME. Therefore, word games in titles of magazine articles such as "Food for thought" used in the title "Food for thought" (*Scientific American*, July 2002) are representative examples of certain conceptual metaphors. In the case of the idiomatic expression "Food for thought", it is an example of the conceptual metaphor IDEAS ARE FOOD, also manifested in expressions such as "That *argument smells fishy*" or "He's a *voracious reader*". Metaphors thus are present both linguistically and conceptually in the language of idioms and fixed expressions.

When George Lakoff and another colleague, Mark Turner (1989), attempted to address the issue of metaphorical comprehension in poetry, they ratified their previous view of metaphors as part of our conceptual system. Through extensive examples of widely known poems from not just the English language but also from other languages, (Sanskrit, for instance) the authors unveiled the existence of conceptual metaphors in poetry as being intrinsically similar to those in ordinary language. They argue that in order to compose either poetic metaphors or ordinary, day-by-day metaphors, speakers and writers tap into the same conceptual framework which metaphors are made of. Both in *Metaphors we Live By* (1980) and *More Than Cool Reason* (1989) the key issue postulated by Lakoff and his colleagues is that speakers and writers (and by extension, readers and listeners) perform conceptual mappings between two domains by identifying correspondences between them. In other words, in poetry, for instance, the poet relies on reader's knowledge of basic metaphors – such as the ones for life – and uses this presupposition to construe metaphors that may be understood by readers. Lakoff and his colleagues defend the view that the conceptual metaphors the poet taps into are the same that belong to a culture's way of conceptualizing experience. That is to say, poets do not create basic metaphors, they make use of the same repository of

cultural knowledge readers already have, but in a novel fashion. In Lakoff and Turner's view, already discussed above, one must be aware of the distinction between basic conceptual metaphors – IDEAS ARE FOOD - and linguistic metaphors – "food for thought". In their perspective, a unique linguistic expression in a poem is merely a reflection of an extremely common conceptual metaphor that underlies it.

Nevertheless, Lakoff and Turner attempt to clarify the paradoxical notion that metaphors in poetry are commonplace in one's conceptual system and hard to be understood at the same time. They argue that metaphors in poetry seem to be less clear to the reader for two reasons: first, because they are extensions of the ordinary conventionalized metaphors; second, poets may manipulate conceptual metaphors in unusual ways, thus requiring effort from the reader to be understood. Besides that, in poetry, unlike in everyday language, one may find two or more basic metaphors for the same target domain in a single clause, and this comprehension may be further hindered by non-metaphorical reasons, such as syntax or phonology. In order to comprehend how poetic metaphors can be so powerful, these authors list the main strategies poets resort to while writing: (i) extension of a conventionalized metaphor through mappings of unusual features of a given schema, (ii) elaboration of schemas, that is, filling in slots with unusual ways rather than by extending the metaphor, and (iii) questioning the boundaries of everyday metaphorical understanding and composition, that is, the simultaneous use of more than one metaphor in the same passage or even in the same sentence. For Lakoff and Turner, the poet's manipulation of metaphors is paramount to understanding because they "allow the use of ordinary conceptual structures in extraordinary ways" (p. 72).

Interestingly, the same features that make poetic metaphors difficult for readers to understand are also present in the case of metaphors in certain titles of articles. The

original concept is manipulated in an unusual way, thus requiring effort from the reader to be understood. This comprehension can be made more difficult due to reasons other than the metaphor itself, such as syntax, phonology or even graphology, as in the case of graphological deviation in some titles (e.g. "surfing @ work" *Popular Science,* May 2000[3]). The strategies used by writers of these titles resemble the strategies used by poets, as described above: extension of a conventionalized metaphor through mappings of unusual features of a given schema, elaboration of schemas, questioning the boundaries of everyday metaphorical understanding and composition. Advertisers then tap into the same strategies used by poets to enhance the power of the message through either conventional or unconventional metaphors. Whereas a conventional metaphor can be found in a title such as "Food for thought" (*Scientific American,* July 2002), unconventional metaphors are present in "Make a molehill out of a mountain (*Popular Science,* December 2000), an extension of the conventional idiomatic and metaphorical expression "To make a mountain out of a molehill", that is, to treat something as difficult when in fact it is not difficult (Seidl, 1978).

Gibbs (1993), drawing on Lakoff and Johnson (1980), argues that researchers have been focusing only on metaphor and ignoring other tropes, such as metonymy, irony, idioms, proverbs and have failed to acknowledge that their presence in our everyday speech corroborates the notion that our thinking is based on figurative processes other than only metaphor. Citing experimental evidence, Gibbs argues that there seem to be reasons to believe that understanding these tropes does not require special cognitive processes, contrary to the assumption that tropes violate conversational maxims (Grice, 1975). The studies shown by Gibbs demonstrate that

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figurative utterances are understood as easily as literal utterances, although this ease may be attributed to the influence of context (see also Steen, 1994) .

Besides, Gibbs lists experiments which have shown people can understand that a statement needs to be taken metaphorically even when a literal meaning would fit the context, and that metaphor, metonymy, irony and indirect speech acts require the same type of contextual information as do literal expressions. However, Gibbs points out that the context for linguistic understanding depends on the common ground shared by speakers and listeners (and in this case, writers and readers) in a specific discourse situation. The author's main argument is that scholars have been confusing *processes* of linguistic understanding (i.e., comprehension) with *products* of linguistic comprehension (i.e., recognition, interpretation and appreciation).

When discussing how tropes other than metaphor are understood, one of Gibbs's examples is that of idioms. In his description idioms (e.g. the title "Sleep on it" - *Popular Science,* December 2000) are usually considered "dead" or "frozen" metaphors that speakers understand by learning "arbitrary links between them and their figurative meanings" (p. 271). For the author, readers and listeners do not see these idioms as violating conversational maxims (Grice, 1975) because these arbitrary links are highly conventionalized. Readers (and listeners) may perform a type of compositional analysis that does not necessarily first go through literal comprehension when attributing meaning to an idiom. Gibbs draws on Lakoff and Johnson (1980) to claim that perhaps people make sense of idioms because they perform metaphorical mapping between two conceptual domains of information that explain the meaning of idioms. He presents studies that demonstrated that readers seem to consistently tap into the same mental images in the comprehension of idiomatic expressions. However, these claims have been made based on reader processes in their native language, not on foreign language

readers. This ease of comprehension of tropes may be deeply altered in the case of foreign language readers who do not necessarily share the same conceptual domains as the author of the text or speaker.

One relevant debate that is worth pointing out is that of the distinctions between metaphor and metonymy. These tropes appear to be similar and some theorists see metonymy as a subclass of metaphor (Morgan, 1993; Searle, 1993). Other theorists see them as different (Gibbs, 1993; Lakoff & Johnson, 1980) because whereas in metaphor two separate conceptual domains are contrasted, in metonymy there is only one conceptual domain within which the mapping between two elements is done. One example of metonymy may be found in the idiomatic expression "play a song by ear" used in the title "Play it by ear" (*Popular Science*, October 2000). In this case, the name of one entity (ear) is used to refer to another entity that is contiguous to it (the person), by using a salient characteristic of one domain (ear) to represent the entire domain (the person). On the other hand, this idiomatic expression may also be a metaphor for "doing something easily". For Lakoff and Johnson (1980), metonymy serves some of the same purposes that metaphor does, in that it allows us to use one entity to stand for another, focusing more specifically on certain aspects of what is being referred to.

In the case of word games in the titles of the articles used in this study, several tropes are utilized by text writers and metonymy and metaphor can be found simultaneously. In this study, the key focus is on understanding the strategies used by foreign language learners to interpret meaning conveyed through the use of word games, as stated in the introduction (see Chapter I). As a consequence, the theoretical distinction between metaphor and metonymy shall not be further discussed.

2.3.2 Metaphors as a Function of Reader Processes

Despite Lakoff and his colleagues' groundbreaking work, not all researchers agree with the view that the only perspective from which metaphors should be analyzed is that of conceptual metaphors. Steen (1994), for instance, attempts to address the metaphorical field by pointing out research into the structure of metaphorical language on the one hand, and the way it is processed in actual usage on the other. Although Steen acknowledges Lakoff's theory as bringing a positive result to the study of metaphors, namely, "as something to be expected in cognition instead of the thing to be avoided in language" (p. 4), Steen's view differs from Lakoff's in three main aspects: first, Steen argues that the conceptual mapping postulated by Lakoff and Johnson (1980) may only take place in the case of conventional metaphors, not novel ones. Second, he argues that this view of conceptual metaphors reflects patterns which have a social or cultural basis, not necessarily the processes and structures in real people's minds. And third, Steen defends the view that the fact that conceptual structures are available in long-term memory does not mean that they are accessed by users during on-line processing. In other words, language users may have conceptual metaphors as part of their cultural repository, but this does not imply its automatic retrieval during comprehension. Another key issue defended by Steen has to do with methodological aspects. Steen argues that one must distinguish between analysis of language structure as opposed to analysis of actual language use, and that Lakoff and his colleagues have failed to carry out research in order to better understand how individuals understand and process metaphor.

Steen reinforces his view by presenting research in the field of metaphors which show the degree of association between metaphor and readers' literariness experience.

Considering that Steen defends the need to better comprehend the process readers go through when tackling metaphors, his argument is in line with current views of communication which focus more on the choice of meaning performed by readers and listeners, rather than focusing only on the text, since the latter focus may thus lead to a mistaken view that meaning is solely in the text.

This view of choice of meaning was redefined by Reddy (1979/1993), who argues against what he calls the *conduit* metaphor, which may blind humans to the effort they go through in order to disclose meaning in human interactions, particularly in the case of metalanguage. From Reddy's perspective, an expression such as "try to get your thoughts across better" clearly exemplifies the myth of what he named the "conduit metaphor". In this metaphor, language is understood as having the following features: first, language functions like a conduit, transferring thoughts bodily from one person to another; second, in writing and in speaking, people insert their thoughts or feelings in the words; third, words accomplish the transfer by containing the thoughts or feelings and conveying them to others; and fourth, in listening or reading people extract thoughts and feelings once again from the words.

In a counter argument to the conduit metaphor, Reddy postulates that another metaphor may better explain the process of human communication: the toolmaker's paradigm. In his text (1979/1993) Reddy shows that human communication takes effort and users need to tap into mental resources at the same time they negotiate meaning in order to reach understanding. In other words, Reddy makes it clear that "human communication will almost always go astray unless real energy is expended" (p. 174). From the perspective of the conduit metaphor, successful communication appears to be automatic, and when it is not, it is due to one of the interlocutors' inability to "pack" or "withdraw" information adequately. However, from the perspective of the toolmakers'

paradigm, communication difficulties such as partial miscommunication or disagreements are not unusual. They are "tendencies inherent in the system, which can only be counteracted by continuous effort and by large amounts of verbal interaction"(p. 175). These communication difficulties are inevitable, due to the differences in repertoires from one person to the next, and because of the difficulty interlocutors have in putting together mental and emotional materials on the basis of what is in the text. Reddy thus is addressing both the notion of each individual's schema (see section 2.2 for more details) and communication as a matter of negotiation of meaning.

This is one of the reasons why metaphors are particularly difficult for readers, even more if these readers lack linguistic or cultural knowledge about the language in which the message is being conveyed. The author also points out that in the conduit metaphor, the listener's role is to extract the meaning in the words, take them out and get them into his or her head. However, he confronts this assumption by arguing that meanings are not simply in the texts and ready to be extracted, they depend on the human ability to reconstruct thought patterns on the basis of signals (p. 188). Therefore, Reddy reinforces the view of the interactive approach in reading theories (Anderson & Pearson, 1988).

Considering then that (i) comprehension takes effort (Reddy, 1979/1993); (ii) reading is an interactive process (Davies, 1995) and (iii) depends on one's schemata (Anderson & Pearson, 1988); (iv) comprehension depends on the common ground shared by speakers and listeners (Gibbs, 1993); (v) we conceptualize the world and our experiences through metaphors (Lakoff & Johnson 1980) and; (vi) conceptual structures are not necessarily retrieved by actual language users (Steen, 1994) one can argue that there may be degrees of metaphoricity for the language user. That is, what is considered as highly metaphorical for one user may be interpreted as not so

metaphorical or even literal by another, particularly if contextual factors are accounted for. For instance, the literal quote from the movie Casablanca (1942) "Play it again, Sam" used in the title "Use it again, Sam" (*Popular Science* March 2000) takes on a metaphorical meaning if one compares the title with the text in *Popular Science* and understands the title as a metaphor for "do something again".

Producers of media discourse designed for the mass audience cannot possibly write for any kind of audience. These producers must build texts with some interpreters in mind, that is, an ideal subject (Fairclough, 1989). Media discourse has an in-built ideal subject; therefore actual readers (or viewers) need to "negotiate a relationship with the ideal subject" (Fairclough, 1989 p. 49). As a consequence, metaphors in titles of articles are produced by advertisers with an ideal reader in mind, although these producers cannot ascertain whether the metaphor will be understood with the intended meaning with which it was created, particularly more so if the readers of these titles do not either share the same cultural values embedded in the metaphors or do not have full mastery of the foreign language, which is the case of most FL readers. Therefore, the interpretation readers make of the metaphors in titles may not coincide with that intended by the writer.

Paschoal (1990 – also referred to as Zanotto de Paschoal) also highlighting the importance of context and reader processes in the comprehension of metaphorical language, points out the need to understand, on one hand, the role of the text (whether written or oral) and on the other hand, the role of context, more precisely the role of the context of interpretation (see also Coracini, 1995). For Paschoal, this context is made up of the reader's background knowledge, the historical-social context in which it is inserted and reader characteristics. In her studies, this author is mainly concerned with how a reader realizes that he or she must interpret an utterance as being metaphorical

and upon doing so, how the reader construes metaphorical meaning. Paschoal draws our attention to the fact that these issues are relevant not only with regard to metaphorical comprehension but also to figurative language in general, although metaphors tend to bring to light these issues in a more evident fashion since they are based on subjective interpretation. In an attempt to describe the steps the reader goes through when he or she comes across metaphorical language, Paschoal says that when he or she encounters a metaphor in a text, the reader (or listener) does not know at first that the intention is metaphorical, since the syntactical, semantical or pragmatical rupture may indicate to the reader that there is some implicit use of language, which may not necessarily be metaphorical. Only when the reader finds out the indirect analogy that the metaphor is made of will he or she realize that the figure of speech being encountered was a metaphor. Paschoal states that the realization of rupture leads the reader to an attempt to find out what the author may have meant, thus leading to a search for a meaning of the utterance, whether intentional or metaphorical, which may restore the semantic or pragmatic coherence. Readers then search the text for either anaphoric or cataphoric references for the comprehension of the metaphor. They construe a hypothetical metaphorical meaning and compare it to the syntactic, semantic and pragmatic conditions of the utterance. This original hypothesis will be confirmed as long as it restores the original semantic or pragmatic coherence which had been interrupted in the first moment of interpretation. However, Paschoal argues that this movement forward and backward (cataphoric and anaphoric reference) depends on reading strategies and reader's linguistic knowledge.

It seems thus that, from Paschoal's perspective, while attempting to comprehend metaphorical language in the titles of articles of certain magazines, readers may not know at first that the intention is metaphorical. The reader will only realize there is a

syntactical, semantical or pragmatical rupture and that an implicit use of language is taking place when reading the text that follows the title. Upon realizing the incoherence or mismatch between the title and the text, readers may attempt a metaphorical interpretation of the title, resorting to cataphoric reference in the text. Nevertheless, since this interpretation depends upon (i) the reader's background knowledge, (i.e., knowledge of the topic being discussed in the text, knowledge of cultural aspects or linguistic knowledge particularly in the case of a foreign language), (ii) reader characteristics such as age, sex, social background and reading strategies, (iii) the historical-social context in which the text and the reader are inserted, all these variables together point to the possibility of a myriad of interpretations, which do not necessarily coincide with the one intended by the author.

In a later study, Zanotto (de Paschoal) (1995) focused on trying to find out the mental processes involved in the comprehension of new metaphors. The author points out, in accordance with Steen (1995) that what actually occurs in the reader's mind when tackling metaphors is not usually studied. The field of metaphorical reading processing is relatively recent, for previous studies mainly concentrated on describing what a metaphor was and how it behaved. Zanotto (de Paschoal) proposes an attempt to unveil the process of comprehending new metaphors, in order to better elucidate aspects of the metaphorical nature and metaphorical thinking. The author believes that when attempting to understand a new metaphor people think metaphorically. In her view, understanding how metaphorical thought is processed may lead to conscious and systematic work on metaphors in the teaching environment. Zanotto (de Paschoal) (1995) describes her study, in which she attempted to understand the processes readers go through when tackling new metaphors, reporting the controversy around the issue of going through literal meaning while trying to reach the metaphorical meaning. She also

reports the work of Gibbs (1984, 1989), who disagreeing with Searle (1993), said that the passage through literal meaning is not obligatory. However, in her study, Zanotto (de Paschoal) concluded that when readers come across new metaphors in texts (in her case, poetic texts) there is actually a passage starting from literal meaning until one reaches metaphorical meaning. Besides, she concluded that readers use the "ground" (Richards, 1936) to give them clues to the metaphorical meaning and that the process of metaphorical comprehension resembled the structure of "guessing games" or "riddles".

Besides Zanotto's study aiming at understanding the processes readers go through when tackling new metaphors, Vieira (1999c) also drew upon group reading to understand how readers deal with metaphors in poetic texts. Vieira's study, grounded on empirical work in EFL classes, analyzed the procedures used by FL readers while co-constructing poem reading. For Vieira, it seems that when FL readers come across metaphors in poetry, the type of text being read and the type of metaphors in the poem impact the cognitive and discursive resources readers tap into, and, as a consequence, different texts may require for readers different metaphorical reading procedures. Vieira draws upon Lakoff and Johnson[4] (1980) and Lakoff and Turner (1989) to demonstrate that when a poem contains conceptual metaphors readers are familiar with, these readers incorporate in their utterances metaphorical expressions related to the conceptual metaphor being triggered. Culturally-shared metaphoric concepts were unconsciously used by readers in order to solve reading difficulties related to poetic metaphors.

On the other hand, when the poem is grounded on visual metaphors[5], readers resort to cognitive strategies such as analogic reasoning and metaphoric fusion. In other

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[4] The conceptual metaphor LIFE IS A JOURNEY was present in Emily Dickinson's poem "Because I Could Not Stop For Death" used in Vieira's study.
[5] Visual metaphors were present in William Carlos William's poem "A Woman In Front Of A Bank" also used in Vieira's study.

words, connections between domains are triggered by the visual aspects in the poem. Readers then seem to go through three stages of metaphorical comprehension: first, by reconstructing the simile; second, by reasoning analogically, searching for a similarity relation between the key lexical items and third, by merging the elements in the metaphoric utterance. For Vieira, this process shows the use of both bottom-up and top-down strategies for metaphor comprehension (see section 2.2.1 for a discussion of these strategies). Readers tapped more into textual elements in the poem, guided by its visual structure.

While describing metaphorical reading strategies in her study, Vieira (1999c) also observes that one of the most frequently used resources in group reading is what she calls "interpretive hypotheses investigation" (p. 163). This resource is a thinking-aloud strategy, in which the reader attempts to answer his or her own verbalized doubt, questioning his or her own interpretation. This interpretive hypotheses investigation allows for the occurrence of intertextuality, where readers construct analogic reasoning based on their related background knowledge. Readers tap into extra-textual elements to bridge the superficial analogy and the conceptual metaphor. This investigation takes place either in the form of self-questioning, asking the other participants, wondering about the text or even questioning the teacher in class. In view of the fact that readers are not used to verbalizing their understanding of metaphors in poetry, these oral investigations resemble, for Vieira, mathematical problem-solving strategies, albeit with indeterminate solutions. In this sense, Vieira seems to concur with Zanotto's view of metaphorical comprehension akin to the structure of "guessing games" or "riddles".

The following parts of this study describe the methods used while attempting to understand reader processes in metaphorical comprehension in foreign language reading, rather than the classic view of metaphor production.

CHAPTER III

MATERIALS AND METHODS

3.1 Research Approach

More recent views of research in the field of Applied Linguistics have taken into account the relevance of qualitative approaches in reading research (Kleiman, 1998). Paradigmatic changes in language studies have broadened the object of linguistic study, thereby including language use as a factor of time, place, society, and particular cultures. Reading is now viewed as a matter of language interacting with other cognitive processes, that is, text comprehension is not only a question of meaning in written language but it is also influenced by cognitive and contextual factors. In view of this, quantitative methods of analysis no longer could offer adequate tools for understanding text comprehension in educational contexts. Interpreting the unexpected data, difficulties and learner errors demanded more interpretive tools and thus a qualitative analysis of learner answers became important as they could reveal insights about learner hypothesis and strategies (Kleiman, 1998).

In order to carry out this study a qualitative, ethnographic case-study interventionist approach was applied, through the use of triangulation methods, from the perspective of classroom research. In the present study, these methods are used in an attempt to obtain insights into the classroom as a cultural system through observation and description (Nunan, 1992). For triangulation purposes, five methods were used in this study for data collection: (1) recorded group discussions, (2) learner questionnaires, (3) interview with class teacher, (4) researcher field notes and (5) retrospective recorded

learner interview. Permission was obtained from teacher and from learners for observation and recordings and the overall focus of the study was informed to both teacher and learners, without giving away the core issue. The participants' confidentiality has been preserved and all the names in this study are fictitious

3.2 The Need To Understand Reader Processes

Since metaphorical comprehension can be viewed not only from a lexical or conceptual perspective, Steen (1994) claimed that in order to understand metaphorical processing, one must "account for the way readers understand metaphors when they come across them in literary texts" (p.23). He corroborates the argument adding that conceptual mappings are not the only factors that influence metaphorical comprehension: discourse context, text structure and reader knowledge play a key role in reader comprehension of metaphor, and Paschoal (1990) and Coracini (1995) also noted the social-historical and ideological aspects that need to be accounted for when attempting to understand meaning and reader processes. In this study, magazine articles were used instead of poetry, but even so, Steen's argument still holds.

Vieira (1999a) draws on different sources other than reading research to argue that meaning is co-constructed among participants in the interaction, that is, meaning results from the joint construction of form, interpretation, action, activity, identity, institution, skill, ideology, emotion or any other culturally meaningful reality (p. 24). In other words, not only is meaning dependent on reader and writer interaction, it is also affected by the joint construction of meaning among participants, since interlocutors share responsibility for the creation of coherence, identities, events, and further, it is through interaction that humans redirect discourse outcome, so that human relations,

social order and human understanding can be modified. Vieira also notes that if one understands reading as a two-way interactive, intersubjective and co-constructed process in which a plurality of meanings takes place, then research also needs to account for the socio-cultural context in which reading takes place. It is of the utmost importance to bring investigation to the interaction between those who read.

Nevertheless, Vieira points out that the notion of co-construction is often neglected in current reading paradigms, and this is why it is important to investigate metaphors in the classroom. In another text, (1999b), Vieira also defends the argument that in poetry, group discussions can enable classmates to feel part of a community, at the same time these discussions help see poetry as a text like any other, not as a sacred text. I believe that the same argument can be used in case of non-poetic texts. With texts taken from *Popular Science* magazine, I believe that group discussions can greatly improve comprehension, boost recall and create an atmosphere of cooperation and knowledge sharing in the classroom. Although group protocols have not been widely used in research, Cameron (2003) taking a discourse perspective on metaphor, argues that the description of metaphor in use requires attention to the context of use. Also, Cameron (2003) noted the issue of valididy of most think-aloud protocols, arguing that individual think-aloud tasks are unfamiliar to most participants. Cameron's use of goal-directed interactive think-aloud protocols allowed students to have a place in research into understanding metaphor without asking them for direct explication of linguistic metaphor. She argues that this type of think-aloud protocol as a research method "produces processes that more closely resemble students' everyday reading practices" (Cameron, 2003 p. 154) and as such has construct valididy. As group discussions based on reading texts are typical of the communicative EFL language classroom, group

think-aloud protocols were adopted in this study, in an attempt to better represent learners' attitudes and strategies when facing difficulties in a reading text.

When Block (1992) attempted to identify comprehension strategies used by ESL students designated as nonproficient readers, she pointed out that knowledge about the process, not just the product of reading is needed if "we are to move from head-scratching to designing programs which truly meet the needs our students" (p. 463-464). In other words, analyzing metaphor comprehension process is crucial to language teaching and learning, otherwise educational programs will always fail to address the learners' real needs.

In view of the positive results that group discussions can bring to enrich the understanding of reader's metaphor comprehension, collective verbal reports can be used as a tool to better understand learner processes. With these ideas in mind, I proceed to analyze verbal protocols produced by readers while they discuss short texts selected from *Popular Science* magazine. The analysis may help answer the research question: how do foreign language learners interpret meaning conveyed through the use of word games in the titles of articles from a non-specialized magazine, i.e.; what are the strategies used by English language learners in attempting to interpret metaphorical meaning in word games?

3.3 Materials

3.3.1 General View Of The Texts

First, four magazines in the English language were briefly analyzed and word games in the headlines were identified and listed by the researcher. The magazines used were *Popular Science* (February 2000 – September 2001), *Scientific American* (September 1997 – July 2002), *Newsweek* (May 2001 – November 2002) and *Good Housekeeping* (February 2000 – July 2002). These four magazines represent three main magazine genres: (i) scientific magazines (*Popular Science* and *Scientific American*), (ii) variety magazines (*Newsweek*) and (iii) women's magazines (*Good Housekeeping*).

It was observed that all the four magazines make extensive use of word games and metaphorical language in the titles of articles (See Appendix E).

3.3.2 Criteria For Text Selection

Popular Science magazine was thus selected for use with learner for three main reasons: first, the high rate of word games in titles; second, because the texts that followed the titles were relatively short, with 200 words on average, and neither the language nor the theme discussed in the text were expected to be too challenging for learners. A positive consequence of this is that proper attention could be given to the text title. Third, because the texts seemed to cater to both male and female adult learner interests.

Second, after selecting *Popular Science*, the 60 word games found by the researcher in the titles were grouped by category, forming thus a basic typology of the

most frequent types of word game used by this magazine (A detailed list of types of word games can be found in Appendix E).

Third, 10 out of these 60 texts were selected by the researcher for use in the classroom based on (i) type of metaphor or word game, (ii) potential for class discussion and (iii) possible student interest in topic. Titles with metaphors which seemed to require elaboration on the reader's part were selected. After this selection, a language school in the city of Joinville, SC was invited to participate in the study, as described below.

3.4 The Setting

A language school of about 250 students in the city of Joinville, SC was contacted. Permission was granted from the school manager to carry out research in the classroom. An intermediate or advanced level group was intended, as learners needed to be fluent enough to read and converse in L2. As this study was meant to be interventionist, a conversation group seemed adequate, as the researcher's interventions with class plan or schedule in this sort of group were not expected to cause much discomfort. The conversation group met for 1.5 hours twice a week.

Prior to the beginning of class observations, the researcher met with the class teacher, Beatriz (fictitious name) to explain the general objectives of the study and the procedures in class. As Beatriz reported that class activities involved only oral interaction and no reading tasks at all, the researcher decided to inform the teacher about the specific objectives of the study.

The group selected for participation had originally 10 learners enrolled, but only about 7 actually attended classes regularly. The group was mainly male, with ages

ranging from mid 20s to mid 40s. All learners were professionals working at major corporations in the city, some have had experience abroad. Beatriz reported that these learners were not too keen on classes, that is, they generally arrived late and hardly ever took notes of anything. The teacher also added that learners saw the English lesson as a moment of relaxation from their daily tasks and an opportunity to practice English without any further commitments. Most learners were graduates in technological areas.

A total of four classes were attended by the researcher. Attendance was affected by an unexpected event: on the fourth day of attendance, Beatriz informed the researcher that there had been some changes and she was going to leave the school at the end of the month. Thus, from the fifth class until the end of the month, a substitute teacher was expected to attend lessons as well. Beatriz then asked the researcher to finish data collection earlier and to carry out two recordings on the last day.

The group seemed to have an intermediate level of fluency, and was quite talkative and motivated. Atmosphere in class was always joyful and learners did not have to be asked to talk, as they offered contributions freely. As this conversation group did not have a strict syllabus to follow, all activities were selected at the teacher's discretion. Consequently, class discussions generally flowed naturally. Learners were quite cooperative and mature in group discussions, and opposing views were generally respected. Only L2 was used throughout the classes.

There was a generally positive reaction to the researcher's presence in class. On the first day, the researcher introduced herself and explained the overall purpose of the study. Learners agreed to participate but a certain level of anxiety on the learners' part seemed to permeate the first and second day of observations. This was noted as some learners spent the first 20 minutes of the lesson eyeing the researcher but later ignored the researcher altogether. One learner even said half-jokingly that the researcher might

be a spy from the United States of America, in a reference to the current Gulf War issue. This event made the researcher be very cautious about her presence in class. However, in the following lessons learners did not seem to mind the presence of the researcher, and even addressed her during class discussions.

3.5 Class Activities

The 10 texts previously selected for use with learners were presented to class teacher, Beatriz. The researcher had meant four of them to be used in class based on teacher's view of which one would best lead to discussion. However, the teacher did not feel comfortable in choosing texts, and asked the researcher to do so. Besides that, in an attempt to avoid disturbing the class, the researcher first asked Beatriz to carry out the tasks assigned in this study, but the teacher declined and asked the researcher to do so. The researcher was at first puzzled by the teacher's refusal to lead the activities. However, as noted by Vieira (1999c), the teacher could be attempting to save face[6] due to the risks involved in reading unclear metaphorical meanings.

Thus, all reading tasks designed for this study were carried out by the researcher. Four texts were used in class and the activity took on average 15 minutes.

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[6] Face Threatening Acts : Face is something that is emotionally invested and that can be lost, maintained or enhanced. Hymes suggests that many interactive acts constitute a threat to face and that many aspects of utterance form can be explained in terms of speakers attempting to defuse or mitigate a Face Threatening Act (Coulthard, 1977/1985 p.44).

3.6 The Texts

Four texts from *Popular Science* magazine were used in class, as follows: (1) Surfing @ Work; (2) SUV That Hits the G-Spot; (3) Fully Booked; (4) Or Are You Just Happy to See Me. Copies of the texts can be found below:

Figure 3: Surfing @ Work. *Popular Science*, May 2000.
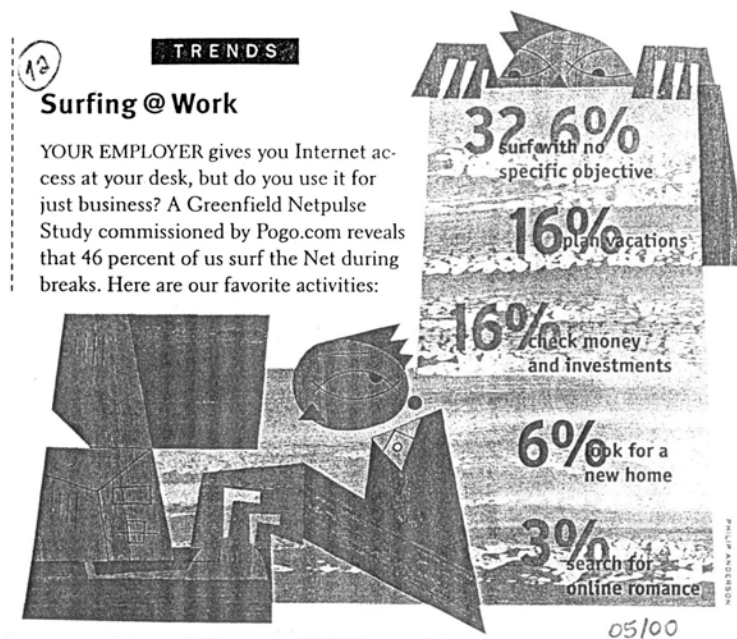
Figure 4: SUV That Hits The G-Spot. *Popular Science*, September 2001.

SUV That Hits the G Spot

(59)

ORIGINALLY BUILT FOR the German army but coming to America this fall, Mercedes' new G-Class may be the toughest thing to come out of Austria since Schwarzenegger. Like Arnold, the attraction is a rare combination of brute strength and relaxing charm. A 300-horsepower all-aluminum engine, plus a stable suspension, can pop the SUV over 80 percent grades, while a leather interior coddles you like a wealthy movie star married into an even wealthier family. Price: $72,500. *www.mbusa.com*

09/01

Figure 5: Fully Booked. *Popular Science*, November 2000.
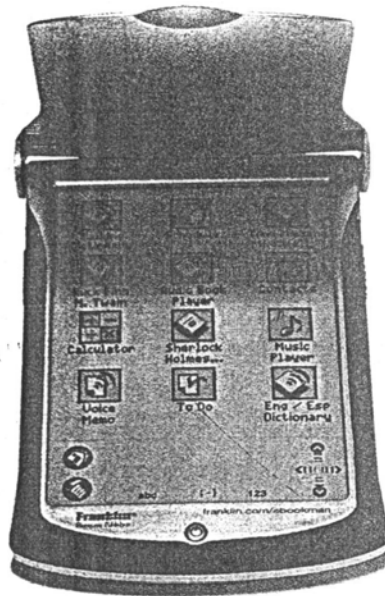
Fully Booked (30)

THE MOST FULLY featured electronic book to date, Franklin's eBookman not only displays text on its 240- by 200-pixel touchscreen panel, it also lets you record memos, consult your address and phone books, and listen to Audible audio books. A Multimedia Card slot provides a means for expansion. Two AAA batteries last 20 to 30 hours. Price: $130 (8MB), $180 (8MB, with backlit display), $230 (16MB, with backlit display). Franklin Electronic Publishers, One Franklin Plaza, Burlington NJ 08016.

11/00

Figure 6: Or Are You Just Happy to See Me? *Popular Science*, July 2001.

3.7 Procedures in The Classroom

The English language was used for all class activities. Although fluency varied among learners, all of them managed to converse reasonably well in the foreign language

Copies of each article were made for each learner and teacher, and each was pasted on a sheet with the following questions for discussion:

> 1) Work in pairs. First, read the text on your own. Do not worry about vocabulary at this point.
> 2) Now discuss with a partner the following questions. Start recording now: A) What is the text about? B) Does your partner agree? C) What are the main points discussed in the text? D) What do you think the title means?
> 3) Now give your personal opinions. A) What are the positive and the negative points of this situation or product? B) Would you do/ buy it? Why (not)?

The first text (1) "Surfing @ Work" was used for the familiarization task on the second day of attendance. Learners performed the task without much difficulty, and plenty of participation took place. Although the title of this article is in the form of graphological deviation (the symbol @ standing for the preposition *at*) and thus is not an adequate example of metaphorical language as intended by this study[7], this article was chosen only to familiarize learners with the questions they were being asked to follow, and to introduce them to the type of text and language level that was subsequently going to be used. Despite some technical lexical items, the texts chosen were rated by the researcher at intermediate level of English. In sum, this task was expected to both familiarize learners and to bring down anxiety levels. This familiarization task was not recorded. Table 7 below summarizes the text distribution aforementioned:

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[7] The metaphor "surfing" in the title cannot fail to be acknowledged. However, this metaphor is too familiar for Brazilian speakers and thus was not expected to cause much difficulty in comprehension. The item that generally hinders comprehension is the symbol @. See Barreira, 2001.

Table 1. Day, Texts and Participants

Day	Text	Group participants
2	Surfing @ Work	Group 1: Silvio, Paulo Group 2: Nelson, Barbara, Túlio
3	SUV That Hits the G-Spot	Group 1: Paulo, Túlio, Nelson Group 2: Silvio , Heitor
4	Or Are You Just Happy To See Me	Group 1: Paulo, Heitor Group 2: Nelson, Barbara Group 3: Silvio, Túlio
4	Fully Booked	Group 1: Paulo, Heitor Group 2: Nelson, Barbara Group 3: Silvio, Túlio

A tape recorder was provided for each group, and the learners themselves recorded their interactions. After learners had been familiarized with the task by means of text (1), researcher only briefly introduced the task needed for the subsequent texts. As the tasks were guided by the questions on the sheet, learners did not seem to have difficulties carrying them out. While learners carried out the task on their own, neither the class teacher nor the researcher interfered. The researcher took notes both during the task for this study and during regular class events. Each discussion with recording took on average 15 minutes. Beatriz asked for the discussions to take place in the beginning of class and the researcher obliged. All the other tasks arranged by Beatriz were in the form of role-play activities or games for advanced learners. Reading material was not regularly used as input for conversation activities in this group.

3.8 Procedures After Class Discussions

On the last day of class attendance, learners seemed to be a little restless. They were clearly curious about my presence in class and study objectives, since they had only been informed about the overall aim of the study, not the core issues and neither the specific focus on article titles. Silvio, one outspoken member of the group, insisted

on knowing exactly what the study was about, and what the titles meant. As he verbalized his concerns to the researcher, the other learners followed suit and also expressed their concerns with meaning, particularly with the title. At first, I explained that retrieving authors' original idea was an impossible task, and that one could only speculate about possible meanings. I highlighted the multiple meanings allowed for the titles but even so, learners insisted on knowing the "correct" meaning, the one they expected the researcher to provide them with. At this point I obliged, telling them the meanings that came to my mind from those titles.

After group discussions had been transcribed and analyzed, the researcher returned to the group to obtain learners' perspectives. Extracts exemplifying key points and the researcher's analysis was presented to four learners who agreed to be interviewed: Paulo, Barbara, Túlio and Silvio. This recorded interview took place after class hours and was carried out in learners' L1, Portuguese. Full transcripts of class discussions can be found in Appendix A.

A questionnaire in learners' L1 was also applied after all recordings had taken place, during a class where the researcher was not present (see Appendix E).

 Only 5 out of 7 questionnaires were returned. Analysis of learners' answers shows that four learners had been studying English for over six years, whereas two of them had been studying the language for three to four years. Four learners study English for professional purposes and all of them reported being interested in speaking the language. With regards to reading habits either in their mother tongue or in English, all learners use the internet. Preference was evenly distributed among variety magazines, professional magazines and books, technical texts and daily newspapers.

With regards to reading preferences, learners were reported little appreciation for classical literature, whether in L1 or in L2. Answers for modern literature ranged from

disliking (2 learners) to good (3 learners). Poetry was disliked by all but one learners while variety magazines, newspapers, reading on the internet and professional texts were in general appreciated by these learners.

Although question 4 in the questionnaire focused on which title learners enjoyed most, their answers seemed to refer to the whole texts, not only the titles. It seemed that leaners preferred those texts which presented less reading difficulty and which either discussed attitudes and habits (Text 1: Surfing @ Work) or were about vehicles (Text 2: SUV that Hits The G-Spot).

When learners were asked to answer which text they had found harder to understand, all learners referred to text 4 Or Are You Just Happy To See Me. Learners reported difficulties due to lack of background knowledge on the subject, confusing text, unknown words and unclear title.

In the next part of this study, we will analyze the transcriptions of the recordings and the interviews, and also use class notes in an attempt to better understand the processes that readers go through when reading and talking about metaphorical language in L2, presented in the titles of the articles from *Popular Science*.

CHAPTER IV

RESULTS AND DISCUSSION

We will now proceed to analyze the key aspects and stages of foreign language learners' reading strategies for metaphor and word game interpretation in the case of the four texts used in class (Text 1 – *Surfing @ Work*; Text 2- *SUV that hits the g-spot*; Text 3 - *Fully Booked;* and Text 4 - *Or are you just happy to see me*), observed through transcriptions of interactions, interviews with participants, questionnaires and researcher's class notes. Reading perspectives from advertising theory, reading comprehension theory and metaphor theory are used to ground the analysis. Excerpts from participants' utterances are also used for the purpose of ease of comprehension, and the texts used are referred to as Texts 1, 2, 3 and 4. The patterns from the results below are divided into three main stages, as follows: 4.1 Reacting to Incongruence: Comprehension Effort and/or Cognitive Disengagement; 4.2 Background Knowledge and Key Words and 4.3 Reaching Coherence.

4.1 Reacting to Incongruence: Comprehension Effort and/or Cognitive Disengagement

Foreign language readers' response to metaphorical language through word games in text titles proceeded in several ways, with different reactions from the participants and different stages of comprehension. For a start, word games in the titles of articles used did not seem to reach their advertising objectives of creating intimacy, influencing attitudes and behaviors positively or obtaining pleasure from solving the puzzle (as

discussed in section 2.1) in the case of most FL learners. Word games and metaphors were not recognized and, as a consequence, not appreciated. Not surprisingly, readers in this study reported that they only read the texts because this was the task that had been assigned to them, and that if they had come across a similar text and title in a magazine, they would probably have ignored the text. Túlio expressed this view clearly in his interview

56   T – Eu só li o texto mesmo porque era essa a tarefa, mas é provável que se fosse uma revista, que
57   eu tivesse folheando, e tivesse outras opções ali, eu ia seguir viagem, sem buscar o entendimento,
58   eu não ia buscar o entendimento[8].

This attitude was also present in class activities with the texts. Readers followed the instructions provided on the task sheet, but consistently failed to elaborate on the question that dealt with the meaning of the title. In some instances, learners even skipped this question altogether, or gave rather brief, unclear answers. Besides, Túlio, for example, commented on his difficulty in understanding unclear titles, in a manner that he described as format ("forma de montagem" in his words), which seems to reflect the difficulties presented in comprehending metaphorical language in advertising. When asked about his reaction when he sees these unclear titles, Túlio reported that he either ignores the title and goes straight to the text or skips the text altogether and "keeps going".

Thus, it can be inferred that metaphorical language in the titles of advertising texts poses difficulties for foreign language learners, in the sense that since FL readers are not generally aware of word games in titles, these readers' attention is not drawn to the text. As a consequence, the persuasion strategy intended by writers of these types of texts may not be successful with FL readers because the processing demands placed upon the

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[8] I only read the text because that was the task assigned to us, but most likely if it was a magazine I was leafing through and there were other options in it, I would just keep going, without trying to understand it, I wouldn't go for understanding (For the sake of non-Portuguese readers, all quotes in L1 are henceforth translated into English).

reader are not matched by the reader's available resources (McQuarrie & Mick, 1996) and thus,

pleasure and reward from recognizing rhetorical figures are not obtained by readers.

Learners' attitude of avoiding the title can be described as an act of cognitive disengagement (Paris et al., 1991). These learners (i) withdraw participation in the task, (ii) give up (iii) remain passive in their attempts to read or (iv) refuse to try at all. Cohen (1998) describes this attitude as a strategy that unskilled readers resort to in their reading (refer to section 2.2.5 for a more detailed discussion on this issue). However, in our study, readers did not seem to be unskilled or ashamed and neither did the texts seem to be above their level of comprehension. It seems that learners felt genuinely clueless, and therefore, speechless when facing the titles. This reaction was observed first in the familiarization task, with text 1 *Surfing @ Work*. Perhaps both because in this text learners got carried away with the discussion and consequently failed to observe that there was a specific question about the title in the task sheet or perhaps because they actually found no sense in the title, all readers ignored the question about the title, that is, made no verbalizations about it. They made virtually no comments at all about the title, even though there was a specific question about it on the task sheet. The same took place with Paulo and Heitor (Text 4) or in other instances when readers simply gave inconsistent answers just because they were supposed to provide an answer, as required by the task sheet.

As Barbara says in her interview, clearly expressing her inability to make sense of the title and also her disengagement from the task:

12   Eu tentei ler nesse aqui, eu vi uma relação mas mesmo assim não vi o que era booked, eu não
13   tentava muito interpretar o título, não tinha dicionário, não sabia o que era fuly, perguntava para o
14   outro e ele não sabia, não tinha a menor idéia, dava uma opinião qualquer, aí a gente pulou tentava
15   mesmo, conversar sobre outras coisas ali (Text 4) [9]

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[9] I tried to read this one, I saw some relationship but even so I didn't see what "booked" was, I didn't try to interpret the title, I didn't have a dictionary, I didn't know what "fully" meant, I asked my partner but

The same took place in the classroom exchange below:

41   Barbara: *what do you think the title means*? *Fully Booked*
42   Nelson: use it for work or necessary for your life, I don't know
43   Barbara: I don't know what's "fully" [Nelson: yeah]
44   Nelson: *Fully Booked* maybe maybe it's very necessary
45   ((student 3 laughs))
46   Nelson: or unnecessary [Barbara: é] (Text 3)

In the exchange above, Nelson provided a contradictory answer, which might reflect his inability to construe logical meaning. Besides, when readers could not understand title or language in the text, some of them resorted to the researcher straight away, before trying on their own:

25   Silvio: xxx did you understand the title, what it means (...) I didn't
26   Heitor: *SUV that hits the g-spot*
27   Silvio: yes, I don't know what means this *G Spot*
28   Heitor: *G Spot*
29   Heitor: it's possible to ask the, the, Valéria
30   Silvio: I don't know, Valéria ((addressing the researcher)) can somebody help us
31   with the title, the meaning of the title or we have to find (Text 2)

From these extracts, it seems that ignoring unclear title, giving contradictory answers, giving simple and inconsistent answers and resorting to class teacher or researcher were reading strategies used by these readers either because they were unaware of text features, namely, the use of metaphorical language in the titles or because they prefer familiar yet less effective strategies, such as asking the teacher (Cohen, 1998). Vieira (1999c) notes that even adult readers are not used to finding their own meanings in the text, because they are used to being guided by the teacher into textual meanings. In her study she noted that it is not merely the question of readers being unaware of text features or preferring familiar yet less effective strategies (as Paris, Wasik & Turner 1991 state) that leaves readers clueless about meanings. In her

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he didn't know either, I had no idea, so we just gave any opinion, then we really skipped that part, we tried to talk about the other things there.

study, readers tended to label their high cognitive cost hypotheses of meaning (those demanding extra comprehension effort) as nonsense, possibly revealing either low self-esteem, mistrust in their interpretations or face-saving strategies. It seems that readers' (and teachers') beliefs about the traditional specialists' and learners' role with regards to co-construction of meaning are highly influenced by the specific social situation. So it is no wonder that readers complain about the teacher's absence and request the teacher's explanation of lexis or of meanings. Learners are so used to having meanings provided for them in class that when they are asked to provide meanings on their own they miss the teacher in the role of guide, they miss the confirmation of their interpretations, the absence of which may create conflict in the classroom. Coracini (1995) had already noted that reading classes rarely account for the concept of reading as an interactive process (reader-text, reader-author) from the retrieval of the supposedly present marks left in the text by the author and, as a consequence, meanings other than the one offered by the teacher (or coursebook) are rarely allowed in class. This is possibly why readers tend not to rely on their own meanings but rather, to resort to the teacher's reportedly authoritative, specialist, knowledgeable view.

It must be noted that non-verbalization of meanings in readers' minds should be treated with caution. That is, readers may have formed initial meanings, or activated certain schemas while reading the titles but they were so unsure or puzzled by them that they did not verbalize them (Matsumoto, 1994). This inability of construing initial meaning, or silence, was noted by Vieira (1999c) in her in-class study of metaphors in poetry group reading. For Vieira,

> O silêncio parecia corporificar vários medos. Medo de enfrentar as indeterminações mais acentuadas do texto poético, medo das pluralidades de leitura resultantes de um processo

intersubjetivo de leitura, medo do difícil processo de co-construção de sentido. O silêncio parecia ser, enfim, um não enfrentamento dos medos.[10]
(p. 234).

In view of this concept, the fact that readers failed to provide their own interpretations to unclear titles may be not due to strategies that unskilled readers resort to in their reading as Cohen (1998) observes, but rather, to their conditioning as passive readers and totally reliant on the teacher's or book authoritative meanings. Another reason may be the fact that the reading task was not given such importance as to make it necessary for the learners to focus on the title, as intended by the researcher. Learners' own agenda may also have influenced their choice in not attempting to understand unclear titles.

Indeed, metaphorical language in the titles used did pose a problem for these readers. Nevertheless, readers' attention to the body of the text proceeded as defined in the task sheet. All other questions in the task sheet except for the one about the title were attended to systematically. One hypothesis for neglecting to discuss the titles in further details may be the fact that readers set their own priorities in reading. They gave minor relevance to the superordinate level of text organization conveyed by the title. As the need for discussing titles had not been enforced, since the question that dealt with this issue in the task sheet was given by the researcher the same relevance as the other distractor or motivating questions, readers then may simply have chosen deliberately to neglect the title, setting their own goals in reading the assigned texts.

As a consequence of the difficulties offered by metaphorical language in the titles, it was noted that word games and metaphorical language in titles generally do not activate in FL readers the schemas that seem to have been intended by the author. In most cases, readers failed to notice the double meaning intended in the titles, either

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[10] Silence seemed to embody several fears. Fear of facing the most striking indeterminacies of poetic text, fear of reading pluralities that result from an intersubjective reading process, fear of the tough process of co-construction of meaning. Silence seemed to be a non-confrontation of fears (my translation).

when in the form of a malicious pun on the expression G-Spot, (Text 2 -*SUV That Hits The G-Spot*), in a movie quote (Text 4 – *Or Are You Just Happy To See Me*?) or idiomatic expression (Text 3 – *Fully Booked*). In one instance, Túlio seemed to suspect that the title had an amusing purpose, but he could not spot it

42   Túlio: I think it's a joke to that is associate to this option to, option c, I think, (...)
39   if you *(...) or are you just happy to see me,* not sure but (...) (Text 4)

Writers of these texts expect readers to realize the word game in the title so that readers could activate the corresponding schemas intended by the author. When Nelson realized that G-Spot in text 1 could also mean a woman's fabled "G" spot (an erogenous zone), he seems to have reached this conclusion after realizing that the text was from the advertising genre. The fact that the titles selected were purposefully unclear to readers seems to account for this difficulty in understanding. Moreover, the titles originally seem to tap into cultural and lexical aspects of the language that these FL readers are most likely unfamiliar with. For instance, the title of text 2 required readers to be familiar with the acronym "SUV", whereas the title of text 3 required readers to know the idiomatic expression *Fully Booked*. Although in text 4 there was no unclear lexis, the possible reference to Mae West's 1933 movie quote (Is that a gun in your pocket *or are you just happy to see me*?) was presumably unknown to these FL readers, possibly unknown even to younger native language readers. As a consequence, taking as a starting point the meanings possibly conveyed by the author (as initially outlined by the researcher and by a native speaker of English), it seems that readers' meanings did not match the authors' meanings.

One other result of the failure to activate the schemas possibly intended by authors was the fact that most readers did not seem to realize that there was a metaphor in the title. Metaphors were invisible. It seems that the titles were so unclear to readers that neither literal nor metaphorical meaning was accessed. This may be due to the fact that

readers had difficulties not only with language but also with cultural aspects in the title. For example, in Text 2 *SUV that hits the g-spot*, readers were more concerned with understanding either the acronym "SUV" or the expression G-Spot, and this lack of lexis hindered their comprehension. In this text, only one reader actually understood the metaphorical reference to a woman's G-spot (erogenous zone) but none of them even realized the potential double meaning with the expression used to describe the car model in the text, a Mercedes Benz *G*-Class (i.e., G-Spot alluding to G-Class). In Text 4 *Or are you just happy to see me*, there was no unclear word to readers. Yet, readers seem to have taken the expression at face value, even if it did not match the information in the text. In Text 3, *Fully Booked*, the double meaning of the idiomatic expression was not noticed, perhaps because readers were not familiar with the idiom. In Text 3, Paulo seems to have tapped into a metaphorical meaning but not the idiom

28   Paulo: what do you think the title means? *Fully Booked*.
29   Heitor: booked is a, I think it's a title and show that you have a small booked,
30   you don't you can't get put many things I think a, I think a small, a small
31   equipment about the title, *Fully Booked*.
32   Paulo: yes, I think it can [Heitor: like a overbook] yes I think the, they
33   can give us the idea that the book has a lot of options, you can do a lot of things with this,
34   a lot of [Heitor: operate] a lot of possibilities of use. (Text 4)

In general, readers did not seem to realize there was any metaphorical meaning in the title. Since they could not figure out either the language or the cultural reference being addressed, there was no metaphor for them. In short, metaphors could not be noticed by these foreign language readers. This finding is corroborated by Steen's (1994) work, who argues that novel metaphors do not necessarily activate the same conceptual mappings postulated by Lakoff and Johnson (1980), and that the simple fact that conceptual structures are in the language user's long-term memory does not necessarily imply that they are activated or retrieved during processing. What can be argued in the case of these FL readers is that, for instance, they may even have had the linguistic item *G-Spot* in their memory (as Nelson did) but it was not automatically

triggered in that reading circumstance by most readers. The bottom line seems to be that even if metaphors are construed stemming from one's conceptual system it does not necessarily follow that they will be similarly retrieved by hearers or readers, mainly if there is a linguistic or cultural gap between participants in the interaction, that is, L1 texts being read by FL readers. This gap was also pointed out by Gibbs (1993) who argued that the context for linguistic understanding depends on the common ground shared by speakers and listeners (and in this case, writers and readers) in a specific discourse situation. This difficulty in comprehending titles or noticing metaphors in them was even more evident from the fact that from all the questions offered in the task sheet[11], the only one that actually seemed to require extra effort for interpretation was the question *What do you think the title means*? It was observed that readers took longer to answer this question, had moments of silence and hesitated considerably when attempting to give their views. For some readers, the title did not activate any particular schema at all, and they clearly expressed their inability to comprehend it:

5   Eu não entendia bulhufas, eu não entendia nada, para mim não tinha nenhum sentido, nenhum
6   nexo. (Barbara's interview)[12]

Túlio also ratified how meaningless the titles were to him in his interview

16   T – O título, para mim, não fez sentido nenhum, só entendia o significado do book, mas não sabia
17   que tava no passado, que era um livro eletrônico, uma coisa assim, que a finalidade dele essa
18   finalidade dele no texto.[13]

And Silvio later observed his difficulty with the title from texts 2 and 3

49   S – O único texto que me chamou a atenção foi esse aqui (*Fully Booked*) em função desse
50   entendimento, desse jogo de palavras, pensar que fosse alguma coisa relacionada à viagem.
51   Nesses outros dois não, você lê o título, vê a foto, mas para você entender realmente o significado
52   tem que passar realmente pelo texto, então não dá para tirar nenhuma conclusão antecipada dali.
      (Texts 4, 2 and 3)[14]

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[11] *What is the text about?; Does your partner agree?; What are the main points discussed in the text?; What do you think the title means?; What are the positive and the negative points of this situation or product?; Would you do/ buy it? Why (not)*? See section 3.7 for more details.
[12] I couldn't understand anything at all, nothing, it was meaningless to me, no sense at all.
[13] For me, the title had no meaning at all, I could only understand the meaning of book, but I didn't know it was in the past tense, that it was an electronic book or something like that, that this was its purpose in the text
[14] The only text that called my attention was this one (*Fully Booked*) because of this understanding, this word-game, thinking that it was something related to travel. In the other two texts it's not like that, you

This reader observed that with some titles he was unable to find any meaning prior to reading the text. After he read the texts, he then was able to form his own coherent interpretation.

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read the title, see the picture but for you to really understand the meaning you have to go through the text, then you cannot jump to any conclusions from the title.

4.2 Key Words and Background Knowledge

In an effort to understand title meaning, readers attempt to find the maximum number of possible readings when faced with complex metaphorical structures. After identifying a problem in the comprehension of the metaphorical title as described in section 4.1 above, readers then seem to attempt to construe meaning from a few familiar words in the title. This strategy was observed when Nelson tried to interpret the metaphor in the title of text 4

26   Barbara: and the title? Did you understand?
27   Nelson: no ((student 3 laughs))
28   Barbara: *or are you just happy to see me*
29   Nelson: do you like or don't like this or make a trains, I don't know (...) do you
30   like some things (Text 4)

For Nelson, the adjective *happy* in the title activated the meaning of liking the product. Silvio, who was in another group while analyzing the same title also came to a similar conclusion as in the extract below

44   Silvio: yeah, I think that it means that people when they see this new equipment
45   here without the antenna and without the inconvenient that the old one they have,
46   they will be happy about this new equipment, maybe, I don't know, this is the
47   only thing that I can (Text 4)

After focusing on the words they were familiar with, readers then reached their own metaphorical interpretation of the title. Rather than having the whole title trigger metaphorical meaning, readers resorted to some parts of the title to reach their own metaphorical interpretations. In this sense, these readers seem to need to go through the literal meaning of parts of the title to reach metaphorical meaning (Zanotto, 1995). It seems that the FL readers in this study drew on the common meaning of the words *hit* (text 2), *happy* (text 4) and *fully* (text 3) to reach their interpretations of the titles, neglecting thus the other words they were unfamiliar with. Vieira (1999c) noted that FL readers tend to turn to literal meanings from metaphors, and that this takes place as a

normal process in FL reading, because these readers would rather be "safe than sorry" (Vieira, 1999c p. 182, my translation).

Considering that some readers showed awareness of textual genre, this background knowledge led Silvio to verbalize the objectives of word games in titles in the advertising genre. This is a quote from Silvio's interview:

39   S- E às vezes o contrário, assim, o título é muito chamativo para te prender a atenção e quando
40   você vai ler o texto não é bem aqui que tu tava esperando quando você lê o título[15]

Silvio is the only reader who recognizes and verbalizes in his interview that the objective of word games in titles is to draw reader's attention. No other reader pointed out that there was a word game or the aims of word games in titles and, besides, none of the readers reported seeing metaphorical language in the titles. It seems thus that these readers (other than Silvio) were not aware that the advertising genre makes use of word games and metaphorical language in titles as strategies to please readers and draw their attention.

On the other hand, Silvio and Paulo did seem to be aware of the textual genre being used in the texts, that is, the fact that the texts were offering publicity of certain products and, as a consequence, the language being used was a factor of this genre. These two learners, Paulo and Silvio, expressed this clearly

60   Paulo: this is a campaign about the car and everything that they said here it's the,
61   maybe not the truth but only good things about the car (...) a good engine, a
62   suspension, stable suspension. (Text 2)

20   Paulo: yes, I have another idea. This is an advertisement, yes, from the wireless card, PC
21   card, yes? They put you in a situation, yes? (Text 4)

Paulo and Silvio identified the advertising genre, although no input in this respect had been provided to learners. However, the other four learners did not seem to realize that the texts had features of the advertising genre. While interviewing these learners, neither Paulo nor Silvio admitted to having any formal training in advertising language

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[15] And sometimes it's the other way round, that is, the title draws your attention but when you read the text it's not exactly what you were expecting from reading the title.

or being familiar with advertising strategies. Besides this, their recognition of the genre did not seem to be a factor of the learners' fluency in the English language or reading habits, since learners reported little preference for variety magazines, where this type of genre is usually found. It must be noted though, that these two learners, Paulo and Silvio, were generally confident of their interpretations, and quite outspoken.

Although not aware of the objectives of word games in titles, the schemas actually activated by these FL readers when seeing metaphorical language in the titles of the articles used were clearly based on background experiences, that is, readers used more top-down strategies (Daneman, 1991) when tackling unclear metaphorical language in titles, as in

36   Túlio: that part I didn't understand exactly (...) what they can say about the *(...) 80*
37   *percent grades,* is the grade that some (...) I think that SUV is a, is a association,
38   of a car, a that rifle, makes some, evaluation about this car (...) I didn't understand
39   the meaning *of 80 percent grades* (Text 2)

Túlio understood that SUV in the title meant some association or entity that evaluates car quality and reports it to users, such as in the Brazilian magazine *Placar*, which he pointed out in his interview. For him, the *SUV That Hits The G-Spot*, would probably mean that "The SUV association has achieved something". When seeing the acronym (SUV stands for Sport Utility Vehicle) and the accompanying picture, Túlio activated the schema for car rating associations or entities. Túlio thus seemed to be tapping into his own schema for comprehending the title, not the one possibly intended by the author. The same situation took place with Heitor, in text 2. When he saw the image of the product and the text, the image set off the idea of video game cartridges, so he figured that the product was a sort of cartridge for playing games

8   Heitor: I don't know, it's possible (..) to use to games, to do. (Text 4)

Other readers also tapped into their own schemas from the title. As the title was not clear to them, readers interpreted the text drawing more on top-down strategies than

on bottom-up ones. Vieira (1999c) also noted that when tackling visual metaphors in poetry, readers tap into both bottom-up and top-down strategies to co-construct meaning. However, it seems that in the case of unclear metaphors in titles from *Popular Science*, bottom-up strategies were sometimes unsuccessful. For instance, Paulo believed that the main idea in text 4 was difficulties in communication, and the use of technology to free someone from the social obligation of interacting with other passengers on a train; Other readers seem to have reached the same conclusion, although it does not seem to be the one intended by the author

74   Nelson: I think the main point here is the is that when you appear it's some case,
75   and when you write something it's totally different xxx some people try to
76   substitute the personal relation, or [Barbara: personal] personal appointments, I
77   don't know, to the technology, for example, so use this [Barbara: hum hum] like
78   the substitute the salespeople to the internet, for example [Barbara: hum hum] so
79   the title means this one, it's a criticize?
80   Barbara: I don't know, critic, critic
81   Nelson: I don't know, against this, only the technology (Text 4)

For Nelson and Barbara, the aim of the text was to describe difficulties in interpersonal communication, not the fact that the new product lacks a protruding antenna, thereby not bothering the passenger sitting next to the laptop user. All these readers seemed to over rely on preexisting schemas (Spiro & Myers, 1984) and therefore did not alter their initial schema formed from the title after reading the text. Even the cognate words *protruding antenna* (protuberante; antena, in Portuguese) in text 4 failed to activate the schema of an annoying antenna that other products have, as intended by author. It seems thus that, for these readers, the lack of a clear title, which in the case of the texts used in this study meant extensive use of metaphorical language and word games, has led FL readers into one interpretation from their own mental schemas, even if this interpretation did not seem to be corroborated by the text. Unclear metaphorical language in titles seems to have hindered text comprehension for some readers, even the most proficient ones such as Silvio.

4.3 Reaching Coherence

Lack of awareness of metaphors in titles seems to present a washback effect for advertisers in the case of L1 texts being interpreted by L2 readers. As the title does not attract readers' attention, the text is generally ignored and consequently readers just move on to the next article or page. Worse still, readers' text comprehension seems to be strongly and negatively affected by the presence of unclear or unknown metaphors in titles, as described in 4.2 above.

Nevertheless, those readers who were aware of some features of the publishing genre eventually construed meaning in the title by conceiving it as a factor of the genre, as in

48   Paulo: I think that the title means is a do, you will, like a lot this car, I think this
49   means (...) it is what you expect from a car (...) no car give you what this car will
50   give to you (...) the maximum treasure that you have is a car, the *SUV* (Text 2)

In this extract, Paulo was relating the title to the fact that the text is in the form of advertising, so he concludes that the title is describing some positive features of the product. Silvio also noted that titles had some "joke" (his words) such as in his interpretation of texts 3 and 4. This learner consistently reported that the texts were forms of advertising.

Despite not being fully aware of the objectives of word games in titles, the roar of laughter produced by some readers when they realized the malicious connotation in the title *SUV That Hits The G-Spot* indicated that this title was able to reach the objective of pleasure of discovery and reward (Cabral, 1994; Dormann, 2002; McQuarrie & Mick, 1996) as in

51   Túlio: *SUV* is the name [Paulo: yes] of this car and *G Spot* means what? Another
52   car, for example, or (...)
53   Nelson: I think the "point G"
54   ((all giggle))
55   Nelson: ecstasy ((all laugh))
56   Túlio: yes (...) ok ((roar of laughter from Paulo)) (Text 2)

This was the only moment when learners demonstrated any amusement from the word games in the titles. The metaphor in the title from text 2 *SUV That Hits The G-Spot* was the only one from which a group of readers (Paulo, Túlio and Nelson), a male-only group, overtly obtained pleasure and reward, what Vieira (1999c) calls esthetical pleasure stemming from cognitive effort.

Despite the initial hindrance presented by the title, some readers seem to attempt to construe a coherent schema when reading the titles, whether similar to the one possibly intended by authors or not. Although most readers could not notice any metaphor, there were two readers who seem to have construed meaning in a way similar to the one which may have been intended by the author, thus creating coherence from the metaphors in the titles. In text 2, Nelson was the reader who noticed the double meaning of G-Spot, and Silvio noticed there was an idiomatic expression in Text 3. These two readers were able to use the information from the text to build their metaphorical comprehension of the title. This ability to reconstruct the possible intended metaphor does not seem to be related to learner proficiency, but rather, to one's background experiences. For instance, Silvio pointed out the expression *Fully Booked* in text 3 and he later described in his interview how he frequently travels to the United States, so he is familiar with *overbooking* by airline companies.

Even if the intended metaphorical interpretation was not accessed, some readers managed to find coherent metaphorical meaning in the titles, even if the metaphor they drew upon was not the same one possibly intended by the writer. That is, their interpretations were valid and made perfect sense in the situation given. One example of this can be seen in

44   Silvio: yeah, I think that it means that people when they see this new equipment
45   here without the antenna and without the inconvenient that the old one they have,
46   they will be happy about this new equipment, maybe, I don't know, this is the

47   only thing that I can (Text 4)

in which Silvio understood that the title *Or Are You Just Happy To See Me* (text 4) referred to the user's satisfaction (happiness) with the product, not to the actress's quote (see section 4.1 above). Nevertheless, the reader's interpretation was legitimate, since the text actually reported positive features of a new product. As the text describes positive qualities of the product, it makes sense to say that customers will be "happy" when they see this new product. That is, Silvio managed to build a coherent meaning to the title after comparing it to the text. Though it may not have been the one intended by the writer, it fits the context and does not affect comprehension (Smith & Swinney,1992)

   The same took place with text 3 *Fully Booked*

36   Silvio: no, no, in the airplanes they, I think this is the same expression, I'm not
37   sure, but they say *Fully Booked* as when you try to, you have your ticket to travel,
38   but they sell more tickets than they have space inside the airplane [Túlio: ah, ok]
39   so they say that the [Túlio: you have more capacity, more space] (Text 3)

The schema activated by Silvio when reading the title was the one pertaining flight experiences. In this case, it is unlikely that the text writer intended this title to tap into the negative aspect of overbooking in the context of air travel, but rather, on the positive idea that the product works like an electronic diary that is actually full of features, also offering electronic book reading features. One's schedule would be full (as in the idiom *Fully Booked*) in the same sense that the equipment is full of features and electronic books, thus *Fully Booked* as well. Instead, Silvio activated a negative connotation but adapted it to the positive situation of product advertising. Silvio was able to build coherence and legitimate meaning from the unclear metaphorical language in the title. Nevertheless, it must be noted that Silvio was the most fluent speaker and reader in class, and that no other reader was able to construe title interpretations that did not alter the theme of the text.

The same text also triggered coherent schemas from another reader, Paulo

28   Paulo: what do you think the title means? *Fully Booked*.
29   Heitor: booked is a, I think it's a title and show that you have a small booked ,
30   you don't you can't get put many things I think a , I think a small, a small
31   equipment about the title, *Fully Booked*
32   Paulo: yes, I think it can [Heitor: like a overbook] yes I think the, they can give
33   us the idea that the book has a lot of options, you can do a lot of things with this, a
34   lot of [Heitor: operate] a lot of possibilities of use
35   Heitor: if you have a power, a powerful equipment you can use very things, small,
36   so, I think a, upgrade, show (...) you the equipment, a powerful equipment
37   Paulo: yes, we don't need a, we don't need nothing more to do what you want
38   with this equipment, it gives you all the options you can (...) (Text 3)

Paulo thus understood that *Fully Booked* referred to an appliance that had many features, with no specific reference to the idiomatic expression *Fully Booked*. Again, this metaphorical interpretation can be rated as valid and coherent with the information in the text. It seems then that readers attempt to construe coherence from an incoherent title. That is, metaphorical meaning in this case does not exist prior to reading, but is obtained through reader's interaction with the text.

This sort of analysis was also discussed by Steen (1994), who stated that when there is sufficient context, non-literal words can be "integrated into the situation model just as fast as literal words, because available conceptual slots can be plausibly used for accommodation of the new words" (p. 92). For Steen, the lack of a context, however, leads readers into using a default meaning for non-literal words for provisional conceptual expectations, which will need to be compared to the full amount of semantic information available in the text. In our study, readers seem to have constructed a "default" meaning which was then compared to the information available in the text. In some cases, the reader was able to construct a coherent representation (such as Silvio and Paulo above) by confirming his or her expectations with textual information, but most readers were unable to find a correspondence between the default meaning first triggered by the title and the information in the text. Lastly, one relevant finding in this study was that awareness of the textual genre (publishing or advertising material) seems

to have led to metaphorical interpretation in the title. Two readers, Paulo and Silvio,

expressed clearly that the texts were in the form of advertising material

60   Paulo: this is a campaign about the car and everything that they said here it's the,
61   maybe not the truth but only good things about the car (...) a good engine, a
62   suspension, stable suspension. (Text 2)

20   Paulo: yes, I have another idea. This is an advertisement, yes, from the wireless
21   card, PC card, yes? They put you in a situation, yes? (Text 4)

7   Silvio: I understood that this is a kind of advertising of this equipment they are
8   trying to make some joke, if you are in a line waiting for some thing, you have three choices here
    (Text 4)

These readers also provided coherent interpretations, as reported above, so the fact

that these two learners found it easier to construe metaphorical interpretation may be a

consequence of their awareness of the genre. Paulo and Silvio also ratified their

knowledge of the texts as forms of advertising in their interviews. These readers were

aware that in advertising headlines there are often word games and metaphorical

language.

Awareness of the genre facilitating metaphor comprehension was extensively

discussed by Steen (1994) when reporting empirical studies with literary versus non-

literary texts. Steen showed that discourse context could affect the use of both language

structures and knowledge structures during processing. In his study, Steen referred to

reader's literary awareness which affects the processing strategies readers use for

integrating conceptual and linguistic information structures in their textual

representation. That is, when readers know that they are reading a literary text, they tap

into specific reading strategies and knowledge about literary discourse, which will then

guide their reception process. Consequently, readers tend to find more metaphors in

texts when they are told that a given text is literary than when they are told that the text

is non-literary. However, Steen does not fail to point out that the same can hold for

metaphors in other genres, that is, metaphor identification as a factor of genre

awareness. In our study, Silvio and Paulo seem to have been able to construe coherent

metaphorical interpretations due to the fact that they were aware of the textual genre being used, namely, publishing. These readers knew that writers of this genre use attention-grabbing structures in titles even though they could not explicitly identify which of the structures were being used in texts 1, 2, 3 or 4.

Another reader, Túlio, also noticed that there was a word game, a "joke" (his words) in the title, but he could not find out exactly what it was

39   Túlio: *what are the main*, ok, *what do you think the title means*? *Or are you just*
40   *happy to see me (...)*
41   ((silence for a while))
42   Túlio: I think it's a joke to that is associate to this option to, option c, I think, (...)
43   if you *(...) or are you just happy to see me,* not sure but (...) (Text 4)

This reader felt that something was there but his analytic abilities or metalanguage were insufficient to help him recognize and label the phenomenon (Steen, 1994). Although the titles may be in the form of figures of speech with a particular stylistic effect to the eye of the critic, for an ordinary reader this figure of speech – metaphor – was expressed as a vague feeling.

Figure 7 below summarizes the stages and strategies FL readers go through when facing metaphorical language in titles of articles from *Popular Science* magazine, as detailed above in sections 4.1, 4.2 and 4.3.

Figure 7. Stages and Strategies of Metaphorical Comprehension from Titles
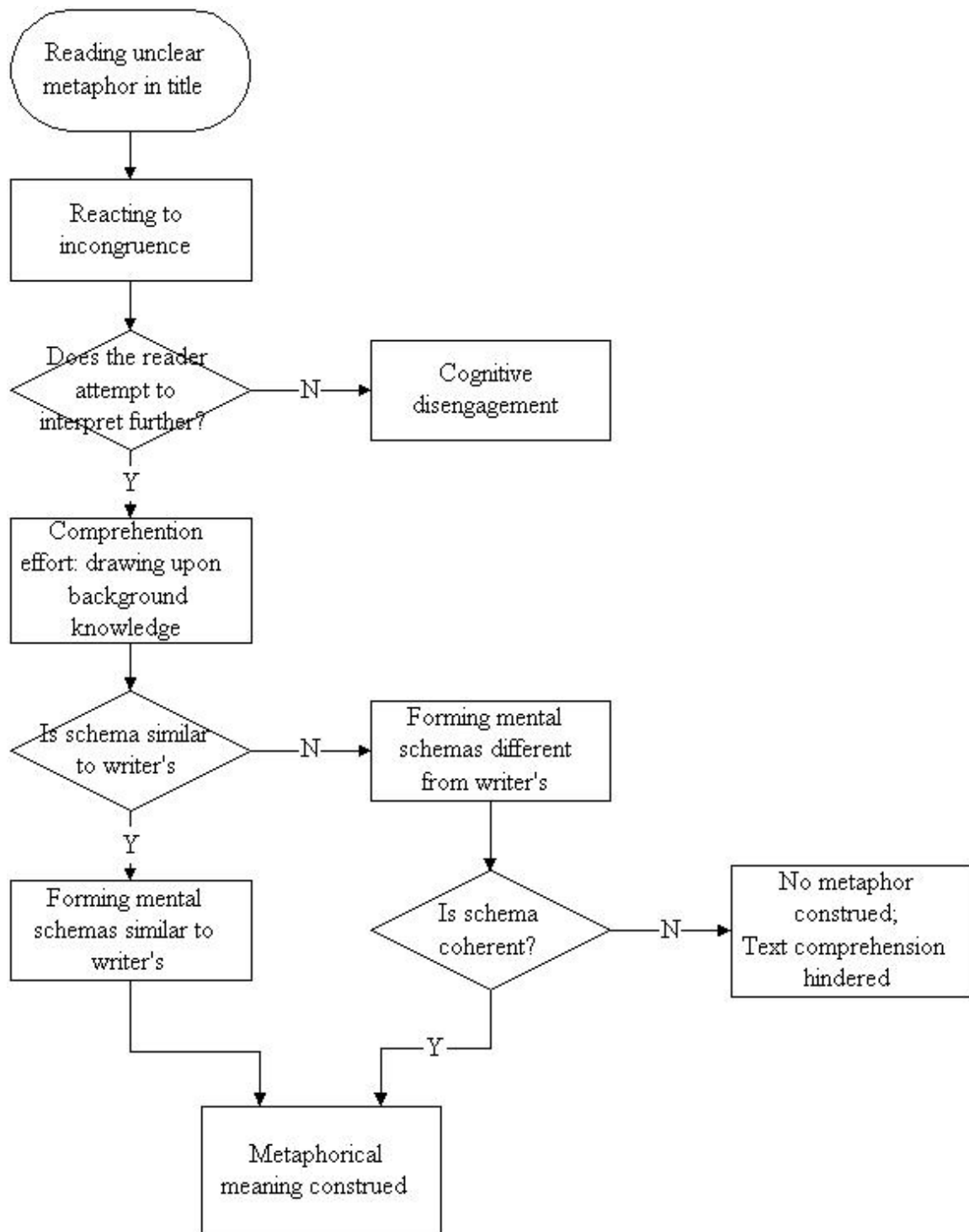
CHAPTER V

FINAL CONSIDERATIONS

5.1 And What Does This Metaphor Mean?

Recent metaphor studies have begun to focus on how metaphors are actually comprehended by real listeners and readers. In an attempt to shed more light onto the metaphor debate, current methodological views of the need of collecting data with real readers may enable researchers and theorists to envisage legitimate metaphorical meanings which do not necessarily coincide with the one intended by the metaphor producer, which in turn leads us to conceive of metaphor as allowing for multiple meanings. Metaphor, as demonstrated in this study, is neither automatically retrieved nor holds a single meaning, particularly in the case of foreign language learners tackling genuine texts, that is, texts not adapted for educational purposes. Moreover, FL learners seem to find it particularly difficult to unveil metaphorical meanings in titles, which can be attributed to some key variables: first, learners' linguistic limitations per se affect which and how metaphors are noticed or processed; second, cultural background differences between metaphor producers and metaphor receivers may determine the degree of metaphor recognition; and third, as Vieira (1999c) notes, readers' (and teachers') beliefs about the traditional specialists' and learners' role with regards to co-construction of meaning are highly influenced by the specific social situation, which in turn determines if, when and how readers interpret metaphorical meanings.

Indeed, one aspect worth pointing out is precisely the impact of learners' role in the classroom, while jointly co-constructing metaphorical meanings. In this study, the

readers who found it easier to construe coherent metaphorical meanings from the titles (Sílvio and Paulo) were also those who were more assertive in class, more outspoken, unafraid to attempt to provide meanings. As learners were working out the interpretations jointly, Sílvio's and Paulo's interpretations were accepted by the other group members without much questioning. Their status in class hierarchy may have affected what was rated by the other learners as a true metaphorical meaning to the titles. Conversely, cognitively disengaged learners such as Barbara and Heitor, may also be viewed as representing a recurrent learner attitude in class. They scarcely attempted to provide their own possible interpretations, elaborate on the topics being discussed or cooperate more actively in the joint construction of meaning,. While facing complex or unclear meanings, whether metaphorical or not, uncertainty and fear of failure are indeed learner reactions to be expected. Since in the FL class language is both a means and an end in itself, the need for oral interaction in the class provides evidence of different patterns of learner participation. This, in turn, reflect different learner personalities, backgrounds, attitudes and beliefs, and consequently, different human reactions to metaphor, multiple meanings and learning.

The results of this study show that metaphorical meanings depend not only on when, where, which, whether and how they are construed, but also on who construes them, i.e., as characterized by social relations both in the classroom and outside it. When the readers in this study both during the reading task and also after the task was over, resorted to the researcher insisting to obtain what they believed to be the "correct" meaning, they were reflecting and reproducing traditional learner roles, that is, expecting the answer to come from the specialist, from the authoritative, knowledgeable teacher's voice. Reading classes, as Coracini (1995) observes, rarely account for the concept of reading as an interactive process. Besides, by insisting on obtaining from the

researcher the "correct" meaning for the expressions, learners were clearly acting on an ingrained belief in the conduit metaphor (Reddy, 1979/1993 - see section 2.3.2 for more details). The researcher, by insisting on allowing learners to come to their own interpretations without the specialist's aid, was clearly acting on a belief in the toolmakers' paradigm. This conflict of beliefs may have caused learners' sense of insecurity in their responses and learners' anxiety manifested verbally on the final day of data collection.

At the outset of this study, when I collected and categorized metaphors through word games in the titles of magazine articles, already establishing or trying to confirm my expectations with those given by a native speaker of English, this also presupposed a belief in one given, fixed meaning that the titles could provide. This Cartesian view of language was disrupted by the multiple and coherent metaphorical meanings construed by language learners in the class. Although my original belief was that a native speaker of English and text authors were more likely to share common content and formal schemata, thereby establishing a "correct" interpretation to the titles, this did not take place in a real foreign language class. Meanings were not necessarily what I thought they were; legitimate and coherent meanings were created and readers used their own strategies to tackle metaphors in titles.

As Reddy (1979/1993) noted, human communication takes effort and users need to tap into mental resources at the same time they negotiate meaning in order to reach understanding. In other words, Reddy makes it clear that "human communication will almost always go astray unless real energy is expended" (p. 174). In his study, those readers who eventually reached a coherent metaphorical interpretation were those who took the effort to understand the unclear title. Conversely, those learners who were cognitively disengaged, soon discovered that their interpretations went "astray".

Finally, one important result from this study is the observation that text genre awareness seems to have played a key role in learner's metaphorical interpretation of the titles. In other words, knowing that a given text has the features of a particular genre affects the manner in which readers approach the text, see and interpret metaphors, as noted by Steen (1994). This result points to the need of incorporating genre studies and metaphor awareness in the foreign language classroom.

5.2. Limitations of the Study

As this was a case study, with a small number of participants, the little amount of data obtained does not allow for immediate generalizations. Further research is necessary to identify whether this process also takes place in other classes, and what variables may affect its outcome. Besides this, although an attempt was made to minimize researcher bias in this study by using data triangulation, (semi-structured interviews, analysis of learners' concurrent verbal reporting and researcher class notes), the analysis is inevitably influenced by the researcher's own technical and cultural background. Furthermore, the scope of classroom observational data is usually restricted to those L2 learners who actively participate in verbal interaction, without actually tapping into the views of the more quiet learners (Matsumoto, 1994). Thus, veridicality of informants' verbal-report data with their actual mental processes is limited by factors of time, verbal facility and individual characteristics.

Nevertheless, although verbal reports may be an incomplete representation of the informants' underlying cognitive processes, they can offer important information about internal processes (Matsumoto, 1994).

As participants in this study were performing think-aloud protocols in a foreign language, this factor in itself may have affected the amount and quality of their responses. It is an open question if participants had used their mother tongue for the analysis of metaphors in the titles, responses would have differed.

Another aspect of this study which was not focused on but which needs to be pointed out is the impact of text illustrations on participants' metaphorical interpretation. All texts were accompanied by a black and white picture, with the product displayed on a plain or white background. Had the illustrations not been included, that is, had the texts been adapted for learner use, as is generally the case with foreign language learning coursebook texts, readers' interpretations might have been strongly affected.

5.3 Pedagogical Implications

Popular Science magazine, the source of the text used in this study, is not widely available in Brazil, particularly in language schools or grade schools. However, the strategies used by publishers or writers for attracting reader's attention to the text are extensively used by many other publications, ranging from science, variety magazines and newspaper articles to material on the World Wide Web. The ubiquity of metaphors, particularly in the printed media, cannot be denied. The bottom line is: metaphors in titles are present not only in advertising or publishing material, but also in many other textual genres, and readers are frequently exposed to them whether in their mother tongue or in the English language.

Besides, raising learners' awareness to the use, aims, underlying ideologies and multiplicity of meanings of metaphorical language in texts can both allow for more engaged and autonomous learning and more balanced teacher and learner roles in the classroom.

5.4 Suggestions for Future Research

Future research studies are needed to corroborate the findings of this study. Some issues that are worth focusing on are the pleasure and feeling of reward obtained by FL readers when comprehending metaphors in texts, or what sort of metaphors are actually more difficult for these learners, or alternatively, the degree of impact on text comprehension that hermetic metaphors play in the case of foreign language learners. A similar study could also be carried out with a slight change of methods, that is, having

learners produce verbal protocols in their mother tongue, in order to assess whether their comprehension of metaphors was actually verbalized as a factor of their language proficiency. There is still much scope for study, and this thesis may hopefully raise more questions than answers to the issue of metaphorical comprehension.

The Road goes ever on and on
Down from the door where it began.
Now far ahead the Road has gone,
Let others follow it who can!
Let them a journey new begin,
But I at last with weary feet
Will turn towards the lighted inn,
My evening-rest and sleep to meet.

J.R.R. Tolkien. The Lord of The Rings (1954 p. 1024).

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APPENDIX A – CLASS TRANSCRIPTS

Key:
 (( )) double parentheses indicate comments about the transcript, including non-verbal.
xxx inaudible
Ellipses (...) indicate pauses
Brackets [ ] indicate overlapped speech
Italics indicate reading passage

TEXT 2 – The SUV that hits the G-Spot

Group 1
Participants: Paulo, Túlio, Nelson

1 Túlio: what is the text about? It's about a type of car that (...)
2 has launched [Túlio: yes?]
3 Paulo: that will be launched all
4 Túlio: yes, it's a strong car [Paulo:American] that became a interesting product to
5 American people
6 Paulo: American people like, love big cars like them
7 Nelson: it's a car that built for army but
8 Paulo: German army, né
9 Nelson: yes (...) but the concept could be (...) German too
10 Nelson: used in city [Túlio: ah, yeah] xxx
11 Nelson: in Brazil they tried the small one, I know, because of the price (...) in the
12 USA everybody (...) has a (...) car of style in the USA
13 Túlio: yeah, is very common to [Paulo: almost everybody] common to buy a (...)
14 Túlio: does your partner agree? I think we all read about the text
15 Paulo: agree with the text or agree with the answer in the question B? I think the
16 text is about a new , new car, not a new car, it's a launching of a car that was used
17 for a German army (...) and to a civil people [Nelson: civilian]
18 Nelson: I don't agree with the price
19 Paulo: ((all laugh)) yes
20 Paulo: it's a Mercedes yes
21 Túlio: yes, what are the main points discussed in the text?
22 Paulo: I think the style of the car [Túlio: yes]
23 Túlio: the style, the XXX (....) some special (...)
24 Nelson: XXX Arnold Schwarzenegger is the car, so compare the car with the
25 strong
26 Paulo: yes, and strong and charming
27 Túlio: yes and *relaxing charming*
28 Paulo: yes, it's a *combination of brute strength and relaxing charm* like
29 Schwarzenegger
30 Túlio: yes and some qualities as (...) xxx like the (...) power of the machine
31 [Paulo: the engine] the engine
32 Paulo: all aluminium
33 Túlio: something about the secure, securance, about the suspension
34 Paulo: and the interior that was changed to
35 Nelson: xxx charming
36 Túlio: that part I didn't understand exactly (...) what they can say about the *(...) 80*
37 *percent grades,* is the grade that some (...) I think that SUV is a, is a association ,
38 of a car, a that rifle, makes some, evaluation about this car (...) I didn't understand
39 the meaning *of 80 percent grades*
40 Paulo: no, it's the xxx of the car, yes, I think that 80 percent is the almost a
41 hundred, it's a great, it's the (...) I think it's a research with the consumers about
42 the car and they give eight hundred percent for the car
43 Túlio: ah, ok (...)
44 Túlio: it's a reference of the [Paulo: yes]
45 Paulo: if they like or don't like the car xxx

46   Túlio: what are the main points (...) what do you think the title means ah, I didn't
47   know the (...) for me when I read meant nothing
48   Paulo: I think that the title means is a do, you will, like a lot this car, I think this
49   means (...) it is what you expect from a car (...) no car give you what this car will
50   give to you (...) the maximum treasure that you have is a car, the *SUV*
51   Túlio: *SUV* is the name [Paulo: yes] of this car and *G Spot* means what? Another
52   car, for example, or (...)
53   Nelson: I think the "point G"
54   ((all giggle))
55   Nelson: ecstasy ((all laugh))
56   Túlio: yes (...) ok ((roar of laughter from Paulo))
57   Paulo: yes, what are the positive and the negative points of this product? The
58   negative is the price ((all laugh)) Everybody agree?
59   Nelson: negative is that I don't have money to buy [[Paulo: yeah, yeah]
60   Paulo: this is a campaign about the car and everything that they said here it's the,
61   maybe not the truth but only good things about the car (...) a good engine, a
62   suspension, stable suspension.
63   Nelson: do you like this price xxx to sell something just to (...) to write only good
64   things about the product.
65   Paulo: yes, when you make an advertisement you (...)
66   Nelson: a good picture [Paulo: yes, a lot of women, [Nelson: yes] a handsome
67   guy, rich, a lot of money.

TEXT 2 – The SUV that hits the G-Spot

Group 2: Silvio , Heitor:

1   Silvio: so the first question, what's the text about (...) about a new vehicle that
2   was (...) made in Austria
3   Heitor: it's a vehicle mercedes, [Silvio: yeah] eight hundred xxx a Mercedes for
4   me is (...) supreme
5   Silvio: yeah (...) it's a kind of a Land, Land rover [Heitor: yeah, it's a off-road
6   car]
7   Heitor: I think it's difficult to see the building
8   Silvio: it's a old style [Heitor: old style]
9   Heitor: I agree it's a old style car
10   Silvio: what are the main points discussed in the text
11   Heitor: the text compare this car (...) with old one things, Arnold Schwarzenegger
12   Silvio: gives, mainly it gives the characteristics of the car [Heitor: yeah]
13   Silvio: the motor, the style, the interior, *leather interior*, things like that so give
14   the characteristics of the vehicle
15   Heitor: I think it's a good compare, it's a strong man, strong car [Silvio: yeah]
16   very rich man, very expensive car [Silvio: that's right]
17   Heitor: but the design is not so good, I agree [Silvio: yeah ((giggling))]
18   Silvio: perfect comparison
19   Heitor: talking about a engine, a engine, alumine [Silvio: yeah, *aluminium*
20   *engine*]
21   Silvio: *suspension, leather interior*, a lot of characteristics of the car
22   Heitor: *300 hundred horsepower* it's a
23   Silvio: it's a powerful model
24   Heitor: I think a, it's not for me
25   Silvio: xxx did you understand the title, what it means (...) I didn't
26   Heitor: *SUV that hits the G Spot*
27   Silvio: yes, I don't know what means this *G Spot*
28   Heitor: *G Spot*
29   Heitor: it's possible to ask the, the, Valéria
30   Silvio: I don't know, Valéria ((addressing the researcher)) can somebody help us
31   with the title, the meaning of the title or we have to find
32   (researcher) after it's over I can help
33   Silvio: ok, so I don't know the meaning of, at least the G Spot the beginning
34   Heitor: xxx *G Spot, G, G, G Spot* (...) it's a , it's a special car (...) that people who
35   like this kind of car, off road, kind of successful people, successful car, it's a of
36   top of line
37   Silvio: yeah, I have an idea
38   Heitor: it's possible, it's not a, it wasn't a Land Rover car I think it's a strong car
39   Silvio: ok, let's go to number
40   Heitor: it's possible, it's possible
41   Silvio: what are the positive and the negative points of this product
42   Heitor: design, terrible design
43   Silvio: yeah I think design is terrible
44   Heitor: old fashioned [Silvio: yeah] old fashioned
45   Silvio: and the price also, I think it's too expensive.

TEXT 3 – Or are you just happy to see me

Group 1 –Paulo, Heitor:

1   Paulo: do you think but you, insert in a PC (...)
2   Heitor: I think it's a card to insert in a PC not a, not a PC, not an antenna, it's just
3   a card
4   Paulo: it's a card, yes, but what do you have with this product when you insert this
5   in the PC (...) this make the job of a antenna in your pc (...) you can (...) can you
6   (...) how can I say, catch signal from TV or radio, something like this, or is it a
7   play, games?
8   Heitor: I don't know, it's possible (..) to use to games, to do.
9   Paulo: look here [Heitor: it's a *wireless*] look here, yes
10   Heitor: yes, it's a wireless, you can communicate without the people, other [Paulo:
11   yes, it's antenna] it's ok?
12   Paulo: ok, [Heitor: it's uma ((speaking Portuguese)) antenna] for you to plug in
13   the internet and things like this. Look this, onze ((speaking Portuguese))
14   megabytes per second [Heitor: you can, you can play games]
15   Paulo: yes, you can connect to internet or things like this, *or are you just happy to*
16   *see me*? Ok. What is the text about
17   Heitor: the text is about a person who buys, buy a new antenna, wireless xxx to
18   connect the man, and I think this guy it was motivated about this purchase, like,
19   the guy, but I think he was exciting about, I think, I think
20   Paulo: yes, I have another idea. This is an advertisement, yes, from the wireless
21   card, PC card, yes? They put you in a situation, yes? When you goes to (...) when
22   you are traveling by a train in a long (...) a long distance [Heitor: yes] then you sit
23   in, generally you sit beside someone then you [Heitor: ok] have a lot of options,
24   you can talk to the person beside you, or you just ignore the people and don't talk
25   and expect that the same happened with the person beside you or listen to a radio
26   [Heitor: I agree but] or try to put this , put the antenna in your PC and work and
27   do what you want in your PC, without
28   Heitor: this option, not the person who travel by train can get, but I think it's a
29   new way, that this people, person to buy now
30   Paulo: no, no, no, [Heitor:no?] I think it's advertisement [Heitor: advertisement?]
31   just advertisement but this is what you wanted, this is solve a lot of problems
32   when you are travel, because there's nothing to do when you are traveling or you
33   talk to anybody, or you work or (...) travel to the internet
34   Heitor: if you are in that position, you have a wireless LAN, to connection by this
35   external to PC, what do you do
36   Paulo: of course, if I have a PC with me and a, possibility to [Heitor: you prefer
37   to, you prefer to] enter the internet [Heitor: you prefer to talk with the people
38   beside you or to]
39   Paulo: a big travel, you have a lot, time to do many things, to talk [Heitor: talk]
40   with the people, [Heitor: use the computer] enter the internet and this is one
41   motive to find subject to talk to
42   Heitor: but do you pay two hundred and nineteen dollars to buy
43   Paulo: yes, two hundred and nineteen dollars is not so (...) if the product do
44   exactly this, I think
45   Heitor: if you travel just (...) a big (...) not all the time (...) you travel just a little

46   Paulo: yes but you can use it at home, when you are out of your house, you can
47   use in many places
48   Heitor: two hundred dollars, I think it's very expensive
49   Paulo: very expensive? No, [Heitor: connection].

TEXT 3 – Or are you just happy to see me

Group 2 –Nelson,Barbara

1   Barbara: what did you understand?
2   Nelson: do you know about this? *LAN* it's a xxx trademark
3   Barbara: no, I don't know what's this
4   Nelson: this is a trademark it makes the little, the little notes, electronical notes,
5   palm
6   Barbara: ah, palmtop
7   Nelson: palmtop the factory that produces the palm [Barbara: hum hum]
8   Nelson: produces palm, and PC cards, little things wireless, xxx equipment xxx
9   Barbara: *there's a long train commute ahead*
10   Nelson: I think it's communication xxx wireless
11   Barbara: this probably can, can do these three points, *introduce yourself* or
12   nanana, no?
13   Nelson: no, for example, you have a train community ((student means commute))
14   do you know, train commute? [Barbara: hum, I don't think so]
15   Nelson: means of transportation, commute, means of transportation
16   Barbara: ah, ok
17   Nelson: ok, so, *introduce yourself*, start a conversation [Barbara: hum hum]
18   *ignore him* and wait the same thing, the other people say the same thing (...) my
19   case, my case, I don't know, I , first I'm tired, and if the other people start to
20   speak with me I try to speak too
21   Barbara: yeah, I think I'm just like you
22   Nelson: yeah, and I start to speak ((student makes a funny face and both laugh))
23   Barbara: and but why they put *a, b,* and *c*?
24   Nelson: it's the choice, the choice to (...) [Barbara: when you are (...)]
25   Nelson: to choose, no? And
26   Barbara: and the title? Did you understand?
27   Nelson: no ((student 3 laughs))
28   Barbara: *or are you just happy to see me*
29   Nelson: do you like or don't like this or make a trains, I don't know (...) do you
30   like some things
31   Barbara: *what is this text about*?
32   Nelson: about communication, there's option, this option, introduce yourself, try
33   to make friends, start a conversation with someone or
34   Barbara: but wherever you are or in a commute, only in a train commute?
35   Nelson: no, train commute, or bus commute [Barbara: hum hum] it's the same
36   case, it's a public, public place or you prefer, do you prefer to ignore the other
37   people, and hope the same thing
38   Barbara: depends on my mood ((student 3 laughs))
39   Nelson: depend the day or (..) I don't know, I think it's (...) it's depend some
40   Barbara: doesn't happen every xxx you
41   Nelson: I don't know, use the technology, I don't know
42   Barbara: ok, but, ((laughs)) how can I use this?
43   Nelson: *stick him with the protuding antenna from the laptop's PC card.* I think
44   him is the, ok xxx stay next to, stick him, why stick him
45   Barbara: if has ever happened
46   Nelson: use the other people like antenna? ((laughs))

47   Nelson: or use the technology to, to present [Barbara: when you] you have a
48   equipment and I start to use the technology, my name is xxx, my name is ((student
49   gives his own name, exemplifying a typical exchange for introductions)) use the
50   technology to
51   Barbara: ah, ok, ok
52   Nelson: I don't know
53   Barbara: *when not in use the antenna folds flush against the PC*. What's fold?
54   Nelson: fold, I don't know, it's folds ((laughs))
55   Barbara: we can ask the teacher? ((addressing the researcher. Researcher says she
56   can only help later)) No?
57   Nelson: ok, I think [Barbara: do you agree?] the text is about communication with
58   this technology and the other means, ok? Other means of communication
59   [Barbara: ok] for example, introduce yourself, ignore
60   Barbara: how can I ignore with this? I'd like xxx do you agree with this? I think
61   some kind of technology is good, but not if you are aways from the people, from
62   the person you want to talk
63   Nelson: just to use the technology
64   Barbara: yeah, e-mail or
65   Nelson: it helps
66   Barbara: but if you are beside the people
67   Nelson: I don't know, it's very strange, [Barbara: yeah, just with] just with friend,
68   [Barbara: yeah] like a chat on the internet [Barbara: yes, but not to make friends]
69   ((both laugh))
70   Barbara: what are the main points discussed in the text?
71   Nelson: cards, about the cards that, don't know to write this card
72   Barbara: ok, what do you think the title means, this question, *or are you just*
73   *happy to see me*?
74   Nelson: I think the main point here is the is that when you appear it's some case,
75   and when you write something it's totally different xxx some people try to
76   substitute the personal relation, or [Barbara: personal] personal appointments, I
77   don't know, to the technology, for example, so use this [Barbara: hum hum] like
78   the substitute the salespeople to the internet, for example [Barbara: hum hum] so
79   the title means this one, it's a criticize?
80   Barbara: I don't know, critic, critic
81   Nelson: I don't know, against this, only the technology
82   Barbara: and why the, the technology all the time (...)
83   Barbara: *now give your personal opinions. The positive and the negative points of*
84   *this product. Would you buy it why not?*
85   Barbara: ah, we did this one, remember, something like that, [Nelson: yes]like this
86   text with another internet não sei o que, navegando ((speaking Portuguese))
87   Nelson: surfing on the internet
88   Barbara: on work, né? Xxx it's crazy
89   Nelson: the first thing, and you introduce yourself, right, I think you can to feel
90   the feelings of the other people, and when you use this kind of technology you
91   can't feel
92   Barbara: the reactions
93   Nelson: the reactions, the expression [Barbara: yeah, yeah]
94   Nelson: sometimes you think with the xxx, arms legs
95   Barbara: body language [Nelson: body language] ((student 3 laughs))

96   Nelson: but I think the negative, negative when you use the technology for
97   communication but helps because it's very fast and sometimes you can (...) to pass
98   a lot of things in a short time

TEXT 3 – Or are you just happy to see me

Group 3 –Silvio, Túlio

1   Silvio: so, ok
2   Túlio: *what is the text about*? For me it's I didn't understand the text, I only
3   understood that it's a equipment that could be used to to help in a contact contact
4   with someone, I'm not sure if it's a top equipment, if it is part of hardware
5   computer or if understood that you have an antenna but I'm not very sure about
6   the text
7   Silvio: I understood that this is a kind of advertising of this equipment they are
8   trying to make some joke, if you are in a line waiting for some thing, you have
9   three choices here, one, the first choice is try to communicate with the other
10 people, the second choice is stay quiet and see what happens and hope that the
11 other people don't say anything too, also, and the third alternative is to, normally
12 is to, this PC cards, that they use cards, these memory sticks, they have an
13 antenna, so the third alternative is to stick the other person in front of you with the
14 PC, just some kind of joke that they are making. And this equipment doesn't have
15 this antenna, so it can work like the other ones but without the antenna, so you
16 cannot stick the person, because this equipment, I think the main advantage of this
17 equipment they are claiming is this equipment doesn't have this antenna too to
18 disturb you (...) that's my understanding, but I don't know I have a lot of problem
19 with some words here that I didn't understand also
20 Túlio: but I understood that this is a text to to serve something [Silvio: yes] that
21 helps to, that helps the communication or the contact with another people but the
22 text, I'm not sure about the exact function of it. But do you agree with the
23 respond?
24 Silvio: yeah, I think we have already answered this
25 Túlio: *what are the main points discussed in the text*
26 Silvio: I think mainly they describe this type of this joke and then after they
27 describe the problem that the old equipment has and the new characteristics that
28 this one have, to, to give some benefit to the final user of this equipment, mainly it
29 talks about the benefits of this equipment.
30 Túlio: the first function is to
31 Silvio: I think this is a, this is a modem, modem card, that you can use in the
32 inside the laptop to [Túlio: the laptop, to communicate with] to connect with
33 [Túlio: someone not near you] to connect yes, that's right [Túlio: far from you]
34 Silvio: that's the reason why it's necessary to have the antenna [Túlio: ah]
35 Silvio: the old card has a external antenna so you stay far from the equipment so
36 you stay far from the people [Túlio: hum hum]
37 Silvio: this one has the antenna inside the card, so this is the main advantage
38 [Túlio: ok]
39 Túlio: *what are the main*, ok, *what do you think the title means*? *Or are you just*
40 *happy to see me* (...)
41 ((silence for a while))
42 Túlio: I think it's a joke to that is associate to this option to, option c, I think, (...)
43 if you *(...) or are you just happy to see me,* not sure but (...)
44 Silvio: yeah, I think that it means that people when they see this new equipment
45 here without the antenna and without the inconvenient that the old one they have,

46 they will be happy about this new equipment, maybe, I don't know, this is the
47 only thing that I can
48 Túlio: I thought different, I thought that this option to talk or not to talk with
49 someone, maybe you don't want to buy this equipment, this type of , because you
50 don't need to avoid talking [Silvio: ah, ok] you don't need to avoid, you don't
51 need three options, you need only you only that you can see
52 Silvio: ok, I see, instead of communication, talking to people, instead of using
53 this, ok, that's another alternative
54 Túlio: your personal opinion. What are the positive and the negative points of this
55 product? (...)
56 Silvio: I think the positive point is the fact that it has this, the antenna inside so
57 Túlio: I agree with you [Silvio: it's practical]
58 Túlio: the negative points (...) maybe he have, maybe he have a high price than the
59 convention
60 Silvio: yeah, I agree, I would say that the price is a negative aspect because this is
61 too expensive, two hundred dollars

TEXT 4 – Fully Booked

Group 1 –Nelson, Barbara

1   Barbara: ok
2   Nelson: ah ah
3   Barbara: are you sure? Ok.
4   Nelson: now, ok
5   Barbara: do you have this one?
6   Nelson: yes, I have one [Barbara: yeah?]
7   Barbara: the same *fully booked* (...) *what is this text about*, it's about one thing
8   that we said the last text that we mentioned, a kind of technology that you use like
9   a (...)
10   Nelson: it's a organizer, ok?
11   Barbara: like a schedule, schedule, agenda
12   Nelson: a note, notebook, [Barbara: yes] for example if you have a notebook in
13   paper but you substitute with a technology xxx you can to pass the memos, the
14   dates, that you have here for another computer, for example have a lot of notes, a
15   lot of
16   Barbara: you (...)
17   Nelson: I don't know
18   Barbara: *does your partner agree*? Why we have to agree ((laughs)) do we have to
19   agree?
20   Nelson: yes, it help you in organize your life appointments, and phone books, a lot
21   of things, ok? you can use internet here you have some to have equipment, extra
22   equipment, you can use the internet a lot of good [Barbara: I also agree] for
23   example, some programs like excel, word here a lot of
24   Barbara: this is the, the [Nelson: the program] the tela?
25   Nelson: yes, screen [Barbara: screen, ok] have a screen and you write here
26   Barbara: you can write? [Nelson: yes] Or you can type? [Nelson: yes, write]
27   Nelson: yes, you can type [Barbara: or write] or write [Barbara: very nice]
28   Nelson: but a special alphabet different [Barbara: ah, é? ((speaking Portuguese)) a
29   special alphabet to write [Barbara: hum] but it's very easy to to learn
30   Barbara: *what are the main points discussed in the text*
31   Nelson: the the
32   Barbara: the main points?
33   Nelson: the main points is the
34   Barbara: the facilities?
35   Nelson: facilities, or the characteristics
36   Barbara: how can you use
37   Nelson: characteristics of the equipment [Barbara: yeah] for example memos,
38   consult your address, phone books
39   Barbara: listen to audio audible books
40   Nelson: all the characteristics of the equipment [Barbara: hum hum] I think is the
41   Barbara: *what do you think the title means*? *Fully booked*
42   Nelson: use it for work or necessary for your life, I don't know
43   Barbara: I don't know what's fully [Nelson: yeah]
44   Nelson: *Fully booked* maybe maybe it's very necessary
45   ((student 3 laughs))
46   Nelson: or unecessary [Barbara: é]

47   Barbara: *now give your personal opinions*. What are the positive and the negative

48   points of this product?

TEXT 4 – Fully Booked

Group 2 –Silvio, Túlio

1 Silvio: Ok w*hat is the text about.* Again, it's about an advertisement another
2 product
3 Túlio: another, another, another product or not so common to nowadays that's it's
4 used for, I don't know this second question but it's a advertise to try to sell a
5 product used to read books, make notes and
6 Silvio: consult address, phone books and that. It's a kind of personal agenda and
7 also you can listen to audio, read some text or book or something. *Does your*
8 *partner agree*? Yeah [Túlio:yes] this is much easier the text is clear. What are the
9 main points discussed in the text?
10 Túlio: yeah, it's some, some characteristics of this, like the time that you have a
11 battery and the time that the battery spend to stop and to finish and the possibility
12 to expand, expand the capacity to read, to read some different, to make some
13 different to use to[Silvio: increase the memory] increase the memory
14 Silvio: read something, some bigger text and [Túlio: yes] yeah, gives a lot of
15 characteristic of the equipment, the size of the panel, that's a kind of panel that
16 you can touch, panel you can select different alternatives, read books, listen to
17 audio, consult agenda
18 Túlio: where did you saw the, where did you see the size of panel?
19 Silvio: here. Two hundred forty by two hundred pixel.
20 Túlio: pixel? What is ?
21 Silvio: it's the size, it's the number of points that you have in the screen, gives the
22 resolution [Túlio: ah] of the (...) when you buy like, a digital camera, you specify
23 camera in pixels, the quality, the resolution of the panel
24 Túlio: ah, ok. *What do you think the title means*?
25 Silvio: *Fully booked*
26 Túlio: *Fully booked*?
27 Silvio: fully is completely [Túlio: yes]
28 Túlio: booked
29 Silvio: booked is [Túlio: why is in the past?]
30 Silvio: no, I think booked they use for flights, when, when you have the flight and
31 it's completely full, they say fully booked, that it's full, may mean that it's full of
32 features, full of characteristics, the same equipment has a lot of characteristics
33 inside, it's full of different alternatives, maybe but they use this expression when
34 you are going to fly [Túlio: when you have another, another facility, another
35 features, together or]
36 Silvio: no, no, in the airplanes they, I think this is the same expression, I'm not
37 sure, but they say fully booked as when you try to, you have your ticket to travel,
38 but they sell more tickets than they have space inside the airplane [Túlio: ah, ok]
39 so they say that the [Túlio: you have more capacity, more space]
40 Silvio: I don't know if this is the same expression that I'm thinking, but this is the
41 same expression, then probably means that the equipment is completely full of
42 characteristics, full of devices inside that you can use
43 Túlio: full of commodity, I think that [Silvio: yeah also] to sell the idea that he is
44 very complete and very comfortable, comfortable (...)
45 Túlio: what do you think the this is ok, what are the negative and the positive
46 points of this product?

47   Silvio: I think the negative point is the time that the battery lasts, I think 20 or 30
48   hours is not a big time if you use for like four, five hours a day they could xxx
49   last for one week, so it's not a long life
50   Túlio: it's not mentioned that it's possible to recharge this battery?
51   Silvio: no, they didn't say but I don't think so, because they say here AAA
52   batteries oh, yeah, but this is just the size of the battery, but maybe
53   Túlio: maybe it's possible to recharge the battery, but I think also 20 30 hours is a
54   charge time, it's better to spend more than one or two weeks to recharge to
55   Silvio: ok then I think it's ok if you can recharge the batteries, then 20 hours is ok,
56   in the cellular phone you have maybe 20 hours, depend on the cellular [Túlio:
57   depend on the cellular] yeah I mean this is speaking, not the standby
58   Túlio: another advantage is that ah, negative point I think is for people that were
59   talking some minutes ago, people that like to touch the book to make contact,
60   maybe in a first time they would feel that it is strange way to read [Silvio: I agree]
61   it's difficult to read that
62   Silvio: a lot of people that like to read, they want to touch, to touch the paper
63   Túlio: but the positive point is the difficult that I have when I'm reading books is
64   that I like to make notes and I like to destact ((student means "to highlight"))
65   some parts of this book so normally when I'm going to make copies again, maybe
66   one month ago (...) [Silvio: after] after after, I prefer to go direct to [Silvio: the
67   main points] the main points and in this case the it would help a lot I think is a
68   positive point, to destact the mainly points of the text
69   Silvio: I think also another importance is that the same equipment that is a very
70   small equipment you can listen music, you can read books you can have an
71   agenda, telephones, a lot of things together in a small and portable equipment,
72   these are positive points.

TEXT 4 – Fully Booked

Group 3 –Paulo, Heitor:

1   Paulo: *what's the text about?*
2   Heitor: what the, (...) the, the new product, the electronic agenda
3   Paulo: it's a palm, a palm top [Heitor: like a palm top] xxx
4   Heitor: something like that [Paulo: yes] it can make agenda with your schedule (...) you
5   can read memos, consult address, phone books, phone numbers, ok
6   Paulo: it's electronic [Heitor: yes] agenda
7   Paulo: I agree totally ((both laugh))
8   Paulo: *what are the main point discussed in the text*?
9   Heitor: the main points is about to do an upgrade in your book because I think this
10 book is not so strong, huh? It's only [Paulo: powerful] not so powerful [Paulo:yes] you
11 can make a expansion [Paulo: integrate with the memory] yes about *battery, backlit*
12 *display*, very xxx with this kind of a (...) xxx
13 Paulo: yes, they're trying to explain the difference between the normal (...) electronic
14 agenda to others, it's not a (...) one, agenda that you put an address, and things like this,
15 you can put a multimedia card, yes, then, for expansion, and (...) you can listen audible,
16 audio books, listen to audible audio books [Heitor: read audio books] like a
17 Heitor: this case, it's a time, a battery (...) twenty or thirty hours
18 Paulo: yes that last ten to thirty hours, [Heitor: yes] *two AAA batteries*
19 Heitor: I think it's a good [Paulo: yes, very economic] xxx
20 Heitor: *backlit, backlit display*, not a display xxx of this book, only, only *by 200 pixels*
21 *touch screen panel,* I think this backlit display is better than xxx
22 Paulo: I think the most advantage of this is [Heitor: the time] the possibility to expand
23 the memory, the time of the xxx, the battery, it's very, very economical, it's very
24 economical (...) the consume of energy, and it's possible to listen to audio audible
25 books, [Heitor: yes, it's very nice] I think it's the main point
26 Heitor: the main point is upgrade [Paulo: yes]
27 Paulo: what do you think the title means? *Fully Booked.*
28 Heitor: booked is a, I think it's a title and show that you have a small booked , you
29 don't you can't get put many things I think a , I think a small, a small equipment about
30 the title, *Fully Booked.*
31 Paulo: yes, I think it can [Heitor: like a overbook] yes I think the, they can give us the
32 idea that the book has a lot of options, you can do a lot of things with this, a lot of
33 [Heitor: operate] a lot of possibilities of use
34 Heitor: if you have a power, a powerful equipment you can use very things, small, so, I
35 think a, upgrade, show (...) you the equipment, a powerful equipment
36 Paulo: yes, we don't need a, we don't need nothing more to do what you want with this
37 equipment, it gives you all the options you can (...)
38 Heitor: it's a, it's positive [Paulo: yes] very very positive but about the points, the
39 negative points [Paulo: ok, the positive and negative] yes, you
40 Paulo: the price, can be?
41 Heitor: no, I think one hundred twenty [Paulo: yes, not so] not so expensive but it's not
42 a new one, a brand new one, it's have a one, and make upgrade [Paulo: it's not updated]
43 yes, not updated, it's possible you have a card this point [Paulo: yes] this other point, I
44 don't know if this was so good, I prefer to buy a new one, but I don't know, maybe it
45 can be a negative point, maybe, I don't know, I'm not sure.
46 Paulo: yes you think this is a old fashioned [Paulo: yes, yes, yes, maybe]

47   Paulo: yes, it's a (...)
48   Heitor: yes, I think I can buy
49   ((readers start discussing the product's value for money)).

APPENDIX B - INTERVIEWS WITH PARTICIPANTS

Due to technical constraints, only parts of the interviews are transcribed below. One participant's interview (Paulo's) was not recorded. Note taking was carried out instead.

Interview 1 – Silvio and Túlio

TEXT: SUV THAT HIT THE G SPOT

1 S – No meu caso, SUV eu conhecia já, mas o G Spot não tinha a menor noção, acho que tá OK o
2 que você colocou aqui
3 T – Não imaginei que fosse um tiro de um rifle, assim, imaginei que era uma associação de
4 automóveis, de empresa, que fosse uma empresa fabricante de automóveis
5 T – Tem uma revista Placar que faz avaliações de carro, isso me influenciou
6 S – Não tinha a menor noção do que era G Spot

TEXT: OR ARE YOU JUST HAPPY TO SEE ME

7 S – Eu vi isso como, as pessoas veriam isso como uma vantagem, o fato de não ter o fio,
8 conveniente.
9 S – O fato de ele dizer assim, você tá feliz em me ver, leva a crer que é uma coisa assim, quem vê
10 isso vai ficar satisfeito, uma forma indireta de dizer uma coisa assim, não é muito uma piada,
11 talvez seja uma ironia, tá no mesmo grupo
12 T – eu achava que era um aparelhinho, que se você não quisesse falar com a pessoa, teria a opção
13 de fazer de conta que não tava, a pessoa receberia como uma resposta de que você não tomou
14 conhecimento, não tá afim de papo, uma maneira de enganar, de desconversar

TEXT: FULLY BOOKED

16 T – O título, para mim, não fez sentido nenhum, só entendia o significado do book, mas não sabia
17 que tava no passado, que era um livro eletrônico, uma coisa assim, que a finalidade dele essa
18 finalidade dele no texto até achei bacana porque fechava com o que eu imaginava como sendo, um
19 dia o mercado deveria lançar isso acho, sempre achei que era bom ter, mas principalmente o que
20 eu não pesquei nada foi esse daqui, essa parte de informática eu não conheço
21 S – Eu conheço esse cartão que é usado hoje, por exemplo você sai para viajar, você leva um
22 cartão para laptop mas ele tem uma conexão com fio, eu não conhecia essa versão sem fio, mas eu
23 imaginei que fosse relacionado com aquela versão, eu nunca vi esse aqui.
24 T – Aí me lembrou um modem, quando ele falou isso, mas conheço muito pouco dessa parte de
25 hardware, até como usuário de micro conheço o básico, aí viajei mesmo agora em termos de
26 tecnologia acho bacana, eu gosto de sublinhar, de destacar partes do livro quando eu estou lendo
27 assim
28 T – mas com relação a título, depois que ele me explicou que é tal de como se fosse aquela lista de
29 espera de avião, parece que tinha, lembrou
30 S – era algum jogo de palavras aqui que eles estavam querendo colocar, para dizer fully booked
31 era uma coisa que estava cheia, que tinha muita coisa ali dentro, como no avião fully booked tem
32 muitos passageiros. Quando você lê essa expressão fully booked e começa a ler o texto e vê todas
33 as características que ele tem, dizer que tá cheio de coisas ali dentro, então eu associei com a
34 expressão.
35 T – E esse foi o texto que eu mais entendi, mas depois quando fui ver o título, isso eu já vi muito
36 nessas revistas aqui em baixo na biblioteca e eu tento folhear para ver com a propaganda e as
37 vezes os títulos estão ou num tempo, ou numa forma de montagem que não me diz nada, assim eu
38 tento ler o contexto para ver se descubro o título
39 S- E às vezes o contrário, assim, o título é muito chamativo para te prender a atenção e quando
40 você vai ler o texto não é bem aqui que tu tava esperando quando você lê o título
41 T – eu nunca vi booked no passado. Eu perguntei porque estava no passado

42   S – SUV eu já conhecia das viagens dos Estados Unidos
43   T – o produto automóvel, ok, mas essas palavras SUV, G Spot, não.
44   T – No meu caso, só trabalhei com a parte de serigrafia, camiseta, os clientes vinham com idéias
45   para desenvolver uma marca.
46   S – Eu tinha experiência de marketing só na faculdade.
47   R – Qual foi a sua reação quando viu esses títulos?
48   T – Eu ignoro. Eu vou para o texto.
49   S – O único texto que me chamou a atenção foi esse aqui (Fully booked) em função desse
50   entendimento, desse jogo de palavras, pensar que fosse alguma coisa relacionada a viagem.
51   Nesses outros dois não, você lê o título, vê a foto, mas para você entender realmente o significado
52   tem que passar realmente pelo texto, então não dá para tirar nenhuma conclusão antecipada dali.
53   S – às vezes você tem um assunto que é interessante e o título te distrai totalmente, te faz perder
54   interesse no assunto ou o contrário, às vezes você vai ler o assunto e não é aquilo que você
55   imaginava, então entender o porquê, o que está por trás disso
56   T – Eu só li o texto mesmo porque era essa a tarefa, mas é provável que se fosse uma revista, que
57   eu tivesse folheando, e tivesse outras opções ali, eu ia seguir viagem, sem buscar o entendimento,
58   eu não ia buscar o entendimento.

Interview 2 – Barbara

TEXT: OR ARE YOU JUST HAPPY TO SEE ME

1 Eu perguntava porque tinha a lista de perguntas ali, eu começava a perguntar, eu concordava com
2 ele, mas realmente, eu deixava ele falar primeiro.
3 Acho que é um pouco de insegurança,
4 Para falar bem a verdade, depois que eu descobri que o teu interesse.
5 Eu não entendia bulhufas, eu não entendia nada, para mim não tinha nenhum sentido, nenhum
6 nexo.
7 Aí depois que você falou, aí ah, tá, porque eu imaginei assim, meu Deus, será que eu, porque
8 sempre tem uma relação, né, em português, às vezes tem, às vezes também não tem.
9 Fiquei esperando para ver se, primeiro tentar responder as perguntas, não me dei conta de primeiro
10 tentar interpretar o que título dizia, não tentei saber o que o título dizia.

TEXT: FULLY BOOKED

11 Fully para mim é cheio, não era cheio, né?
12 Eu tentei ler nesse aqui, eu vi uma relação mas mesmo assim não vi o que era booked, eu não
13 tentava muito interpretar o título, não tinha dicionário, não sabia o que era fuly, perguntava para o
14 outro e ele não sabia, não tinha a menor idéia, dava uma opinião qualquer, aí a gente pulou
15 mesmo, tentava conversar sobre outras coisas ali
16 Quando a gente lê um texto em portugues, quando o título você não entende muito bem, você vai
17 ler o texto para ver se compreende o título, mesmo se tu não compreendeu o título, mas o texto tu
18 entende, né. Dentro do texto a gente conseguiu desenvolver, falar, mas o título ficou por isso
19 mesmo.
20 Eu sempre gostei de ler artigos e coisas sobre propaganda, e que as que mais chamam a atenção
21 são as humorísticas e que tocam o emocional, assim, mas não estudei.
22 R: como você se sentiu lendo estes textos?
23 B- Fraca no inglês! Eu senti assim que não tava preparada para pegar por exemplo um artigo
24 desses, ler e entender certinho, fiquei bem insegura com relação a isso.

UFSC – DLLE - PGI – Pesquisadora: Valéria Barreira – 2003
NÃO É NECESSÁRIO INFORMAR O SEU NOME

Questionário
Por favor responda às perguntas abaixo, com um X na melhor opção.

1. Há quanto tempo você estuda inglês?
(   ) 1-2 anos (   )3-4 anos (   )4-5 anos (   )5-6 anos (   ) 6+ anos

2. Qual o principal motivo pelo qual você estuda inglês? (Pode marcar mais de uma)
(   )fins profissionais (   )viagem (   )poder conversar (   )porque gosto ( )outros...............

3. Que tipo de leitura em português ou inglês você faz no seu dia-a-dia?
(   ) revistas de variedades   (   )livros profissionais   (   )jornais
(   ) revistas profissionais   (   )livros da faculdade   (   )internet
(   ) livros p/ entretenimento   (   )textos técnicos   (   ) não leio muito

4. Quando você lê textos em inglês, fora da sala-de-aula, quais destas estratégias você usa? MARQUE as melhores opções:

	Sim	Não
- procuro palavras no dicionário.	Sim	Não
- pergunto para alguém as partes que não entendo.	Sim	Não
- tendo adivinhar o sentido das palavras.	Sim	Não
- uso o tradutor do computador.	Sim	Não
- leio o título e tento imaginar o assunto.	Sim	Não
- outras:..	Sim	Não

5. No ranking abaixo pontuado de 1 a 5, MARQUE a sua opinião sobre os seguintes tipos de textos
 1=☹não gosto;   2= ☺ gosto às vezes   3= é bom   4= é muito bom   5= ☺ adoro

- literatura clássica brasileira	1 - 2 - 3 - 4 - 5
- literatura clássica estrangeira	1 - 2 - 3 - 4 - 5
- literatura moderna brasileira	1 - 2 - 3 - 4 - 5
- literatura moderna estrangeira	1 - 2 - 3 - 4 - 5
- poesia	1 - 2 - 3 - 4 - 5
- revistas de variedades (Veja, Superinteressante, revistas femininas, etc	1 - 2 - 3 - 4 - 5
- jornais	1 - 2 - 3 - 4 - 5
- textos na internet	1 - 2 - 3 - 4 - 5
- textos acadêmicos	1 - 2 - 3 - 4 - 5
- livros técnicos	1 - 2 - 3 - 4 - 5

6. Quais dos TÍTULOS destes artigos utilizados em aula você GOSTOU mais e por quê? Pode marcar mais de uma opção.

( ) Surfing @ work	( ) Or are you just happy to see me
( ) SUV that hits the G-Spot	( ) Fully Booked

Eu gostei porque...
....
....
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....
....
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....
....
....
....

7. Quais dos TEXTOS utilizados em aula você ACHOU MAIS DIFÍCIL e por quê? Pode marcar mais de uma opção.

( ) Surfing @ work	( ) Or are you just happy to see me
( ) SUV that hits the G-Spot	( ) Fully Booked

Eu achei difícil porque...
....
....
....
....
....
....
....
....
....
....

8. Gostaria de fazer qualquer outro comentário?
....
....
....
....
....
....
....
Muito obrigada pela sua participação!

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From the year 2001: U-Turn of Events – July ; This Hand Vac Really Sucks – July ; Or Are You Just Happy to See Me – July ; Old Mc Donald Had a Cavity – July ; Attractive Magnet Seeks Precise Counterpart – July ; The X Belt Files – July ; A Better Game, Boy – July ; Net's Jammed and I'm Toast – August ; Kick the Bucket – August ; Hear Me, See Me – August ; Look, Ma, no Gears – August ; Pilotless Helicopter Takes Off – August ; Do the Write Thing – August ; Monkey See, Monkey Do – August ; The Truth is Right There – September ; SUV That Hits the G- Spot – September ; Beam Me a Catalog, Scotty – September.

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APPENDIX E –WORD GAMES IN POPULAR SCIENCE

Word Games in *Popular Science*

Upon analysis of the types of word games used, some recurrent types seem to be used by these magazines. After comparing the titles, a typology of the most frequent word games used was composed. Below are the most evident ones:

(1) **Proverbs**: "A picture is worth a thousand words" used in the title "A picture is worth..." (*Popular Science*, February 2000); "To make a mountain out of a molehill" used in the title "Make a molehill out of a mountain (*Popular Science*, December 2000); "All that glitters is not gold" used in the title "All that glitters" (*Newsweek*, May 13, 2002); "An eye for an eye, a tooth for a tooth" used in the title "An eye for an eye" (*Scientific American*, June 2000); "You can't teach new tricks to an old dog" used in "New tricks from old dog" (*Scientific American*, June 2001); "To err is human" used in the title "To err is mechanical" (*Scientific American*, October 1999); "The early bird gets the worm" used in the title "Worm gets the early bird" (*Scientific American*, February 1999).

(2) **Movie quotes**, either famous words uttered by a character or the name of a movie: "Play it again, Sam" a quote from the movie Casablanca (1942) used in the title "Use it again, Sam" (*Popular Science* March 2000); "Star Trek", the name of a TV series from the 1960s in the title "Star Struck" (*Popular Science*, March 2000); "Back to the future", a movie released in 1985 used in the title "Back to the future" (*Popular Science*, June 2000); "May the force be with you" a quote from the movie Star Wars, a box-office movie released first in 1975, used in the title "The force is with you" (*Popular Science*, September 2000); "Is that a gun in your pocket or are you just happy

to see me?" a misquote attributed to the artist Mae West in the black and white movie "She Done Him Wrong" (1933) used in the titles "Is that a library in your pocket?" (*Popular Science*, December 2000) and "Or are you just happy to see me" (*Popular Science*, July 2001); "Sleeping with the enemy" a movie starred by Julia Roberts in 1991, used in the titles "Asleep with the enemy" (*Newsweek*, September 23, 2002) and in "Sleeping with the enemy" (*Newsweek*, September 2, 2002); "Universal Soldier", a movie starred by Jean-Claude Van Damme in 1992, used in the title "Universal soldier" (*Scientific American*, November 2000); "To boldly go where no man has ever gone before" a quote from the 1960s TV series Star Trek used in the title "To boldly grow..." (*Scientific American*, October 1999); "Dumb and Dumber" an American comedy released in 1994 used in the title "Dumb but not dumber" (*Scientific American*, October 1999); "Apocalypse Now" a war movie released in 1979, used in the title "Apocalypse deferred" (*Scientific American*, December 1999).

(3) **Historical or religious quotes**: "More power to the people" a quote attributed to American activist Martin Luther King (1929-1968), used in the title "More power to the people" (*Popular Science*, March 2000); "Let them eat cake" supposedly uttered by French Empress Marie Antoniette (XVIII century) used in the titles "Let them eat truffles" (*Newsweek*, November 4, 2002) and in "Let them eat organic" (*Newsweek*, August 19, 2002); "Let there be light", a biblical quote used in the title "Let there be no light" (*Scientific American*, February 1998).

(4) **Song titles or band names**: "Old McDonald had a farm", a traditional American children's song used in the title "Old McDonald had a cavity" (*Popular Science*, July 2001); "Hear me, see me" a song from the rock and roll band from the 1960s The Who, used in the title "Hear me, see me" (*Popular Science*, August 2001); "Hit the road, Jack" a song famous for Ray Charles's performance, used in the title "Hit

the road, Jacques" (*Newsweek*, November 12, 2001); "Oops...I did it again" the name of an album released by American pop singer Britney Spears in 2000 used in the title "Oops... they did it again" (*Newsweek*, March 18, 2002); "Rock around the clock" a pop hit sung by Bill Haley in 1955 used in the title "Rock around the block" (*Good Housekeeping*, July 2001); "Where have all the boys gone" a quote from the protest song "Where have all the flowers gone" from the 1960s used in the title "Where have all the boys gone" (*Scientific American*, July 1998).

(5) **Book titles**: "The tao of physics" a book by Fritjof Capra (1995) used in the title "The tau of physics" (*Popular Science*, November 2000); "Murder on the Orient Express" a mystery book by Agatha Christie used in the title "Murder on the Spielberg express" (*Newsweek*, July 8, 2002); "Of mice and men" a book by John Steinbeck (1937) used in the title "Mice and men" (*Scientific American*, October 2001); "Brave new world" a book by Aldous Huxley (1932) used in the title "Brave new cosmos" (*Scientific American*, January 2001).

(6) **Idiomatic expressions**: "Music to my/your ears" used in the title "Music to your eyes" (*Popular Science*, October 2000); "Play a song by ear" used in the title "Play it by ear" (*Popular Science*, October 2000); "Home sweet home" used in the title "Home sweet home page" (*Popular Science*, November 2000); "Sleep on it" used in the title "Sleep on it" (*Popular Science*, December 2000); "Fair weather friend" used in the title "Fair weather friendship" (*Newsweek*, January 14, 2002); "No pain, no gain" used in the title "No pain no gain" (*Newsweek*, February 25, 2002); "Food for thought" used in the title "Food for thought" (*Scientific American*, July 2002); "To make a storm in a teacup" used in the title "Tempest in a teacup" (*Scientific American*, July 1998).

Magazines Used in the Study and Number of Word Games in Titles.

Magazine	Number of word games
Popular Science 2000-2001	60
Scientific American 1997-2002	47
Newsweek 2001-2002	54
Good Housekeeping 2001	17